



Australian Network for Art and Technology

a n n u a l r e p o r t

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## ABOUT ANAT

**ANAT is Australia's peak network and advocacy body for artists working with technology.**

The role of ANAT is to advocate, support and promote the arts and artists in the interaction between art, technology and science, nationally and internationally.

Since its inception in 1985 ANAT has been at the forefront of the movement to position artists as active participants in the 'information age'. The organisation's infrastructure is principally funded through the Australia Council. ANAT maintains a database and artists files of artists working with technology throughout Australia, and acts as an advocacy and networking organisation for artists working in these areas assisting artists to develop their art practice, to forge links with science and industry, and developing and promoting opportunities for Australian artists to exhibit their work nationally and internationally. Information is disseminated through our newsletters and on our world wide web site.

## SERVICES AND ACTIVITIES

ANAT undertakes a wide range of activities, including:

- \* running Australia's most prestigious art and technology training programs, National Schools for New Media artists and curators
- \* Identifying new and challenging opportunities for specialised training and professional development such as Indigenous Summer Schools
- \* administering the Quick Response Conference and Workshop Fund
- \* researching opportunities for artists
- \* developing programs which formulate relationships between artists, organisations and institutions
- \* organising events which encourage critical debate, diversity and innovation within art, science and technology
- \* disseminating information about the art and technology sector
- \* providing resources and information to our national and international membership base

## GOALS

**ANAT's goals for 2000**

- Goal 1: Promote Australian artists working with science and technology.
- Goal 2: Foster active engagement of all stakeholders with the critical debates informing the arts and technology arena.
- Goal 3: Develop, broker and grow strategic partnerships and exchanges.
- Goal 4: Foster innovation and diversity within art and technology practice.
- Goal 5: Ensure the highest standards in management and program delivery.

## CHAIRPERSON'S FOREWORD

The year 2000 was a watershed year for ANAT, with a large number of staff and Board turnovers and a renewed focus on the consolidation of programs and systems to ensure that the organisation's growth continues to be grounded upon a firm foundation.

Perhaps the most significant change during the year was the departure of ANAT Director, Amanda McDonald Crowley, who left to take up the role of Associate Director for the 2002 Adelaide Festival. Amanda's appointment to the Festival directorate is a clear indication of the exceptional manner in which she progressed the field of art and technology practice in Australia during her tenure at ANAT. Not only did Amanda increase ANAT's turnover by 286% during the almost five years she was at the helm, but she was also successful in cementing ANAT's leadership role in the broader art and technology sector. Whilst Amanda will be missed at ANAT, we are confident of a continuing and fruitful relationship in the years to come.

Other staff who contributed invaluable to ANAT throughout the year were Anne Robertson, Charity Bramwell, Martin Thompson, Amber Carvan, Michael Shanahan, Hope Lovelock Deane and Claudia Raddatz. On behalf of the board I would like to record ANAT's sincere appreciation to each of these staff members who contributed to the stability of the organisation during a period of major change.

The ANAT Board was also not immune to turnover, with a number of long-term members retiring in April 2000; heartfelt thanks must go to Paul Brown, Jesse Reynolds, Derek Kreckler and Brenda L. Croft for their consistently wise and visionary counsel over many years. Finally, whilst the Board lost its Chair, Julianne Pierce, in July, this turned out to be ANAT's gain, with Julianne successful in securing the position of Executive Director in August 2000. I am thrilled that ANAT is able to continue to benefit from Julianne's understanding of the complex environment within which ANAT operates and from her broad-ranging vision for the sector.

Turning now to ANAT programs, the year was one of developing watershed partnerships across the art, science and technology sectors. The deep immersion residency program continued to provide artists with unprecedented opportunities to access leading edge technologies within industry, whilst the *Verve* program provided a range of forums for the presentation and discussion of an arts practice actively engaged with newer technologies and the written word.

But it was ANAT's most ambitious project of 2000, the *Alchemy International Masterclass in New Media Art and Curation*, held at the Brisbane Powerhouse between May and June, which really extended ANAT's reach and profile during the year. The masterclass hosted a total of 30 Australian and 12 international new media curators and artists across a six-week intensive program. The masterclass combined hands-on workshops in contemporary technologies, sessions with leading international artists and a range of theoretical and contextualising seminars addressing the current and future state of play in the area. The masterclass also made possible a number of new international partnerships, both financial (Canada's Daniel Langlois Foundation) and strategic (SARAI, a new media resource centre based in, Delhi, India) as well as strengthening ANAT's relationships with Mongrel (UK) and the Moving Image Centre (NZ), amongst others.

As ANAT moves into the future, I am confident that the considerable work undertaken on infrastructure issues throughout the year has placed the organisation in a position to extend its reach and relevance further still, both in the delivery of programs and in the advocacy and information services it provides to Australian artists working in the new media arena.

Vicki Sowry  
Chairperson  
ANAT



## DIRECTORS REPORT

The year 2000 was a year of challenge and change for ANAT. The major challenge came in the form of the *Alchemy International Masterclass for New Media Artists and Curators*, one of the largest projects which ANAT has mounted to date. Held from May through June at Brisbane's Powerhouse, the Masterclass brought together 58 tutors, participants and curators from overseas and Australia in an intensive three week workshop which combined performance, internet, sound, video and multimedia.

The *Alchemy* masterclass evolved from the successful ANAT Summer School model, our annual training schools which provide an intensive skills development environment. In many ways, *Alchemy* has set a benchmark for ANAT, as it has expanded the organisation's brief to incorporate wider and diverse artistic practices. With artists having developed complex skill bases, ANAT is wishing to offer training environments which explore advanced uses of technologies within the context of developing ideas, artforms, concepts and projects.

In addition to our training programs, ANAT continues to initiate and support a variety of exhibitions, installations, forums and events. In the first half of the year, ANAT was a partner on *Verve: The Other Writing*, a project of the Telstra Adelaide Festival 2000 hosted by the Contemporary Art Centre of South Australia. During the 2000 Festival we also supported *Biomachines* and *Closing The Loop* at Port Adelaide, two events which brought international and Australian practitioners together in a workshop, exhibition and performance environment.

ANAT also had a presence during the Perth Festival 2000, through our support of two artist's residencies at *Makrolab*, a portable 'laboratory' created by Slovenian artist Marko Peljhan which was installed on Rottneest Island. Residencies have become a major focus of ANAT's program over the last few years. The *deep immersion* series of events and projects is providing opportunities for research and development in the areas of art, science, technology and theology with a particular focus on the Asia/Pacific region. In addition to *deep immersion*, residencies were initiated in collaboration with Asialink and the national CAOs network, whilst two science-based residencies were developed for delivery in 2001.

In addition to our project-based activities, ANAT continues to provide information dissemination through the quarterly newsletter, email digest and website. The provision of these resources is important to the organisation in order to keep our membership and constituency up to date with information, trends, events and happenings both in Australia and overseas. The Conference and Workshop Fund also enables Australian artists to travel and attend various events and conferences to inform not only their own practice, but to disseminate their experiences to a wider audience through our newsletter. At the end of 2000, following consultation with the Australia Council, the decision was taken to make the Conference and Workshop Fund available only to members of ANAT. This is to ensure that our membership has access to funding, and to provide ongoing additional benefits, exclusive to ANAT members.

ANAT's programs, and in particular the *Alchemy* project are the result of a period of substantial growth for ANAT. As the organisation grows, our projects become larger and more ambitious, involving greater numbers of participants, organisations and sponsors. With this expansion, the number of staff has increased, with the addition of a further full-time position in late 2000.

ANAT's continued growth is due to the dedication of the staff and Board, who work together to realise the visions and ambitions of the organisation. The further development of the organisation is also due to the ongoing support of our funding bodies and in particular the New Media Arts Fund of the Australia Council. In 2000 ANAT was fortunate to receive additional core funding through the Industry Development Program of Arts SA.

During 2000, ANAT experienced some substantial staff changes, with Amber Carvan (Manager) leaving ANAT to take on the role of Administrator for the Noise Festival in Sydney. We were fortunate to engage the services of Hope Lovelock Deane, who, as interim Manager, made a great contribution to ANAT in her short time with us. The organisation also had three staff changes in the Web and Technical Officer position during the year. Martin Thompson, who left in February 2000 was an invaluable member of the team and made very significant contributions to the organisation. Martin still retains close links with ANAT, providing the occasional burst of moral and technical support! We were lucky to have the very efficient and organised Michael Shanahan with us until September, prior to the appointment of the formidable Claudia Raddatz, who is implementing an overhaul of ANAT's online services.



Perhaps the most significant change in the organisation was the departure of Executive Director Amanda McDonald Crowley after nearly five years at the helm. As Chair of ANAT up until July 2000, I was very privileged to work closely with Amanda, and we were very pleased to see her take up the position of Associate Director of the Adelaide Festival 2000. As former Chair of ANAT, it has been both an exciting and challenging transition to the position of Executive Director, a role I took up in August 2000.

I have been involved with ANAT since its early days, and have seen it grow and develop into a significant and relevant national and international organisation. ANAT serves a wide community, and has its fingers on many pulses. I look very much forward to contributing to the organisation in my new role and to working with the Board, ANAT members and the wider new media community to create new and exciting opportunities for Australian practitioners. I take up the Directorship of the organisation at a time of major cultural and social change; as an organisation at the forefront of technological innovation, ANAT has the potential to continue its leadership role in how we interact, develop and create an intelligent and sophisticated media culture.

Julianne Pierce  
Executive Director

#### KEY ACHIEVEMENTS FOR ANAT IN 2000 INCLUDED:

- increasing the organisation's operating income by 23.56% from 1999
- receiving considerable financial support from an international agency (Daniel Langlois Foundation for *Alchemy*)
- Industry Development Funding from Arts SA received for the first time in 2000
- providing intensive training to 42 artists and curators at the *Alchemy International Masterclass for New Media Artists and Curators*
- collaborating on *Alchemy* with Brisbane's newest venue The Powerhouse
- developing a new residency partnership with Asialink
- implementing an Indigenous artist's residency program
- continuing support for artists via the *deep immersion* residency programs, by establishing residencies for artists in science institutions through *deep immersion: scientific serendipity*
- providing support for 26 artists to attend conferences and workshops nationally and internationally
- developing an international listserv for the *Arcadia* project
- increasing number of hits to the ANAT website by 28.8% from 173,400 (in 1999) to 223,369 (in 2000)
- developing and implementing Corporate Governance policies (including Ethical Standards policy, succession planning and Financial Reserves policy)
- representing Australia as the Secretary of the International Board of the Inter-Society for Electronic Art (ISEA) and as the co-Chair of ISEA's International Advisory Committee
- providing input into Australia Council's 'Planning for the Future' vision days
- membership of the Cultural and Recreation Advisory Committee, advising on the re-development of the Department of Communications, Information Technology and the Arts online portal
- increasing staff levels to three full-time and one part-time
- improving occupational health and safety and general office conditions

## ANAT BOARD



*Vicki Sowry*



*Michelle Glaser*



*Serafina Maiorano*



*Adrienne Hender*



*Julie Robb*



*Leon Cmielewski*



*Chris Chapman*



*Jenny Fraser*

**Vicki Sowry, Chair (from August 2000)**  
Director, Media Resource Centre, SA

**Julianne Pierce, Chair (until July 2000)**  
Artist and freelance Curator and Producer, NSW

**Michelle Glaser, Vice Chair (from April)**  
Freelance Curator and Producer, WA

**Adrienne Hender, Treasurer**  
Accountant, SA

**Serafina Maiorano**  
Doppio Parallelo, SA

**Julie Robb**  
Lawyer: Senior Associate, Banki Haddock Fiora, NSW

**Jesse Reynolds (January - April)**  
Founding director of leading internet design company Virtual Artists, NSW

**Paul Brown (January - April)**  
Qld based artist and writer. Founding Editor of Fine Art Forum

**Brenda L. Croft (January - April)**  
Artist and Curator of Indigenous Art, Art Gallery of WA

**Derek Kreckeler (January - April)**  
Artist and co-ordinator of Electronic Arts and Information Technology at WA Academy of Performing Arts

**Leon Cmielewski (from April)**  
Artist and Lecturer in Design, University of Western Sydney, NSW

**Jenny Fraser (from April)**  
Artist, QLD

**Christopher Chapman (from April)**  
Director, Experimental Art Foundation, SA

**Amanda McDonald Crowley, ex officio (until July 2000)**  
Executive Director of ANAT; Board member and International Advisory Committee Co-chair, Inter-Society for Electronic Art (ISEA)

**Julianne Pierce, ex officio (from August 2000)**  
Executive Director of ANAT

**Amber Carvan, staff representative (Jan - July)**  
ANAT Manager

**Hope Lovelock Dean, staff representative (from July)**  
ANAT Manager



*Julianne*



*Charity & Hope*



*Claudia*



*Anne*



*Samara*



*Martin*



*(l-r) Charity, Amber, Michael & Amanda*

## ANAT STAFF 2000

**Amanda McDonald Crowley**  
Executive Director, January - July

**Julianne Pierce**  
Executive Director, from August

**Amber Carvan**  
Manager, January - July

**Hope Lovelock-Deane**  
Interim Manager, from August

**Martin Thompson**  
Web and Technical Officer (p/t), January -February

**Michael Shanahan**  
Web and Technical Officer (p/t), March - September

**Claudia Raddatz**  
Web and Technical Officer (p/t), from October

**Charity Bramwell**  
Information Officer

**Anne Robertson**  
Consultant, Administration and Publishing

**Samara Mitchell**  
Researcher, Theology research

**Peter Hindes, Capital Accounting**  
Contract Accountant





## ANAT SPONSORS 2000

ANAT would like to thank our supporters and sponsors who have made our programs possible throughout 2000

### FUNDING BODIES

New Media Arts Fund of the Australia Council  
Daniel Langlois Foundation (Montreal, Canada)  
Australian Film Commission  
Visual Arts Craft Fund of the Australia Council  
Audience and Market Development of the Australia Council  
Arts SA  
Science and Technology Awareness Program of the Dept of Industry, Science and Resources  
NSW Ministry for the Arts  
Arts Tasmania  
Arts Queensland through the Queensland Artworkers Alliance

### SPONSORS AND SUPPORTERS

Virtual Artists (SA)  
Blueprint Consulting (Qld)  
Apple Computers (Australia)  
Choice Connections (Qld)  
Macromedia (Australia)  
Adobe Systems Pty Ltd (Australia)  
Multimedia Art Asia Pacific (Qld)  
Institute of Modern Art (Qld)  
Brisbane Powerhouse (Qld)  
Metro Screen (NSW)

### THANKYOUS

Linda Cooper  
Brenda L. Croft  
Anne Robertson  
Teri Hoskin  
Samara Mitchell  
Francesca da Rimini  
Jesse Reynolds and Adam Claridge, Virtual Artists  
Experimental Art Foundation  
Media Resource Centre  
Doppio Teatro  
Asialink  
24Hr Art  
Centre for Contemporary Photography

# ADVOCACY AND NETWORKING

## PARTICIPATION IN OTHER NETWORKS AND ADVISORY BODIES

ANAT continues to participate in various networks, committees and advisory bodies across Australia. During 2000, ANAT contributed to the following:

### CAOs (Contemporary Arts Organisations of Australia)

A national network of organisations which promote and develop contemporary Australian art practice. ANAT is an active member of CAOs, and during 2000 assisted with the development of the CAOs gateway website [www.caos.org.au](http://www.caos.org.au)

### ISEA

Amanda McDonald Crowley continues to play an integral role on the international Board of the Inter-Society for Electronic Art. ANAT's participation at board level helps to ensure the continued inclusion of Australian artists both in the programs and on the International Program Committees which determine the program for the symposia events. Amanda also continues to act at the co-Chair of ISEA's International Advisory Committee.

### NEW MEDIA ARTS FUND VISION DAYS

Both Amanda McDonald Crowley and Julianne Pierce participated in the New Media Arts Fund Vision Day, which was part of the Australia Council's Planning for the Future process. This day was a 'thinktank', to generate feedback and input from the community regarding the future directions of the Australia Council.

### EUROPEAN CULTURAL BACKBONE

Research into collaboration and network development for the new media arts sector in Europe and internationally.

### ASIALINK VISUAL ARTS COMMITTEE

In October 2000, ANAT Director Julianne Pierce joined this committee which assesses applications for artist residencies in Asia, as well as advising on Asialink policy and development.

### NATIONAL ARTS SERVICE ORGANISATION

A committee comprised of national organisations, hosted and facilitated through the Policy Communications and Planning Division of the Australia Council.

### CULTURAL AND RECREATION ADVISORY COMMITTEE

A new initiative of the Dept of Communication, Information Technology and the Arts established to seek advice on the development of the new cultural portal.

## ARTS AROUND ADELAIDE

A non-profit organisation funded through Arts SA and Australia Council to promote and support marketing of Adelaide cultural organisations.

## ENQUIRIES/ RESEARCH ASSISTANCE

Central to ANAT's activities is the role we fulfil as Australia's peak advocacy and network organisation. To this end, one of ANAT's key roles continues to be the provision of information to Australian and international artists as well providing information on Australian artists to curators, journalists, researchers and other industry professionals.

ANAT is often the first point of call for people wishing to access information about the Australian new media sector. The ANAT website and Screenarts database provide invaluable resources as gateways for this information.

The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the and types of queries answered during the year:

membership and/or General Information .....	264 .....	25%
c&w fund and other funding sources .....	156 .....	15%
training .....	354 .....	33.5%
advocacy and policy .....	141 .....	13.5%
resources including database .....	138 .....	13%

Enquires came from across Australia and around the world. The following provides an overview of the percentage of enquires we receive from each state and internationally:

South Australia .....	23%
Tasmania .....	2%
New South Wales .....	21.5%
Victoria .....	14.5%
Western Australia .....	4%
Australian Capital Territory .....	1%
Queensland .....	18.5%
Northern Territory .....	1.5%
International .....	14.5%



## PUBLIC PROFILE

ANAT's public profile is fostered and developed in a number of different ways. Through our goal to support and nurture critical discourse which relates to art and technology culture, ANAT pro-actively participate in conferences and fora which address issues to do with new media or technology based art.

ANAT also maintain an active media profile. The following is a breakdown of some of the ways ANAT maintains its visibility to both its constituents and the wider public and increases awareness of new media arts practices.

## TALKS/ PRESENTATIONS

ANAT are committed to participating in public fora and debates which assist in developing a better understanding of the field of art and technology and assist artists to promote their work more adequately. During 2000, ANAT staff and board members participated in the following public presentations and discussions:

- Amanda McDonald Crowley made a presentation at "Exhibiting Ideas: Exhibitions from Beginning to End" at the Museums and Galleries Foundation Wagga Wagga Regional Focus Workshop
- Four public fora were held at the Brisbane Powerhouse during *Alchemy*: "Hardspace vs Softspace" with Mike Stubbs, Sara Diamond, Alexei Shulgin, Mongrel and Ross Gibson; "A Digital Region" with Shuddhabrata Sengupta, Shilpa Gupta, Deborah Lawler Dormer, Hartanto and Christiawan; An evening of performances by Alexei Shulgin and Blast Theory; "Under Construction", presentation of works in progress by the *Alchemy* participants.

## MEDIA COVERAGE

### PRINT PUBLICATIONS

#### The Advertiser

Samela Harris, "Virtual Hobo", October 28th, (article on Martin Thompson)

#### Artforce

"New Media Arts", No 105, page 19

#### The Australian

Jennifer Sexton, "screengems.com", September 9-10, 2000, pages 16-18

#### Broadsheet

Linda Carroli, "Alchemy\_Under Construction", vol. 29/3, pages 10/11

#### Eyeline

Molly Hankwitz, "Alchemy - Brisbane Going Global: Powerful New Media at ANAT's Masterclass", no. 43, Spring 2000, page 36

#### Museum National

Mae Adams, "Basking in Alchemy", Nov. 2000, page 24

#### Realtime

Sarah Miller, "Makrolab: war, performance & the art of living", interview with Marko Peljhan, no.37, June/July 2000

Keith Gallasch, "ANAT's Special Alchemy", Amanda McDonald Crowley interviewed for *Working the Screen 2000* (supplement)

#### West Australian

"Silver Powerhouse", interview with Marko Paljhan, 21/2/00,

## RADIO

#### Radio 5UV

Cath Kennealley interviews Julianne Pierce, September 2000.

## MEMBERSHIP

ANAT is a membership based organisation, with members from across Australia as well as overseas. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. ANAT's membership prices are kept at a minimal cost, to ensure that membership is available to as many as possible. Membership prices were increased slightly in 2000 due to the implementation of the GST, but still remain at the very affordable prices of \$27.50 (individual), \$13.20 (low income) and \$55 (organisation).

During 2000, we reviewed our membership system, in order that records correctly reflect current financial members. This resulted in a decrease of overall membership numbers, however financial membership has enjoyed an overall increase to 475 (399 individual financial members, 76 institutional members). Our total membership at the end of 2000 was 665 (including 190 complimentary such as media and reciprocal members).

Breakdown of financial membership:

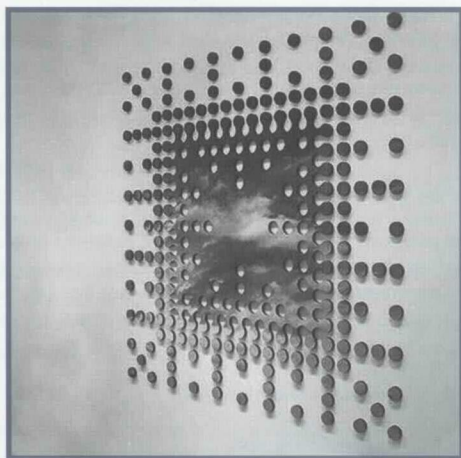
NSW	101	21.26%
Vic	88	18.53%
SA	86	18.11%
Qld	64	13.47%
WA	20	4.21%
Tas	18	3.79%
NT	16	3.37%
ACT	15	3.16%
International	67	14.10%



## ANAT INFORMATION DISSEMINATION

One of ANAT's primary roles is to act as an outlet for information relevant to art and technology practices. ANAT undertakes research into new and innovative art and technology work as well as cultural and social issues related to new technologies. We have a variety of filtering and distribution channels to ensure that our members and associates are receiving the most up-to-date, strategic details on new media arts, science, industry, multimedia and theory discourses.

During 2000 we commenced a review of our information and dissemination structures. This review, to be conducted over twelve months (Sept 2000 - 2001) will assess the usability and interface of the website; the most effective ways to reach our membership, constituency and broader public; developing the most effective methods of information dissemination; reviewing publications and online services. This review will undertake a survey of our membership as well as a redesign of the ANAT website and functionality.



*'Neuronature' by Simeon Lockhart Nelson  
Simeon received funding through the  
Conference and Workshop Fund to attend  
ISEA 2000 where he gave a presentation of  
his work (Image courtesy Simeon Nelson)*

## ANAT NEWSLETTER / NEWSLETTER\_ONLINE

The newsletter is published quarterly and is a critical way of keeping our membership informed. It contains: a comprehensive guide to ANAT's projects and activities, reports written by artists who have participated in cultural forums with the assistance of our Conference and Workshop Fund, Critical Writing and a major section of listings of opportunities and events of relevance to art and technology practitioners nationally and internationally.

## ANAT WEB AND INTERNET SERVICES

### ANAT WEBSITE

The ANAT website is one of Australia's principal resources for art and technology practice. It acts not only as a guide to ANAT's programs and activities, but also a gateway to the activities of Australia's art and technology practitioners.

ANAT continues to receive an increasing number of hits to our website. The total number of hits has increased to 429,679 in 2000. The breakdown of the distribution of users of the website are as follows:

#### Top level domains accessing the ANAT website:

Australian users (.au) .....	34.61%
Commercial users (.com) .....	18%
Networks (.net) .....	9.75%
Educational users, USA (.edu) ....	2.49%
Netherlands (.nl) .....	2.36%
United Kingdom (.uk) .....	1.76%
Spain (.es) .....	1.09%
Germany (.de) .....	0.99%
Other .....	7.9%
Unresolved IPs .....	20.99%

The percentage of Australian users accessing the site reinforces the key role the ANAT website plays in distributing information to Australian artists and organisations, while the distribution of international domains accessing the site indicates proportionally high access from British, Dutch, American and Spanish users.

## SCREENARTS WEBSITE

In addition to maintaining the ANAT web site, 2000 also saw the further development of the screenarts web site, which now incorporates conferences as well as online exhibitions of work engaging with online screen based arts practices.

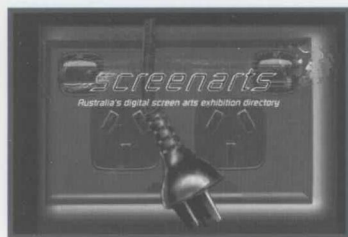
In 2000 the screenarts website attracted a total of 242,758 visits, a significant increase on the 67,900 visits to the site last year.

The breakdown of domains accessing the site (listed below) indicate the popularity of the site among Australian users. Also of note is the increased percentage of visitors to the site from countries other than Australia. This is a further indication that the site is beginning to be used more not only as a national, but also international research tool.

### Top level domains accessing the screenarts website:

Australian users (.au) .....	28.4%
Commercial users (.com) .....	18.93%
Networks (.net) .....	15.44%
Educational users, USA (.edu) .....	2.53%
United Kingdom (.uk) .....	1.86%
Canada (.ca) .....	1.21%
Netherlands (.nl) .....	0.97%
Germany (.de) .....	0.94%
Other .....	8.65%
Unresolved IPs .....	21.11%

ANAT will continue the development of the screenarts site into 2001 with the intention of further extending the scope and breadth of Australia's premier digital screen arts exhibition directory.



*Screenarts, Australia's digital screen arts exhibition directory, provides a single point of access to the range of Australian online screen based art exhibitions and conferences. ANAT has managed the screenarts site since its inception in 1997.*

## CAOS WEBSITE

ANAT also maintained the CAOs central website through 2000 which provides a 'jump page' to all of the member organisations of that network. One of the primary functions of CAOs has always been that of networking and the advocacy of new practice. The art spaces are a first point of contact for students, Australian professionals, local and overseas curators.

The CAOs web site provides a gateway to the sites of member organisations which document new Australian work, information on artists, and representations of Australian cultural practice, thus significantly developing new audiences and markets for Australian artists. Specifically, the site represents the diversity of the organisation's activities, provides information on the works and artists that are being supported, describes and make available projects and events undertaken, electronic conferencing, and publications.

In 2000, the CAOs website received close to 125,000 visits from individuals and organisations based in Australia and around the world.



## ANAT EMAIL DIGESTS

ANAT continued to develop our email information provision to members in 2000 by consolidating our email digest which compiles information on art and technology practices including announcements of conferences, exhibitions, festivals, symposiums and training courses, and calls for submissions for a range of different programs. Posted fortnightly to members, the digest now acts as a core supplement to the information ANAT provide through the listings of the newsletter. While many international online forums collate similar data and the Australian listserv :::recode::: also often contains information relevant to an Australian context, ANAT's email digest maintains a distinctly Australian flavour, and a comprehensive overview of opportunities and events. Feedback from the membership on the continuation of the digest has been overwhelmingly positive.



# ANAT PROGRAMS AND ACTIVITIES

## CONFERENCES AND WORKSHOPS FUND

For the fourth year, ANAT managed the Conference and Workshop Fund (a quick response fund which was devolved from the Australia Council in 1997). The Fund was established to enable artists to apply, at short notice, for travel and conference fees to attend international and Australian events. The Fund has now become an essential part of ANAT's core activities, and we receive considerably more applications than we are able to fund. Despite this, ANAT is able to support 20 - 30 artists per year, with an invaluable outcome being the Fund reports, published in the quarterly Newsletter. After approval from the Australia Council, it was decided that the Fund would be made available only to ANAT members from January 1, 2001, in order to provide our members with an additional membership benefit.

Artists who received funding from this program in 2000 were:

**Keith Armstrong (QLD)**  
Exploding Cinema, Rotterdam

**Damian Castaldi (NSW)**  
Gesture Interfaces for Sound Synthesis, Paris

**Solange Kershaw (NSW)**  
Spatialization, Paris

**Jenny Weight (SA)**  
Consciousness Reframed, Wales

**Gail Kenning (NSW)**  
International Crossroads in Cultural Studies, UK

**Sophea Lerner (NSW)**  
Polar Circuit 3, Finland

**Sam Da Silva (VIC)**  
tech\_Nicks, UK

**Sue King (SA)**  
Siggraph, USA

**Antoanetta Ivanova (Tas)**  
Third Digital Arts & Culture Conference, Norway

**Christian Kokai-Kun (SA)**  
Consciousness Reframed, Wales

**Ann Morrison (NSW)**  
Third Digital Arts & Culture Conference, Norway

**Anita Kocsis (VIC)**  
OJAI Digital Arts



*ISEA Village*

*Image courtesy of James Verdon,  
Conference & Workshop Fund  
Recipient, 2000.*

**Mark Stephens (SA)**  
Incubation, UK

**Josephine Starrs (NSW)**  
Liquid Hacking laboratory, Germany

**Stephen Jones (NSW)**  
Alife 7, Oregon & Consciousness Reframed, Wales

**Sue McCauley & Michael Buckley**  
Workshops & Project with RAQS Collective, India

**Martin Thompson (SA)**  
International Festival of Streaming Media, Netherlands

**Sarah Lambert (NSW)**  
Virtual Systems and Media Conference, Japan

**Ashley Holmes (SA)**  
Virtual Systems and Media Conference, Japan

**Elizabeth Day (NSW)**  
Banff Discovery Residency, Canada

**Julian Oliver (VIC)**  
Theorizing Computer Games Conferences 1 & 2, USA

**Kristian Thomas (SA)**  
Cross Fai, Netherlands

**Simeon Nelson (NSW)**  
ISEA, Paris

**James Verdon (VIC)**  
ISEA, Paris

**Greg Giannis (VIC)**  
Photonics West 2001





*"unputdownable" by Chris Caines, still from flash animation. Image courtesy of Chris Caines.*

## RESIDENCIES

### DEEP IMMERSION: REGIONAL REALITIES

As part of the *deep immersion* program of residencies and events, ANAT and Melbourne-based organisation Asialink have initiated a new media residency in Asia. The first residency commenced in October 2000, at the Chulalongkorn University in Bangkok, Thailand with Chris Caines (NSW) selected as the first artist in residence. Chris works in online and disk based multimedia as well as video and sound. He has been exhibiting widely since the early nineties in national and international galleries including MoMA in New York, The Tate, UK and the State Galleries of NSW and QLD. During his residency at Chulalongkorn University, Chris developed a new online work based loosely around elements of Thai history, weaving them into a piece using the structure of classical Thai textiles as the form of the narrative. Chris explains:

"Research activities to be undertaken during the residency with the Fine Arts Dept at Chulalongkorn University will concentrate on the development and production of a number of flash based database driven online narrative works. Central among these works is a piece that weaves elements of Thai and European history with a fictional secret history of computing to create a narrative environment that re-writes itself. Source elements will come from Sydney, Bangkok and Northeast Thailand..."

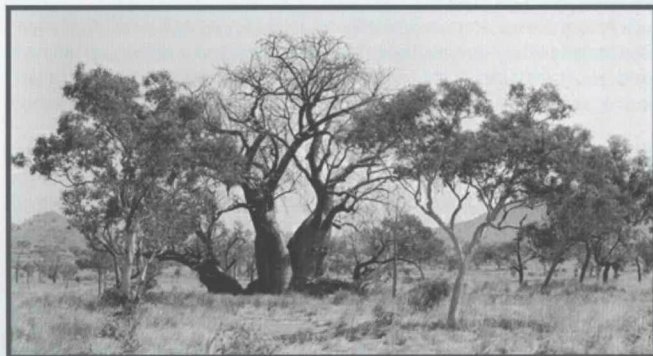
This is an Asialink project in partnership with the Australian Network for Art and Technology, as part of ANAT's *deep immersion: regional realities* program and is supported by the Australian Embassy, Bangkok and the Australia Council.

### NISNMA (National Indigenous Summer School in New Media Art) RESIDENCY PROGRAM

In July 1999, ANAT co-ordinated the first *National Indigenous Summer School*. The School was project managed by Brenda L. Croft and was held at the School of Fine Arts NT (Darwin).

As a follow-up in 2000, ANAT initiated a residency program, specifically aimed at creating further opportunities for participants in the School. We called for proposals from participants in NISNMA, and from these, three artists have been selected to develop websites as part of their residency. Two of the residencies have been organised in collaboration with the CAOs (Contemporary Art Organisations network) and have been funded through the Emerging Artists Program of the Visual Arts Craft Fund (Australia Council).

The first of the residencies commenced in December 2000, with Jason Davidson in residence at 24Hr Art. The other residencies, which will take place in 2001, are Christian Thompson (Vic) at Contemporary Centre of Photography and Jenny Fraser (Qld) at Hermannsburg Potters in the Northern Territory.



*Image from "Aboriginal Ancestors" by Jason Davidson. "This web site depicts massacre sites told by Aboriginal elders belonging to the Gija group from the East Kimberley Australia. Most of the massacres that occurred in the Kimberley were never documented but the events that occurred have been re-told by our Aboriginal elders, they have not been forgotten. This web site is about preserving our history and stories. Dedicated to their memory of our Aboriginal elders and to our ancestor." (Jason's Website will be published by the end of June 2001) [www.anat.org.au/Aboriginal\\_Ancestors/index.html](http://www.anat.org.au/Aboriginal_Ancestors/index.html)*

## EXHIBITIONS & INSTALLATIONS

### DEEP IMMERSION: SCIENTIFIC SERENDIPITY

#### TISSUE CULTURE

Oron Catts and Ionat Zurr, as part of the 2000 Perth Festival for the Arts, exhibited the results of an extended period of research and development of their Tissue Culture and Art project, in part supported by ANAT's *deep immersion: scientific serendipity* program.

In April 1999, they were invited to present the *Tissue Culture and Art Project* at the Media Lab, MIT, Boston as part of The Media Laboratory Colloquium Series 1998-99. While in Boston they met Prof. Joseph Vacanti, who is a founder and the world-leading figure in the field of tissue engineering. Prof. Vacanti has grown 22 different organs using this technology (his most (in)famous work was the mouse with the ear on its back). Prof. Vacanti also attended the presentation of their work. As a result he offered Oron and Ionat an opportunity to express their creativity in his laboratories. Oron and Ionat explain:

"We have no doubt that the opportunity to work and learn from Prof. Vacanti and his team is an opportunity that should not be missed. The technologies which are available to him are the most advanced in the world. He and his team are renowned for their innovative approach to the production of bio artificial organs.

"For us, artists who are practising hands on "Wet" biology as a generator of our artistic expression, a residency in Prof. Vacanti's Labs would place us in a position from which we can explore and research the cutting edge of tissue engineering. We will gain a unique knowledge pool, and improve our skills in the design and construction of three dimensional scaffold for tissue growth, as well as tissue culture and biomedical imaging techniques.

"The exposure to the new possibilities that these technologies present to us, will extensively develop and evolve our own artwork, our understanding and perceptions of its future effects.

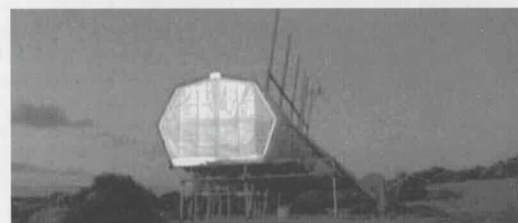
"We also see a possibility of cooperating with some other bodies and/or institutes in Boston that will enable us to further develop our skills and the scope of the project. In the Media Lab, for example, we already formed some initial connections with Dr. Scott Manuals head of Nanoscale Sensing <<http://www.media.mit.edu/Projects/manalis.html>>.

"We would like to be able to design, construct, monitor and interface with objects, which contain living tissue (semi-living objects), and to be able to sustain them alive outside the lab."

### MAKROLAB

Marko Peljhan's *Makrolab* was installed on Rottnest Island off the coast of Fremantle (WA) as part of the Perth Festival of the Arts (February). *Makrolab* is a 'self-sustaining survival environment' which has radio signaling and tracking devices installed. Marko invited artists to submit proposals to be in residence for short terms during the project. ANAT worked with Marko to identify Australian artists and also provided small amounts of support for travel and living expenses whilst in residence in the lab. The two artists supported by ANAT to work at *Makrolab* were Francesca da Rimini <[www.thing.net/~dollyoko/POD/INDEX.HTML](http://www.thing.net/~dollyoko/POD/INDEX.HTML)> and Leesa Willan.

Slovenian artist Marko Peljan first came to Australia as part of ANAT's *Code Red* project, undertaken in collaboration with The Performance Space and curated by Julianne Pierce. Marko traveled to Brisbane after the *Makrolab* project, to participate in the *Alchemy* Masterclass.



Images of Makrolab courtesy of Leesa Willan & Francesca Da Rimini



## RESEARCH AND DEVELOPMENT

### SCISMIC PROJECT

The *Scismic Project* was also supported by ANAT as part of *deep immersion: scientific serendipity*. During 2000, David Rogers (NSW) further developed his earthquake generator project, and has now rebuilt the 'shaker-table'. David gave a presentation during the year about the project at Metro Screen's 'Sound in Multimedia Forum'.

Whilst the initial stage of this project was primarily concerned with engineering problems of getting the table operational, the potential for David to engage more directly with seismologists to interpret data is very exciting. An interesting adjunct in the development of the work has been the way that sound works with the installation and how one is affected by sound when in the proximity of the work.

ANAT will be further developing the central web site for the *deep immersion: scientific serendipity* program, and will be working with David to document the processes he has employed in building the earthquake generator.

*The Triclops International Flying Platform - one of the features of "Biomachines" Image courtesy of Triclops International*



## EVENTS

### CLOSING THE LOOP AND BIOMACHINES

In addition to the *Verve* project, ANAT provided support to a number of new media projects and events during the Telstra Adelaide Festival 2000. These included the *Closing the Loop* 2000 project and *Biomachines* - a post-industrial carnival meltdown.

*Closing The Loop* was an international research and performance project examining how sound, technology and gameplay can conspire to promote collaboration and inventiveness across networks. The CTL2000 project aimed at investigating the effectiveness of techniques for net based collaboration.

CTL2000 was divided into two distinct phases. The first phase (incorporating a Research Laboratory and a Social Laboratory) took place at two venues in South Australia earlier this year. At the Research Laboratory, a number of artists, pseudo scientists, technicians and geeks from around Australia, Austria, Germany, the Netherlands, and New Zealand gathered together to examine sound technologies and online networks with a view to collecting and compiling these experiences into a coherent form. The manifestations of this research were presented (live and online) at a Social Laboratory in Port Adelaide on 12 February. Phase two, the culmination of these activities, took place at *Biomachines* in Port Adelaide between 9 -12 March.

*Biomachines*, devised and curated by Julianne Pierce, David Cranswick and Tim Boykett, was an autonomous entertainment area, comprising robots, machines, fire and sound. Part factory, part performance space, part club - an interactive underworld of games, entertainment and sonic reverberations. *Biomachines* was presented by The Performance Space and the Casula Powerhouse Arts Centre as part of the Telstra Adelaide Festival 2000, and featured an impressive line up of Australian and international artistes, pseudo scientists and mechanic pranksters. These include John Kenny, Anne Sabiel and Shane Fahey, Theatre of Hell, Time's Up, Heliograph, Matt Heckett, Josephine Starrs, Leon Cmielewski, and Triclops International.

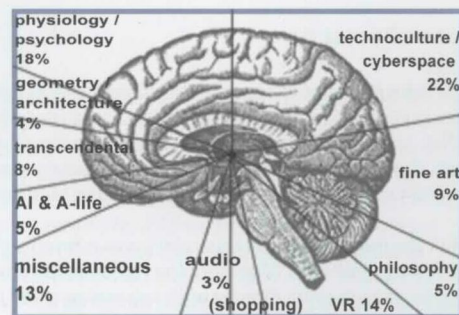
*Closing the Loop* was generously assisted by Arts SA and *Biomachines* was supported by the New Media Arts Fund of the Australia Council.



## VERVE: THE OTHER WRITING

For the Telstra Adelaide Festival 2000, ANAT and the Contemporary Art Centre of SA, presented *Verve: The Other Writing*. The project was conceptualised by the Festival in association with ANAT and CACSA and developed and programmed by Teri Hoskin from the Adelaide based Electronic Writing Research Ensemble <<http://ensemble.va.com.au>>. *Verve* explored the intersection of writing with visual art, music, performance and current digital art practices.

It was a multi-faceted project which had its physical presence at the Contemporary Art Centre of SA, Ngapartji Multimedia Centre and in the disembodied realms of online environments. The *Verve* program included: a forum on digital writing practices held at Ngapartji (the final day of Artists' Week); a new video installation by Bill Seaman; exhibition of artists books & graphic sound scores; performances; workshops; and an online reading-writing room, at the Contemporary Art Centre of SA. An interesting aside of the *Verve* project was a tour of the conservation laboratory at ARTLAB, which included discussion of the conservation of texts in the current digital environment.



*Image courtesy Jenny Weight. Jenny received funding from the 2000 Conference and Workshop Fund to attend the 3rd CAIIA-Star Consciousness Reframed conference in Wales*

Guest speakers, presenters and artists at VERVE included:

Gregory L Ulmer (USA) and Linda Marie Walker (SA)  
 Victoria Lynn (NSW)  
 Bill Seaman (USA)  
 Sue Thomas (UK)  
 Adele Hann (SA)  
 Jyanni Steffensen (SA)  
 Suzanne Treister (Australia/UK)  
 Stephen Whittington (SA)  
 Vicki Humphrey (SA)  
 Glenn Lumsden & David deVries (SA)  
 Dylan Everett (SA)  
 Peter Harding (SA)  
 Michael O'Donoghue (SA)  
 Junko Banks (SA)  
 Alison Main (SA)  
 Linda Carroli (WA)  
 Terri-ann White (WA)  
 Susie Fraser (Vic)  
 Mark Stephens (SA)  
 Kevin Henderson (UK)  
 Simon Robb (SA)  
 Libby O'Donovan (SA)  
 Jo Kerlogue (SA)  
 Shireen Khemlani (SA)  
 Wiltrud Katherina Hackl (Austria)  
 Tina Auer (Austria)  
 Belinda Gehlert (SA)  
 Sally Pryor (Vic)  
 radioqualia (Netherlands/Aust)

*Verve: the Other Writing*

## ALCHEMY INTERNATIONAL MASTERCLASS FOR NEW MEDIA ARTISTS AND CURATORS

ANAT's International Masterclass for New Media Artists and Curators took place in Brisbane in May and early June. Sixteen tutors and forty two participating artists and curators explored new media practices, critical concepts for cross cultural collaboration and generally had an extraordinary time exploring with and playing in the newly opened Brisbane Powerhouse - Centre for the Live Arts, who partnered with ANAT on the realisation of this project. Whilst a core of the program was undertaken in a lab which ANAT installed in the Courier Mail Rooftop Terrace and function room, participants took advantage of having run of the entire building, including the Visy 200 seat theatre, rehearsal studios and a plethora of flexible exhibition, installation and performance spaces in and around the building.

Participants had 24 hour access to the equipment and the building and the Powerhouse staff provided incredible support in realising what was an amazingly diverse and surprisingly complex project, both logistically and conceptually.

The masterclass engaged with a diverse range of topics: from science discourses to Indigenous issues, to issues facing artists working in diverse cultural settings, to curatorial practice for interdisciplinary and new media practices. Of particular note was the component of the masterclass which occurred in early June which was dedicated to performance and hybrid practices. ANAT had not focused on this area in previous Summer Schools and was keen to open up a space for the development of this area of practice in the context of a cross-disciplinary project. The project was intended as a dynamic one and there have been extraordinary opportunities for the exchange of ideas. We hope that the spaces opened up by this project will continue to generate dialogue and exchange between the participants well into the future.



*Alchemy (photo courtesy of Charity Bramwell)*



*Alchemy participants from l-r, Kamal Krishna, Jenny Fraser, Raul Ferrera (photo courtesy of Charity Bramwell)*

Participants for *Alchemy* were selected from a call for proposals distributed in late 1999 through the media, advertised in Realtime, mailed to ANAT members as well as distribution via national and international email lists. The participants were chosen through their proposals, with geographical and cultural considerations also taken into account when the final selection was made.

Brook Andrews (NSW)  
Caroline Farmer (SA)  
Christian Thompson (Vic)  
Clare McGrogan (Qld)  
Dena Curtis (NT)  
Gongxin Wang (China)  
Hartanto (Indonesia)  
Jenny Fraser (Qld)  
Jo Law (WA)  
Keith Armstrong (Qld)  
Kim Machan (Qld)  
Mae Adams (Vic)  
Megan Rainey (SA)  
Monica Narula (India)  
Patricia Adams (Qld)  
Raewyn Turner (NZ)  
Rebecca Youdell (Qld)  
Sam James (NSW)  
Sarah Neville (SA)  
Shilpa Gupta (India)  
Steve Bull (WA)

Bruce Gladwin (Vic)  
Chris Dempsey (Qld)  
Christiawan (Indonesia)  
Deborah Lawler-Dormer (NZ)  
Edwina Bartleme (Qld)  
Grisha Coleman (NY)  
Jane Schneider (Qld)  
Jernej Kozar (Slovenia)  
Kamal Krishna (Qld)  
Kelli McCluskey (WA)  
Lisa Anderson (Qld)  
Mari Velonaki (NSW)  
Mike Stubbs (UK)  
Partha Pratim Sarker (Bangladesh)  
Peter Toy (WA)  
Raul Ferrera (Mexico)  
Rolando Ramos (NSW)  
Sarah Ryan (Tas)  
Sheridan Kennedy (NSW)  
Sophea Lerner (NSW)  
Vanessa Mafe-Kean (Qld).

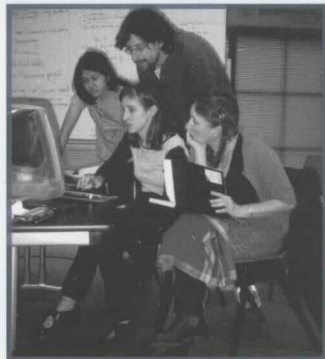


Tutors were invited to the ALCHEMY MASTERCLASS based on their level of skills and experience with new media arts. The tutors all had varied backgrounds and interests, in order to provide a healthy cross-section for the participants. The tutors were selected to provide not only technical training, but also a wider conceptual and philosophical background to new media practice:

Alexei Shulgin (Russia)  
(Net artist, performer and curator <http://www.easylife.org>)

Nina Czegledy (Canada)  
(Independent media artist, curator and writer)

Mongrel (UK)  
(Mongrel make socially engaged cultural product employing any and all technological advantage that they can lay their hands on <http://www.mongrel.org.uk>)



*From the top, Alchemy participants (l-r) Tim Plaisted, Sheridan Kennedy, Grisha Coleman & Caroline Farmer Alexei Shulgan (tutor), (l-r) Shilpa Gupta, Sophea Lerner & Raewyn Turner (photos courtesy of Charity Bramwell)*



*(left) Mongrel Mervin Jarman & Alexei Shulgin.*



*Christian Thompson & Megan Rainey (photos courtesy Charity Bramwell)*

Geert Lovink (Aust and Netherlands)  
(Lecturer and activist who has participated in many conferences on independent media, the arts and new technologies)

John Tonkin (Aust)  
(Animator and web artist who develops his own software <http://207.225.33.116/>)

Rea (Gamileroi/ Wailwan)  
(Internationally recognised artist who specialises in developing digital media)

Mike Stubbs (UK)  
(Artist and curator who works with sculptural installation, performance, film, video and installations)

Sara Diamond (Canada)  
(Director for the New Media and Visual Arts programs of the Banff Centre for the Arts)

Tess de Quincy (Aust) and Laura Jordan (Aust)  
(Performance and new media artists. Tess and Laura have collaborated on performance and research events)

Marko Peljhan (Slovenia)  
(Performance and communication artist and writer)

Blast Theory (UK)  
(Four artists who make live events, installation and new media work)

Shuddhabrata Sengupta (India)  
(Founding member of the Sarai new media initiative <http://www.sarai.org>)



The project provided for an intensive and productive period for exploration, conversation and the generation of dialogue and new ideas. What some of the participants have said about ALCHEMY:

"At the end, it all seemed like a dream converting bytes of realities into ephemeral spaces.... my expectations about learning were fulfilled thanks to the great sharing mood that navigated through Alchemy". (Raul Ferrera Balanquet, Mexico)

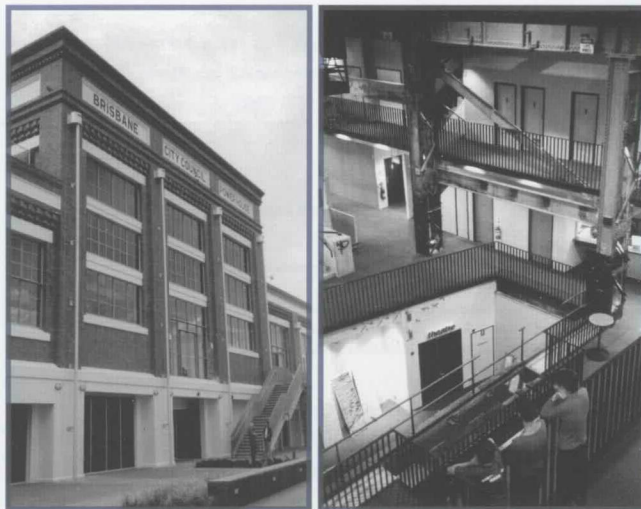
"For me Alchemy has transformed my way of viewing the world and technology. I hope that the network [developed during the project] will stay functioning and that we can figure out ways in which we can share a physical space in the future." (Shuddhabrata Sengupta, India)

"The whole experience was invaluable. It was a great thing for me to have an opportunity to participate in an event so totally outside of the craft world and into a whole new realm. It was more than just increasing my degree of techno.logic; the most exciting and stimulating part was making connections with the people in the workshop, who worked in different media, who came from different geographies and cultures. A feast as Raul describes it, tastes from different places. It was also great to be there in the crossover third week [combining internet and hybrid/ performance practices] so I could get to meet people like Grisha, Sarah and Kamal who injected a necessary reminder of working in the 3 dimensional realm, remembering our bodies." (Sheridan Kennedy, Sydney-based jeweller)

"...the opportunity to attend the Alchemy international Masterclass was a highlight of my year so far. Especially I appreciated the open and non-competitive creative atmosphere that was prevalent at the Masterclass. I believe this was due to the generous attitudes of the tutors, the combined alchemy of the participants who came from many different countries and experiences, and the experimental and creative space encouraged by ANAT's management of the program. It was inspiring to be able to learn about new technologies from creative people instead of the dry business oriented experience. The combination of ideas, theory, experimentation and technical learning was for me a rewarding mix that generated a huge learning curve..." (Mae Adams, Victoria)

"Too many interesting people - far too many interesting conversations.... How are we supposed to get any work done or learn anything with all this stimulating interaction going on?" (Sophea Lerner, a sound artist from Sydney)

"...an info surge!" (Megan Rainey, Adelaide)



*The Powerhouse, Brisbane (images courtesy of Charity Bramwell)*

The ALCHEMY MASTERCLASS was made possible by support of a wide variety of organisations providing in-kind support, including:

Blueprint Consulting (Qld)  
Apple Computers (Australia)  
Choice Connections (Qld)  
Macromedia (Australia)  
Adobe Systems Pty Ltd (Australia)  
Multimedia Art Asia Pacific (Qld)  
Institute of Modern Art (Qld)  
Brisbane Powerhouse (Qld)

In recognition of its international and national significance, the Masterclass was generously supported by a range of government agencies. For the first time, ANAT received major support by the Canadian-based Langlois Foundation. An organisation which supports international projects dealing with Art, Science and Technology. ANAT is also grateful to Australian federal and state bodies for their continued support of its programs. Funding for ALCHEMY was received from:

Daniel Langlois Foundation (Montreal, Canada)  
Australian Film Commission (Industry & Cultural Development)  
Australia Council (Emerging Artists Fund of the New Media Arts Fund)  
Arts SA  
NSW Ministry for the Arts  
Arts Tasmania  
Arts Queensland through the Queensland Artworkers Alliance

### Board Report

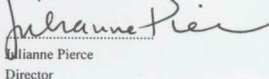
In the opinion of the Board of the Australian Network for Art and Technology and in compliance with the relevant Sections of the Incorporations Act 1985 :

1. The accompanying Income and Expenditure Statement and the Balance Sheet present fairly the results of the operation of the Association for the Financial Year ended 31 December 2000 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, form or body corporate and the Association
- 3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value.

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

  
.....  
Vicki Sowry

Chairperson

  
.....  
Julianne Pierce  
Director

4/05/01

4.05.01

Date



FREER PARKER & ASSOC.

Certified Practising Accountants

1st Floor, 40 Sturt Street, Adelaide, S.A. 5000  
PO Box 6238, Halifax Street, Adelaide, S.A. 5000  
Telephone (08) 8211 7177 Fax (08) 8212 4677  
Email - freerparker@freerparker.com.au

### INDEPENDENT AUDITOR'S REPORT

To the Australia Council and members of Australian Network for Art and Technology.

#### Scope

We have audited the attached special purpose financial report of the Australian Network for Art and Technology for the year ended 31st December, 2000, comprising the Income and Expenditure Statement, Balance Sheet and notes to the accounts. The Australian Network for Art and Technology's Board of Management is responsible for the preparation and presentation of the financial report and the information contained therein, and has determined that the accounting policies used and described in Note 1 to the financial report are appropriate to meet the needs of the members. We have conducted an independent audit of the financial report in order to express an opinion on it to the Australia Council and members of Australian Network for Art and Technology. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the members.

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

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

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

..2/.



# Audit Opinion

In our opinion the financial report of The Australian Network for Art and Technology for the year ended 31 December, 2000 is properly drawn up:

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

RICHARD GEORGE FREER  
FREER PARKER AND ASSOCIATES

Adelaide  
Date Opinion Formed: 1<sup>st</sup> May 2000

## Australian Network for Art and Technology Income and Expenditure Statement Year Ended 31 December 2000

	2000	1999
	\$	\$
Operating Income	<u>526,993</u>	<u>426,494</u>
Operating Expenditure	<u>525,947</u>	<u>411,136</u>
Operating Surplus	1,046	15,358
Accumulated Funds At Beginning of Financial Year	<u>68,654</u>	<u>53,296</u>
Accumulated Funds At End of Financial Year	<u>69,700</u>	<u>68,654</u>

**Australian Network for Art and Technology**  
**Balance Sheet**  
**As at 31 December 2000**

	2000	1999
	\$	\$
<b>CURRENT ASSETS</b>		
Cash	100,042	253,643
Receivables	23,491	14,027
Prepayments	<u>5,078</u>	<u>0</u>
<b>TOTAL CURRENT ASSETS</b>	<b><u>128,611</u></b>	<b><u>267,670</u></b>
<b>NON CURRENT ASSETS</b>		
Property, Plant & Equipment	<u>45,312</u>	<u>18,776</u>
<b>TOTAL NON CURRENT ASSETS</b>	<b><u>45,312</u></b>	<b><u>18,776</u></b>
<b>TOTAL ASSETS</b>	<b><u>173,923</u></b>	<b><u>286,446</u></b>
<b>CURRENT LIABILITIES</b>		
Bank Overdraft	0	13,110
Creditors	8,626	5,646
Accrued Expenses	0	0
Grants Received in Advance	0	0
Superannuation	0	2,852
Unexpended Grant Funds	93,061	178,957
Provision for Annual Leave	<u>2,536</u>	<u>17,227</u>
<b>TOTAL CURRENT LIABILITIES</b>	<b><u>104,223</u></b>	<b><u>217,792</u></b>
<b>TOTAL LIABILITIES</b>	<b><u>104,223</u></b>	<b><u>217,792</u></b>
<b>NETT ASSETS</b>	<b><u>69,700</u></b>	<b><u>68,654</u></b>
<b>EQUITY</b>		
Opening Balance	68,654	53,296
Surplus	1,046	15,358
<b>TOTAL MEMBER'S FUNDS</b>	<b><u>69,700</u></b>	<b><u>68,654</u></b>

**Australian Network for Art and Technology**  
**Notes to and forming part of the accounts**  
**Year Ended 31 December 2000**

**Note 1. SUMMARY OF ACCOUNTING POLICIES**

**Basis of Accounting**

This special purpose financial report has been prepared for distribution to the members to satisfy the Committee of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology and under section 35 of the Associations Incorporation Act 1985, as Australian Network for Art and Technology 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 :

- The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology in relation to the year ended 31 December 2000 because the entity is not a "reporting entity" as defined therein. The Committee of Management has, however, prepared the financial report in accordance with all Australian Accounting Standards with the exception of the following standards:

Australian Accounting Standard 28, Statement of Cash Flows,  
 Australian Accounting Standard 22, Related Party Disclosures and  
 Australian Accounting Standard 30, Accounting for Employee Entitlements.

**Office Equipment**

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.

**Income Tax**

Australian Network for Art and Technology is exempt from income tax.

**Note 2. Property, plant and equipment**

	2000	1999
	\$	\$
Office Equipment - cost	92,585	55,532
less Accumulated Depreciation	(47,273)	(36,756)
<b>WDV</b>	<b><u>45,312</u></b>	<b><u>18,776</u></b>



#### Note 2a Superannuation Contributions

An amount of \$5,022 is included as outstanding cheques representing superannuation contributions which have not been forwarded to funds on behalf of members. It is possible that an amount may be due to the Australian Taxation Office as a Superannuation Guarantee Charge under the Superannuation Guarantee Administration Act. Clarification will be sought but the amount outstanding will increase by the extent of any charge levied.

#### Note 3 Segment Information

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

#### Note 4 Unexpended Grant Funds

Australia Council		
'00 New Media Fund	7,700	0
'99 New Media Fund	16,495	52,640
'98 New Media Fund	30,139	51,962
DIST	10,000	0
Arts SA 2001	7,500	0
Foldback	0	9,723
Curators Training	12,774	12,774
Indigenous Summer School	8,453	9,453
Other	0	42,405
	93,061	178,957

#### Note 5 New Media Fund

Core	154,604	134,560
Interactive Web Site	33,696	20,000
Conference & Workshop	30,000	21,000
Theology Focus	2,300	0
Newsletter	13,200	14,200
Advocacy/Networking	8,500	10,500
Resistant Media	0	3,700
Theology Focus (Transferred to next year)	7,700	52,640
Digital Region	0	3,400
Verve	10,000	0
	260,000	260,000



FREER PARKER & ASSOC.

Certified Practising Accountants

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#### REPORT BY THE AUDITORS ON SUPPLEMENTARY FINANCIAL DATA

The attached detailed income and expenditure statement for the year ended 31 December 2000 does not form part of the financial statements of Australian Network for Art and Technology to which our audit report dated 1 May 2000 refers, nor is it necessary for the financial statements to be read in conjunction with the detailed income and expenditure statement in order for them to present a fair view.

Our procedures did not include verification or validation of the amounts in the detailed income and expenditure statement and no audit or review has been performed. Accordingly no assurance is expressed.

To the extent permitted by law, we do not accept liability for any loss or damage which any person, other than the members of the Association, may suffer arising from any negligence on our part. No person should rely on the detailed income and expenditure statement without having an audit or review conducted.

The detailed income and expenditure statement was prepared exclusively for the benefit of members of Australian Network for Art and Technology and we do not accept responsibility to any other persons for its contents.

RICHARD GEORGE FREER  
FREER PARKER AND ASSOCIATES

Adelaide  
1<sup>st</sup> May 2000

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY  
NOTES TO AND FORMING PART OF THE ACCOUNTS  
YEAR ENDED 31 DECEMBER 2000

INCOME	REF	2000	1999
		\$	\$
Advocacy Networking	8	7,084	17,821
Australia Council Conference and Workshop	5	39,000	21,000
Australia Council New Media Fund		154,604	134,560
Digital Region		0	4,695
Emerging Artists Fund	11	3,163	0
Foldback		0	7,677
Indigenous Summer School		0	50,547
Interactive Web(Aust Film Comm/New Media Fund)	2	48,008	31,000
Interest		8,156	6,336
Memberships		4,423	5,039
National Summer School (NSS)	1	194,716	29,950
Newsletter	7	13,200	14,200
Other Income		17,030	6,000
Regional Realities	10	7,149	0
Resistant Media		1,160	27,700
Scientific Serendipity	3	2,500	9,738
Small Projects	6	6,500	4,000
Theology Focus	4	5,300	0
Training for Curators		0	56,231
Verve	9	15,000	0
TOTAL INCOME		526,993	426,494
EXPENDITURE			
Accounting and Audit Fees		8,300	6,000
Advertising		5,527	2,686
Advocacy Networking	8	6,703	9,904
Bad Debts		7,511	0
Bank Fees & Charges		2,051	1,703
Computer Expense		3,868	2,062
Couriers & Freight		1,950	263
Depreciation		10,517	4,740
Design and Printing		8,522	472
DI:Theology Focus	4	5,800	0
Digital Region		0	728
Equipment Maintenance and items under \$300		3,676	719
Leave Accruals		5,607	0
Postage		2,364	1,457

EXPENDITURE (CONTD)	REF	2000	1999
		\$	\$
Australia Council Conference and Workshop	5	38,920	20,732
Emerging Artists Fund	11	3,163	0
Foldback		(375)	7,677
Indigenous Summer School		0	50,546
Insurance Equipment & Workcover		1,651	2,350
Internet & Web	2	40,446	29,032
National Summer School	1	183,252	31,922
Newsletter	7	11,394	8,332
Office Expenditure		2,656	1,895
Photocopying		923	227
Public Relations		227	140
Regional Realities	10	7,603	0
Rent & Power		5,600	6,094
Resistant Media	4	1,160	29,710
Salaries Wages & Taxes		102,985	93,090
Scientific Serendipity	3	2,500	9,738
Small Projects	6	6,400	3,236
Staff Development		1,035	0
Subscriptions		150	250
Sundries		6,791	2,524
Superannuation		8,077	6,707
Telecommunications		6,320	7,133
Training for Curators		0	56,230
Travelling Expenses		9,992	12,837
Verve:The Other Writing	9	12,681	0
TOTAL EXPENDITURE		525,947	411,136
SURPLUS		1,046	15,358



AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 1. NATIONAL SUMMER SCHOOL INCOME AND EXPENDITURE

	2000
INCOME	\$
Australia Council New Media Fund	7,000
Aust Film Commission	20,000
TAS Arts	2,500
NSS:NMAF Emerging Artists	30,000
NSS: Qld	4,350
NSS: SA	7,000
Equipment & Venue in kind	20,000
NSS: NSW	2,500
NSS: Langlois Foundation	77,577
NSS: Other Grants	3,552
Participants contribution to NSS	20,237
<b>TOTAL INCOME</b>	<b>194,716</b>
EXPENDITURE	
Accommodation	28,656
Advertising/Postage	360
Artists/Tutors Fees	39,342
Catering	520
Documentation	196
Speakers Fees	(250)
Sundry	2,656
Tech Support	6,945
Transport	60,688
Venue & Equipment Hire	43,219
Wages	920
<b>TOTAL EXPENDITURE</b>	<b>183,252</b>
<b>SURPLUS/(DEFICIT)</b>	<b>11,464</b>

REFERENCE 2. INTERACTIVE WEB  
SITE

	2000
INCOME	\$
VA Sponsorship	1,500
New Media Fund	43,692
CAOS	2,816
<b>TOTAL INCOME</b>	<b>48,008</b>
EXPENDITURE	
Advertising/Marketing	905
Equipment/Software	6,736
List Server	1,625
Server Space	523
Sundry	165
Wages-Artist/Technical Design	30,492
<b>TOTAL EXPENDITURE</b>	<b>40,446</b>
<b>SURPLUS/(DEFICIT)</b>	<b>7,562</b>

REFERENCE 3. SCIENTIFIC  
SERENDIPITY

INCOME	\$
DIST	2,500
<b>TOTAL INCOME</b>	<b>2,500</b>
EXPENDITURE	
Consulting Fees	1,500
Equipment & Materials	1,000
<b>TOTAL EXPENDITURE</b>	<b>2,500</b>
<b>SURPLUS/(DEFICIT)</b>	<b>0</b>

AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 4. THEOLOGY FOCUS

	2000
INCOME	\$
New Media Fund	5,300
<b>TOTAL INCOME</b>	<b>5,300</b>

EXPENDITURE

Artists Fees	3,000
Project Management	2,800

<b>TOTAL EXPENDITURE</b>	<b>5,800</b>
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<b>SURPLUS/(DEFICIT)</b>	<b>(500)</b>
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REFERENCE 5. CONFERENCE &  
WORKSHOP

INCOME	\$
New Media Fund	39,000
<b>TOTAL INCOME</b>	<b>39,000</b>

EXPENDITURE

Grants	38,920
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<b>TOTAL EXPENDITURE</b>	<b>38,920</b>
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<b>SURPLUS/(DEFICIT)</b>	<b>80</b>
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AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 6. SMALL PROJECTS

	2000
INCOME	\$
Small Projects	6,500
<b>TOTAL INCOME</b>	<b>6,500</b>

EXPENDITURE

Other Fees	6,400
Sundry Expenses	0
<b>TOTAL EXPENDITURE</b>	<b>6,400</b>

<b>SURPLUS/(DEFICIT)</b>	<b>100</b>
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REFERENCE 7. NEWSLETTER

INCOME	\$
New Media Fund	13,200
<b>TOTAL INCOME</b>	<b>13,200</b>

EXPENDITURE

Wages	0
Writer Fees	565
Office Supplies	14
Postage	976
Printing & Design	9,839

<b>TOTAL EXPENDITURE</b>	<b>11,394</b>
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<b>SURPLUS/(DEFICIT)</b>	<b>1,806</b>
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AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 8.

ADVOCACY/NETWORKING

	2000
INCOME	\$
New Media Fund	8,500
Transport Cost Recoveries	(1,416)
TOTAL INCOME	<u>7,084</u>

EXPENDITURE

Travel	5,694
Accommodation	627
Conference Fees	37
Public Relations	345
TOTAL EXPENDITURE	<u>6,703</u>

SURPLUS/(DEFICIT)	<u><u>381</u></u>
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REFERENCE 9. VERVE : THE OTHER  
WRITING

INCOME	\$
Australia Council	10,000
Artec Grant	5,000

TOTAL INCOME	<u>15,000</u>
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EXPENDITURE

Artists Fees	6,681
Tech Support	6,000

TOTAL EXPENDITURE	<u>12,681</u>
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SURPLUS/(DEFICIT)	<u><u>2,319</u></u>
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AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 10. REGIONAL REALITIES

	2000
INCOME	\$
Australia Council	7,149
TOTAL INCOME	<u>7,149</u>

EXPENDITURE

Artists/Tutors Fees	6,000
Travel & Accommodation	1,149
Website Development	454

TOTAL EXPENDITURE	<u>7,603</u>
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SURPLUS/(DEFICIT)	<u><u>(454)</u></u>
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REFERENCE 11. EMERGING ARTISTS  
FUND

INCOME	\$
New Media Fund	3,163

TOTAL INCOME	<u>3,163</u>
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EXPENDITURE

Tech Support	1,363
Artists Fees	1,800

TOTAL EXPENDITURE	<u>3,163</u>
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SURPLUS/(DEFICIT)	<u><u>0</u></u>
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AUSTRALIAN NETWORK FOR ART AND  
TECHNOLOGY  
ADDITIONAL INFORMATION  
YEAR ENDED 31 DECEMBER 2000

REFERENCE 12. FOLDBACK 2000

\$

INCOME

Visions of Australia 7,677

TOTAL INCOME 7,677

EXPENDITURE

Speakers/Artists Fees 3,141

Travel Allowance 200

Travel 659

Other 325

Catalogue Printing 3,352

TOTAL EXPENDITURE 7,677

SURPLUS/(DEFICIT) 0



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