



Australian Network for Art and Technology

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

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## ANAT SPONSORS 2001

ANAT would like to thank our supporters and sponsors who have made our programs possible throughout 2001.

## FUNDING BODIES

New Media Arts Fund of the Australia Council  
Arts SA  
Australian Film Commission  
Visual Arts and Crafts Fund of the Australia Council  
Science and Technology Awareness Program of the Department of Industry,  
Science and Resources

## PARTNERS AND SUPPORTERS

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Nexus Multicultural Arts Centre (SA)  
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American Museum of Natural History, (New York)  
Maritime Acoustics Division, DSTO (SA)  
24HRArt (NT)  
Centre for Contemporary Photography (VIC)  
Hermannsburg Potters (NT)  
Sarai New Media Initiative (New Delhi)  
Chulalongkorn University (Bangkok)  
Adelaide Fringe 2002  
Adelaide Festival 2002

## THANKYOUS

Experimental Art Foundation  
Media Resource Centre  
Asialink  
DLux Media Arts  
ASCI (Art Science Collaborations Inc.)  
Ngapartji Multimedia Centre  
CAOs  
Samara Mitchell  
Francesca da Rimini  
Jesse Reynolds and Adam Claridge, Virtual Artists  
Amanda McDonald-Crowley  
Elaine Melhuish

Serafina Maiorano  
Linda Cooper  
David Robb  
Julie Robb  
Harry Foteades  
Lucy Markey  
Drew Joyce  
David Zhu  
InCube  
Sean Healy  
Julie Adair-Cullen  
Louise Vadasz  
Helen Ormond



# ABOUT ANAT

ANAT is Australia's peak network and advocacy body for artists working with science and technology. At the forefront of Australia's rapidly evolving art and technology sector, ANAT creates opportunities for innovation, research and development both nationally and internationally. The organisation's infrastructure is principally funded through the New Media Arts Board of the Australia Council with additional support from the Industry Development division of Arts SA.

ANAT's core activities are to **INFORM**, **SUPPORT** and **PRESENT** through the following initiatives and programs:

## **INFORM**

One of ANAT's key roles is to act as an outlet for information about art, science and technology practices.

### **Newsletter and Email Digest**

The fortnightly email digest keeps ANAT members up-to-date with events and opportunities. The quarterly newsletter contains a guide to ANAT projects, as well as feature articles, interviews and artist reports.

### **Website**

The online gateway to ANAT's programs and events with links to member sites, organisations and resources.

## **Research**

ANAT maintains a range of resources for students, educators, artists and curators including a database of Australian art and technology.

## **Advocacy**

Fostering relationships with a wide range of organisations, ANAT promotes the diversity of contemporary art and technology practices, and the work of Australian artists.

## **SUPPORT**

ANAT offers a range of nation-wide professional development initiatives for emerging and established artists and curators.

### **Summer Schools**

Offering opportunities for acquiring new skills, developing projects and networking, the ANAT Summer Schools in New Media Art and Curation are intensive learning environments held nationwide.

### **Masterclasses and Workshops**

Identifying current trends in emerging and interactive media, ANAT hosts specialised programs with national and international artists and curators.

## **Residencies**

Creating strategic partnerships with science and cultural organisations, ANAT residency programs offer dynamic collaborative environments for research and development.

# ABOUT ANAT

## Conference and Workshop Fund

A quick response fund, that provides financial support for artists to attend national and international events. Guidelines and application form are available on ANAT's website.

## PRESENT

Creating opportunities for artists to promote and display their work, ANAT organises special events and supports exhibition development.

## Exhibitions

Co-ordinating exhibitions of new media, sound and web-based artworks, ANAT collaborates with national and international organisations and curators.

## Forums

Encouraging dialogue and debate about art and technology, ANAT regularly organises tours of local and international speakers.

## MEMBERSHIP

ANAT encourages artists and those interested in art and technology to become a member of the organisation. ANAT seeks to ensure that the concerns and interests of practitioners all over Australia are represented. At low and accessible rates, membership benefits include quarterly newsletter, email digest, access to conference and workshop fund, voting rights at Annual General Meeting and link from ANAT website.

## GOALS

### ANAT's goals for 2001

**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 2001 was one of consolidation for ANAT, ensuring that the organisation's growth continues to be grounded upon a firm foundation. In addition, as part of a sector-wide strategy being undertaken by ANAT's key funding stakeholder, the Australia Council, a core focus of the Board throughout the year has been on implementing systems which facilitate good governance. By year-end, the Board felt confident of the organisation's ability to generate growth and to remain transparent and accountable in its management practices.

Whilst there was much to do in relation to management structures and procedures, ANAT certainly didn't drop the ball in terms of project delivery. This year saw the completion of the Scientific Serendipity residency program. The project was very successful, leading to a number of the participants being selected for the 2002 Adelaide Biennial, with its focus on the arts and science nexus. It is also gratifying to see that ANAT's investment in research and development is being recognised as an important test-bed for practice by a broader range of artists. An example of this is the setting up this year of the Australia Council's Science/Art Initiative which seeks to formalise links and to encourage continued partnerships between the two sectors.

As part of ANAT's belief in providing an articulated development path - as opposed to 'one-off' projects - this year saw the commencement of two residencies undertaken by participants from the 1999 National Indigenous School in New Media Arts - Jason Hampton & Jenny Fraser. ANAT is in the planning stages to deliver a second school in September 2002, with a view once again to offer a range of follow-up programs.

In addition to supporting artists in gaining access to production support, ANAT is also committed to encouraging the development of a contextualising debate around arts and cultural practices utilising new technologies. To this end, a new focus for the organisation during the year has been the introduction of a series of free publications investigating various elements of technology and culture. The first of these, Arcadia was completed late in the year and will be followed by a further publication in 2002 and another the following year.

ANAT also continued to develop links with allied bodies internationally. Further to the success of the pilot Asialink/ANAT residency undertaken by Chris Caines in 2000, this year saw the second of the new media residencies offered to Melbourne-based artist, James Verdon, who began a four month residency at Bangkok's Chulalongkorn University in September. ANAT Executive Director, Julianne Pierce, was invited to participate on the International Programming Committee for the 2002 ISEA Conference to be held in Nagoya, Japan and on the Leonardo Electronic Almanac's Advisory Committee. ANAT was invited to present at the ArtSci2001 Symposium, held by US-based Art & Science Collaborations Inc. (ASCI), a peak body which raises public awareness about artists and scientists using science and technology to explore new forms of creative expression and collaboration. ANAT also continued to develop its relationship with SARAI New Media Centre in Delhi, India and supported the visit to Australia in October of Partha Pratim Sarker, co-founder of the South Asian web network 'bytesforall'.

There are, of course, many people who need to be thanked for their support of ANAT over the past year. Firstly, I would like to thank the outgoing Manager of the Australia Council's New Media Arts Fund, Lisa Colley. Lisa has been a strident supporter of ANAT since its inception and has played no small role in the positioning of ANAT as the peak body for artists working in this arena in Australia.

Many thanks are also owing to ex-Board member, Julie Robb and to David Robb and Harry Foteades (both from Allens Arthur Robinson) for their substantial efforts in securing Australian Registrable Body status for ANAT (meaning the organisation is now legally in a position to conduct activities nationally).

# CHAIRPERSON'S FOREWORD

As may be surmised from this introduction, the ANAT Board has had its fair share of getting up to its elbows in less-than-exciting systems work this year and for their willingness to prioritise these matters over and above more engaging creative input, I thank my fellow board members. Special thanks to Adrienne Hender who departed the Board late in the year for a more pressing engagement at the Women's and Children's Hospital maternity ward. Adrienne played a pivotal role in overhauling ANAT's financial systems in addition to contributing wise counsel during the three years of her involvement.

Without the considerable commitment and loyalty demonstrated by the ANAT staff, very little - if anything - would get done. My thanks to Julianne Pierce, Caroline Farmer, Charity Bramwell and Claudia Raddatz for their exceptional work over the past year; I am perhaps more fortunate than most of you in having regular contact with this highly capable and visionary team. In closing, I am confident that the considerable progress achieved through the year has placed ANAT in a very strong position to move into the future.

Vicki Sowry, ANAT Chairperson

# DIRECTOR'S REPORT

The year 2001 was a time of consolidation and housekeeping for ANAT. Following several years of substantial growth, and key achievements in terms of increased funding and profile, the Board initiated strategies to enable review of financial and legal structures of the organisation. In many ways this review set the agenda for the year, as staff focussed on organisational and structural issues. The result of this being less project activity, but an opportunity to consider future directions and a review of information resources and marketing of the organisation.

The year was also a transitional time from one Director to another, so many of the projects started prior to 2001 were completed and acquitted. Even though ANAT did not conduct high profile programs in 2001 (such as a Summer School) there was none the less substantial activity and support of artists and artistic activity throughout the year. With the focus on consolidation, it gave the organisation an opportunity to pursue areas such as residencies, publication, advocacy, research and development.

The Scientific Serendipity residency program (initiated in 1998) was completed in 2001 with residencies by two Australian artists in science organisations. Sydney/New York based artist Justine Cooper developed a relationship with the Museum of Natural History in New York, which resulted in a residency program where Justine assisted the Museum in developing a forum program as part of the year-long *Genomic Revolution* exhibition. As part of her residency, Justine also developed the *Transformers* work to be exhibited in the 2002 Adelaide Biennial of Australian Art. The second residency was by Brisbane based Adam Donovan, who spent three months at the Maritime Acoustics Division of the DSTO (Defence, Science and Technology Organisation) in Adelaide. Adam developed very fruitful collaborative relationships with the scientists at the Division, who assisted him in developing "audio spotlights" (ultrasound sound projectors), also developed for exhibition in the Biennial.

The Scientific Serendipity program is part of ANAT's larger commitment to developing ongoing relationships and intersections between art and science. An important science/art project throughout 2001 was the role which ANAT played in assisting the development of the *conVerge* archive as part of the 2002 Adelaide Biennial of Australia Art (with the theme *conVerge: Where Art and Science meet*). ANAT's Information Officer Charity Bramwell worked with the curatorial team and the artists in compiling material which formed an online database to complement the exhibition at the Art Gallery of SA as part of the 2002 Adelaide Festival. On the closing of the exhibition in April 2002, ANAT will maintain and develop the database, providing a valuable research and information resource. During the year, ANAT also contributed to the New Media Arts Board Science/Art Initiative, a 'think tank' of representatives from the arts, science and academic communities which aims to support the ongoing development of Australian science and art projects and partnerships.

In addition to the science and art focus, ANAT continued to support artists in several residency and research projects. Two residencies which resulted from the inaugural National Indigenous School in New Media Arts (Darwin, 1999) were also completed in 2001. Jason Hampton from the Northern Territory created a website called *Aboriginal Ancestors*, depicting massacre sites told by Aboriginal elders belonging to the Gija group from the East Kimberley Australia. Jason's residency was hosted by 24HrArt in Darwin, where Jason received some technical support and web tutoring. Jenny Fraser from Qld also worked with Hermannsburg Potters to create a website highlighting the work of the Potters. The website is supported by Desart (NT) and shows the work of the Potters, a small group mostly of women who produce unique works of ceramic art, supported by a pottery trainer and the traditional owners of the region. Both of these residencies were supported by the Emerging Artists Fund of the Visual Arts Craft Board and Jason's residency was developed as part of a collaborative program with the CAOs (Contemporary Art Organisations Australia) network. The initial residency program was implemented by Brenda L. Croft (co-ordinator of NISNMA 1999) and Amanda McDonald Crowley. I would like to acknowledge the work of both Brenda and Amanda on developing this important initiative.



# DIRECTOR'S REPORT

In April 2001, ANAT supported the further development of a collaborative project which emerged from the 2000 Alchemy International Masterclass in New Media Art and Curating. The project entitled *Oxygen* is a performance work being developed by filmmaker Monica Narula (India), choreographer Sarah Neville (SA) and new media artist Mari Velonaki (NSW). ANAT supported Sarah and Mari to travel to the Sarai Media Centre in New Delhi to work with Monica on a research phase of the project. The residency at Sarai highlighted ANAT's ongoing commitment to developing opportunities for artists in Asia and forming partnerships with organisations in the region. Another residency in Asia was co-ordinated through ANAT's partnership with the Melbourne based Asialink. Sydney artist Chris Caines spent several months at Chulalongkorn University in Bangkok developing an online and video work, which resulted in an Australian cultural delegation visiting Bangkok through the Dept of Foreign Affairs and Trade.

In October, ANAT supported the visit of several artists to attend the TILT (Trading Independent Lateral Tactics) event in Sydney. Two of the artists were from Asia, Partha Pratim Sarker (co-ordinator of the bytesforall online network) and Chea Sundaneth from the Womens Media Centre of Cambodia. Ricardo Dominguez, New York based activist was also supported by ANAT, and was brought to Adelaide to speak at the TILT Adelaide forum on art and activism. TILT was organised by dLux Media Arts (NSW), creating an important partnership opportunity for ANAT to support a national event focussing on the intersection of Australian and international art and activism.

To finish the year, ANAT launched Arcadia in December, a free publication resulting from ANAT's thematic focus on theology and technology. Commencing in 1999, the aim of the focus was to look at intersections between these two quite disparate areas, and to create forums for debate and discussion. Samara Mitchell was the Project Manager of the Arcadia project, conducting research and hosting an online forum. Her research and the discussions formed the basis for the publication, which aimed to encompass diverse writings and ideas on this area. ANAT was fortunate in having Rachael Kohn (ABC presenter of The Spirit of Things) launch the publication, which was designed by Adelaide-based Drew Joyce and co-ordinated by Francesca da Rimini.

In addition to these project activities, a major focus of the year was to re-assess ANAT's information resources, and in particular the ANAT website. The overhaul and re-design of the website enabled staff and Board to closely review ANAT's core activities, and how we present these to our membership and wider constituency. With the guidance of a marketing sub-committee, an assessment of how we reach our audience and 'talk about' the organisation was implemented, resulting in a new brochure and launching of the website. ANAT is mindful that it reaches a broad community, and restructured our major information sources accordingly, articulating the core activities of the organisation in an accessible and approachable manner. The website continues to evolve and develop, and is managed with utmost care and attention by ANAT's Web and Technical Officer Claudia Raddatz.

In closing I wish to thank ANAT Board and staff who have displayed enormous commitment and vision to the organisation over 2001. ANAT's Manager Caroline Farmer has restructured our accounts with great attention to detail, ensuring that our funding bodies and Board are well informed and up to date with our financial situation. Information Officer Charity Bramwell has continued to develop and upgrade ANAT resources, and in particular the Email Digest, which has become an essential fortnightly guide to opportunities and events in the art and technology sector. All Board members have supported the staff, and most importantly have contributed greatly to improving the marketing, business and legal aspects of the organisation. Most of all, I wish to thank ANAT's Chair Vicki Sowry, whose tireless dedication has ensured that the organisation is working towards best practice within a framework of sound corporate governance.

## Key achievements for ANAT during 2001 included:

- commencing the first year of ANAT's second Triennial Agreement with the New Media Arts Board (2001 - 2003)
- continued Industry Development Funding from Arts SA

# DIRECTOR'S REPORT

- conducted a survey of ANAT membership concentrating on ANAT's information and resource services
- new ANAT website and brochure designed and launched in September
- establishing a residency partnership in collaboration with artist Justine Cooper at the Museum of Natural History (New York)
- establishing a residency partnership with DSTO (Defence, Science & Technology Organisation) for artist Adam Donovan
- input into the Synapse Art/Science Initiative of the New Media Arts Board of the Australia Council
- supporting a new media residency for Indigenous artist Jason Hampton at 24HR Art (NT)
- supporting a new media residency for Indigenous artist Jenny Fraser at Hermannsburg Potters (NT)
- supporting the 2002 Adelaide Biennial of Australian Art through the development of the conVerge artists archive
- providing support for 22 artists to attend conferences and workshops nationally and internationally
- input into three major contemporary visual art and craft surveys and enquiries i) Australia Council Research on Contemporary Visual Arts and Craft Audience ii) The Big Picture: A Planning Matrix for the Visual Arts iii) Contemporary Visual Arts and Craft Inquiry (The Myer Inquiry)
- the development and launch of the 'Arcadia' publication
- development and implementation of Corporate Governance policies including i) Financial Reserves ii) Succession Planning iii) Ethical Standards
- overhaul and upgrading of financial and accounting systems including development of in-house MYOB financial systems
- appointment of new Auditor, Elaine Melhuish
- registration of ANAT as an Australian Registrable Body
- Constitutional review and presentation to the membership at the Annual General Meeting
- continuing to answer queries from artists, curators and the general public on issues as broad as training, accessing Australian artists, funding and technical queries
- attracting 598,000 visits to the ANAT web site over the course of the year (an increase of almost 170,000 from 2000)
- overhaul of membership database
- nomination and election of ANAT Director to ISEA2002 (International Symposium for the Electronic Arts) International Program Committee
- supporting 43 artists through residency, publications and other programs





Vicki Sowry

Michelle Glaser

Adrienne Hender

Kate Richards

Jenny Fraser

Jenny Weight

Leon Cmielewski

## ANAT BOARD

### **Vicki Sowry (SA), Chair**

Director, Media Resource Centre, SA

### **Michelle Glaser (WA), Deputy Chair**

Freelance Curator and Producer

### **Adrienne Hender (SA), Treasurer**

(retired September 2001)

Accountant

### **Serafina Maiorano (SA)**

(retired AGM May 2001)

Doppio Parallelo

### **Julie Robb (NSW)**

(retired AGM May 2001)

Lawyer: Senior Associate, Banki Haddock Fiora

### **Christopher Chapman (SA)**

(retired AGM May 2001)

Director, Experimental Art Foundation, SA

### **Leon Cmielewski (NSW)**

Artist and Lecturer in Design, University of Western Sydney

### **Jenny Fraser (Qld)**

Multimedia Artist

### **Kate Richards (NSW)**

(elected AGM May 2001)

Artist and Multimedia producer

### **Jenny Weight (SA)**

(elected AGM May 2001)

Writer

## STAFF

### **Julianne Pierce (ex officio Board member)**

Executive Director of ANAT

### **Caroline Farmer (staff representative on Board)**

ANAT Manager (from March 2001)

### **Hope Lovelock Dean**

Interim Manager (until March 2001)

### **Claudia Raddatz**

Web and Technical Officer

### **Charity Bramwell**

Information Officer

### **Peter Hindes**

Accountancy Consultant

### **Samara Mitchell**

Project Manager, 'Arcadia'

### **Francesca da Rimini**

Publication Manager, 'Arcadia'



Julianne Pierce

Caroline Farmer

Claudia Raddatz

Charity Bramwell

One of ANAT's key roles is to act as an outlet for information about art, science 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 2001, the organisation re-assessed its information structures, with particular attention to promotional material and the ANAT website. Following a survey of the membership early in the year, ANAT staff worked with a Marketing sub-committee to develop a strategy for redesign of the website and to assess the profile and promotion of ANAT and its activities. The new website and brochure were launched in September, and at the same time ANAT took on a publicist to promote specific programs and ANAT directions.

## NEWSLETTER and EMAIL DIGEST

The Newsletter is published quarterly and is a critical way of keeping our membership informed. The results from the membership survey in 2001 indicated that the Newsletter is a valued resource by members who use it to keep up to date with ANAT's activities and as a guide to festivals, conferences and events. The Newsletter also contains reports written by artists who have participated in cultural forums with the assistance of our Conference and Workshop Fund, plus critical writing on issues relating to ANAT's current programs and initiatives. Previously published on the ANAT website, the Newsletter is now only available in hardcopy form, as an exclusive benefit of ANAT membership.

The fortnightly Email Digest continues to play an increasingly important role in informing ANAT members and wider constituency about relevant information on art and technology practices nationally and internationally, including announcements of conferences, exhibitions, festivals, symposiums and training courses, and calls for submissions for a range of different programs. The Email Digest allows for a fast turn around of information, and supplements information in the Newsletter, which generally has a longer lead-time.

## WEBSITE and WEB CONSULTANCY

### ANAT Website

The ANAT website is one of Australia's principle resources for art, science 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. In 2001 a major review of the website resulted in a new design by David Zhu and a restructuring of the information on the site.

Hits to the ANAT site are continually on the rise, and the launch of the website in September resulted in an even greater increase, from 429,679 in 2000 to 598,077 in 2001.

Top level domains accessing the ANAT website:

Australian users (.au)	26.47%
Commercial users (.com)	14.86%
Networks (.net)	7.29%
Educational users, USA (.edu)	1.92%
Netherlands (.nl)	1.7%
United Kingdom (.uk)	1.33%
Germany (.de)	0.83%
Spain (.es)	0.81%
Other	5.96%
Unresolved IPs	38.83%

### CAOS Website

The CAOs site ([www.caos.org.au](http://www.caos.org.au)) is a gateway to Contemporary Arts Organisations in Australia, a national network of fifteen contemporary arts organisations which play a pivotal role in the development and support of contemporary art practice in Australia.

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



# INFORM

*I find the newsletter and email digest incredibly informative.\**

contemporary art forms. Each year CAOs organisations stage over 200 exhibitions, special events, publications and residencies, incorporating 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 with the cultural sphere.

In 2001 ANAT managed the development and launch of the new CAOs website. Designed by Sydney based artist Ricky Cox, the site is a gateway to the CAOs organisations and provides an educational and marketing resource. In 2001, ANAT also commenced discussions with CAOs regarding the development of online galleries for the ARCO2002 art fair in Madrid. With Australia as the host organisation, it was important that CAOs develop both an exhibition and online presence. The online galleries will provide a valuable ongoing resource for the organisations as exhibition spaces for artists and an indispensable promotional tool.

In 2001 the CAOs Website received 277,000 hits from individuals and organisations based in Australia and around the world, almost double the number of visits received in 2000.



## SCREENARTS

The Screenarts website ([www.screenarts.org.au](http://www.screenarts.org.au)) was launched in 1997 as a joint initiative between ANAT, dLux Media Arts and Media Resource Centre. Supported by the Australian Film Commission, the site was developed as a major gateway to the work of Australian new media artists. The Screenarts website continues to be a well-used resource with an increasing number of hits each year. In 2001, the Screenarts website received 278,094 visits, an increase of 35,336 from 2000.

Australian users (.au)	22.23%
Commercial users (.com)	16.67%
Networks (.net)	12.18%
Educational users, USA (.edu)	1.87%
United Kingdom (.uk)	1.45%
Canada (.ca)	0.91%
Netherlands (.nl)	0.72%
Germany (.de)	0.72%
Other	6.74%
Unresolved IPs	36.51%



## RESEARCH

### ENQUIRIES

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 as 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 via email, web, phone or in person include:

- ANAT membership, activities and programs
- Funding sources (including ANAT's Conference and Workshops Fund)
- Information about training (including ANAT's National Summer School)
- Enquiries to the ANAT database
- Advocacy and Policy Queries

Enquiries came from across Australia and internationally. The following provides an overview of the percentage of enquiries we receive from each state and internationally.

South Australia	40%
New South Wales	22%
Victoria	10%
Queensland	10%
International	10%
Western Australia	3%
Australian Capital Territory	3%
Northern Territory	1%
Tasmania	1%

*\* All quotes from ANAT member feedback*

## *Networking opportunities are unparalleled. Keep up the good work.* **INFORM**

### **ADVOCACY AND NETWORKING**

#### **PARTICIPATION IN OTHER NETWORKS AND ADVISORY BODIES**

ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2001, ANAT contributed to the following:

##### **NATIONAL**

###### **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 2001 assisted with the development of the CAOs gateway website [www.caos.org.au](http://www.caos.org.au) and the development of the ARCO2002 (International Art Fair, Madrid, Feb 2002) online galleries

###### **NEW MEDIA ARTS BOARD ART/SCIENCE INITIATIVE**

In 1998, the Australia Council's New Media Arts Board proposed the area of Art/Science collaborations as a Strategic Initiative for policy development. Following the release of the draft report from this initiative in April 2001, ANAT was invited to contribute to the Initiative and will play a major role in the implementation of recommendations from the report.

###### **ASIALINK VISUAL ARTS COMMITTEE**

ANAT Director Julianne Pierce continued on this committee over 2001, 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 Department 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.

###### **National Visual Art and Craft Advisory Committee**

A new committee established by NAVA in 2001 comprising eighteen 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 inquiry initiatives.

###### **Elastic (Artists Week)**

In early 2001, the South Australian visual arts community became aware that an Artists Week would not be held as part of the 2002 Adelaide Festival. The 'elastic' committee was formed to develop an alternative Artists Week. The committee is comprised of members from the local and national visual arts community.

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*I think you do a very good job at supporting the arts and ANAT seems to be passionate about what it does.*

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## INTERNATIONAL

### ISEA2002 International Programming Committee

During 2001 ANAT's Director Julianne Pierce was nominated and selected as a member of the International Programming Committee for ISEA2002. To be held in Nagoya, Japan in October 2002, ISEA will consist of forums, exhibitions, artists' presentation and symposia. The role of the International Programming Committee is to select the official program from proposals submitted to the ISEA committee.

### Leonardo Electronic Almanac

In December 2001, ANAT Director Julianne Pierce was invited by Nisar Keshvani (Editor-in-Chief of Leonardo Electronic Almanac) to join the LEA Editorial Advisory Board. Other members of the Advisory Board are Roy Ascott, Michael Naimark, Craig Harris, Paul Brown and Seah Hock Soon. LEA was founded in 1993 and is supported by MIT Press, it provides a monthly online forum for those who are interested in the realm where art, science, and technology converge.

### ASCI (Art & Science Collaborations, Inc)

The purpose of New York based Art & Science Collaborations, Inc. (ASCI) is to raise public awareness about artists and scientists using science and technology to explore new forms of creative expression, and to increase communication and collaborations between these fields. ANAT has a close working relationship with ASCI, exchanging information and developing networks. In 2001 Julianne Pierce attended the annual ASCI conference as a 'breakout' (workshop) leader. Julianne's visit to ASCI was supported by the New Media Arts Fund of the Australia Council.

### Sarai New Media Initiative

Launched in February 2001, Sarai is a space for research, practice and conversation about the contemporary media and urban constellations in New Delhi, India. ANAT maintains ongoing links with Sarai and in 2001 supported the visits to Sarai of i) Samara Mitchell ('Arcadia' project officer) and ii) Sarah Neville & Mari Velonaki to develop the 'Oxygen' project with Sarai based film-maker Monica Narula.

## 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 continues to pro-actively participate in conferences and fora which address issues to do with new media or technology based art.

The following is a breakdown of some of the ways ANAT maintained its visibility to both its constituents and the wider public and increased awareness of new media arts practices:

### TALKS/PRESENTATIONS/CONFERENCES

ANAT Director, staff and Board presentations and conference attendance

#### January

*National Performance Conference* (NSW). Panel on 'Performance and Technology' Julianne Pierce (SA), Robert Lepage (Canada) and Hellen Sky (Vic).

#### March

Julianne Pierce presentation to University of SA 'Visual Inquiry' students



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## *I have found my relationship with ANAT to be extraordinarily helpful in promoting my art practice locally and internationally.*

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### **April**

Julianne Pierce presentation to SA School of Art multimedia students

Julianne Pierce presentation to SA School of Art 3D Movie students

### **June**

Kate Richards (ANAT Board member) presents at *Open Source* symposium, Chulalongkorn University, Bangkok

Vicki Sowry (ANAT Chair) presents Screenarts at *Ozeculture* conference, Melbourne

Charity Bramwell attends *A Bit Flash* seminar at the Museum of Sydney

### **July**

Julianne Pierce attends *Globalisation* conference, Sydney

ANAT staff attend *Festival of Ideas* panels including Naomi Klein (Canada) and Sadie Plant (UK)

Panel focussing on Stelarc residency at SA School of Art (SA). Julianne Pierce (SA), Stelarc (Vic), Martin Thompson (SA) and Pamela Zeplin (SA)

Julianne Pierce attends opening of Lyndal Jones *Aqua Profunda* installation at Venice Biennale

Julianne Pierce attends *SONAR* electronic music event, Spain

### **October**

Julianne Pierce Chair of *TILT* panel on 'online communities'

Claudia Raddatz attends *TILT* symposium in Sydney

### **November**

Julianne Pierce and Caroline Farmer attend *disLocation* conference, Melbourne

Julianne Pierce (SA) and Lisa Colley (NSW) 'Breakout leaders' for session on art and science partnerships at ASCI Conference, New York

### **December**

Charity Bramwell attends *The Preservation Challenge for the 21st Century* seminar at the Art Gallery of SA

## **MARKETING AND PUBLICITY**

In 2001 ANAT established a Marketing sub-committee, comprised of Board members, staff and professionals from the marketing industry. The aim of the sub-committee is to develop marketing strategies for ANAT and assist in the longer-term development of ANAT's profile at local, national and international levels. Serafina Maiorano played an important role in developing a marketing strategy in the first half of the year. This marketing plan assisted in the re-design and upgrading of the website and ANAT brochure. Following Serafina's departure from the Board in May, Adelaide Fringe Marketing Manager Lucy Markey joined the sub-committee and together with ANAT staff began the process of looking at future directions and strategies for marketing the organisation.

In September, Adelaide-based publicist Claire Harris came on board to promote ANAT programs and events. Her main focus at this time was to promote the Scientific Serendipity residencies, resulting in press coverage in the Adelaide Advertiser and Defence Science magazine. Unfortunately, Claire was unable to continue beyond December, but her short time with ANAT proved very fruitful. A new publicist will be employed in 2002 to continue promoting and developing ANAT's public profile.

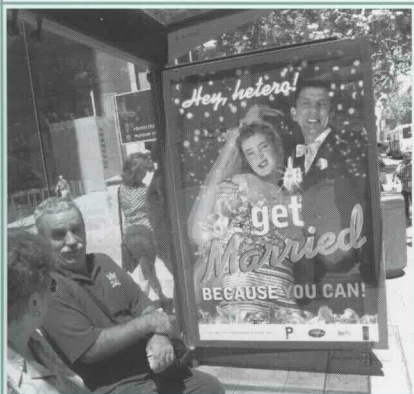
Other significant media coverage during the year included:

*Australia's New Media Artists*, article by Hugh Williams (CNN Online: Our Interactive World, April 2001)

*The ANAT Low Down*, interview with Julianne Pierce by Jean Poole (3D World, October 1, 2001)

*New Media Arts: The ANAT Agenda*, interview by Keith Gallasch (Realtime no.46)

# SUPPORT



*Left: One of six images in the "Hey, hetero!" project by Deborah Kelly Conference and Workshop Fund Recipient 2001*

ANAT offers a range of nation-wide professional development initiatives for emerging and established artists and curators. The main areas in which ANAT provides this support is through skills acquisition and professional development opportunities. In addition to this, ANAT also offers support for a range of activities, including artists' projects, exhibitions and other public projects.

Listed below is a snapshot of the types of nation-wide projects which ANAT is proud to support:

Diana Lee-Gobbitt (ANAT member)

Advice and suggestions regarding the development of new work.

Geoff Drake-Brockman (ANAT member) and Richie Kuhaupt

Assistance with raising support for *Chromeskin* project for inclusion in the National Sculpture Prize and Exhibition.

Irati Wanti and Keepers of Lake Eyre

ANAT supported these South Australian Indigenous support organisations with a donation of computer hardware.

Cide & Space Station

Support of projects and forums under development by the new Melbourne-based Cide organisation and Space Station media centre.

Solar Circuit

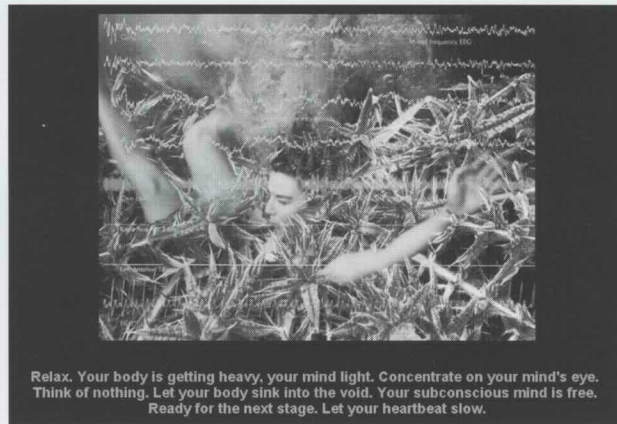
Advice to the *Solar Circuit* new media workshop and residency (Tasmania, February 2002). The Australian gathering of Polar Circuit, which has taken place in Finland since 1997. ANAT contributed to *Solar Circuit* by co-ordinating the travel and national tour (in Feb 2002) of participant and curator Nina Czegledy (Canada).

## SUMMER SCHOOLS

ANAT National Summer Schools have played an integral role to ANAT's programs during the 1990's. The Summer Schools provide an intensive professional development environment for Australian new media artists, who have the opportunity to acquire new skills and develop important networks with other artists. ANAT Summer Schools have played a major role in training artists and providing skills development. This remains a key objective of ANAT programs, but with a proliferation of nation-wide training opportunities, ANAT is focussing on the development of specialised programs which concentrate on specific skills and professional objectives.

The two Summer Schools held in 1999/2000 (NISMA and Alchemy) focussed attention on Indigenous new media arts and curating for new media arts. These workshops highlighted a need for more specialised skills development, and identified areas where practitioners required exposure to a specialised set of skills. In line with this, ANAT is reconsidering its role as a provider of professional development opportunities, and is exploring other ways in which it can provide skills development. To this end, the focus of 2001 was on developing specialised Summer Schools and Masterclass opportunities.





Above: Screenshot from "Somnolent Fantasies - The Sleeper" by Lynne Sanderson, Conference and Workshop Fund recipient 2001  
<http://sustenance.va.com.au/>

## MASTERCLASSES AND WORKSHOPS

### TIME\_PLACE\_SPACE

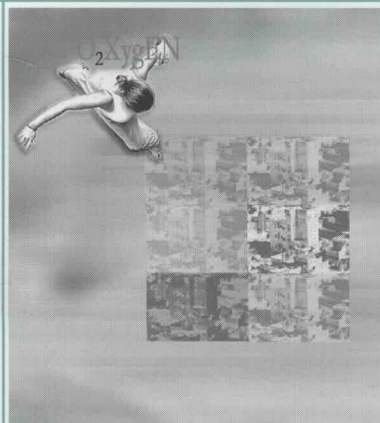
In early 2001, ANAT together with the Performance Space (Sydney) submitted a tender to the New Media Arts Board to run the *Time\_Place\_Space* hybrid workshop. This initiative was developed by the New Media Arts Board as an opportunity for Australian performance practitioners to develop skills within the area of interdisciplinary practice. The tender was accepted by the New Media Arts Board with the Performance Space managing the project and a curatorial committee comprised of Fiona Winning (Performance Space Director), Sarah Miller (Perth Institute of Contemporary Art Director) and Julianne Pierce (ANAT Director). Over the course of the year, the curatorial committee met several times to discuss the program and facilitators, and in April, visited Charles Sturt University in Wagga Wagga, where *Time\_Place\_Space* is to be held in September 2002. The program is being developed with the support of New Media Arts, and the input of Project Officer Reed Everingham. This is an important initiative for ANAT to be involved with, as it develops a collaborative partnership with national organisations and supports the development of the relationship of performance with new and emerging technologies.

### TRICKSTER/NEW MEDIA CURATORS

*The Trickster Masterclass in Video Jamming* was developed in 2001 as a professional development and networking opportunity for Australian video jamming artists. The Masterclass was developed in association with the 2002 Adelaide Fringe and a funding application to the September round of the Australian Film Commission's Industry Cultural Development division was successful. The Masterclass was initiated to explore the convergence of analogue and digital techniques, offering both a structured environment, for critique and development of individual participant's work, and a collaborative environment for play and experimentation. *Trickster* was inspired in part by the visit of ANAT's Director Julianne Pierce to *Sonar* (Barcelona) in June 2001. *Sonar* is one of the major electronic music events held in Europe each year, and features artists from Europe and further afield. A major focus of *Sonar* was a predominance of visuals and video mixing, demonstrating the impetus which video jamming is gathering as an electronic/digital genre within its own right. In Australia, there are several innovative video jamming practitioners and *Trickster* was seen as an opportunity for them to be in Adelaide to coincide with the 2002AD Electronic Music Conference.

Adelaide-based VJ crew inCube (who are supported by the Media Resource Centre) were commissioned as co-curators of *Trickster*. With solid national networks, inCube assisted ANAT to research the sort of professional development opportunities which Australian practitioners were requiring. An aim of the Masterclass was to bring an experienced international video jamming artist to Australia, to specifically look at software development and its use as a video mixing tool. inCube researched the best people for this position, eventually suggesting VJ Iko from Portugal, a NATO and Max specialist. inCube's role as co-curators was part of ANAT's New Media Curators Program, which seeks to offer development opportunities for curating in the digital arena.

The *Trickster* call for participation was made in December distributed via mailing lists and advertised in *Realtime*.



#### **Images**

#### **This Page (left to right)**

Screenshot from website developed for the Hermannsburg Potters Group by Jenny Fraser <[www.anat.org.au/potters](http://www.anat.org.au/potters)>

"Oxygen" image courtesy of Sarah Neville

#### **Opposite Page**

Justine Cooper in residence at the Museum of Natural History, New York  
Image courtesy Justine Cooper

## **RESIDENCIES**

With a focus on consolidation in 2001, ANAT took the opportunity to focus on research and development and focussed on several residency initiatives. As the peak body for artists working with art and technology, the role of research and development plays a key role within the organisation. The organisation is committed to exploring the potential for developing partnerships and collaborations, and looking at ways in which the disciplines of science and art can intersect. The residencies developed in 2001 reflect the interests of artists, and the areas of research and development which artists are pursuing. In many ways, ANAT plays the role of a 'broker', providing the role of co-ordinator between a host organisation and the concept or project which an artist wishes to pursue.

### **NATIONAL INDIGENOUS SUMMER SCHOOL IN NEW MEDIA ARTS - RESIDENCY PROGRAM**

The inaugural National Indigenous Summer School in New Media Arts was held at Northern Territory University in July 1999. Following on from this very successful training program, co-ordinated by Brenda L. Croft, ANAT initiated a series of residencies for participants in the Summer School to create websites (with support from the Emerging Artists program of the Visual Arts Craft Fund). Two of the residencies have been developed in collaboration with 24Hr Art and CCP from the CAOs (Contemporary Art Organisations of Australia) network - with the third residency at Hermannsburg Potters, an Indigenous arts organisation.

#### **Jason Hampton (NT) at 24Hr Art, Darwin (December 2000 - April 2001)**

Jason has created a website based on stories and images from the Kimberley region. The website can be found at [http://www.anat.org.au/Aboriginal\\_Ancestors/index.html](http://www.anat.org.au/Aboriginal_Ancestors/index.html)

#### **Jenny Fraser (Qld) at Hermannsburg, Northern Territory (September)**

Jenny Fraser collaborated with the Hermannsburg Potters Group to develop their website. <http://www.hermannsburg.com.au> & <http://www.anat.org.au/potters>

#### **Christian Bumbarra Thompson (Vic) at Centre for Contemporary Photography, Melbourne (ongoing)**

A website based on a series of text based works exploring knowledge, literature and the importance of theory for Indigenous people and academics.





## SCIENTIFIC SERENDIPITY

Commencing in 1999, Deep Immersion: Scientific Serendipity has encompassed a number of residencies/research projects for Australian artists hosted by science organisations. One part of this project was the development of four residencies (funded through the Dept of Industry, Science and Resources). A call for residency proposals was made, with two residencies taking place in 1999/2000 (David Rogers and Oron Catts & Ionat Zurr). The final two residencies took place in 2001.

### **Justine Cooper (NSW) at Museum of Natural History, New York**

In the second half of the year, Australian artist Justine Cooper was in residence at the Museum of Natural History, New York. As Justine spends time living between Sydney and New York, she had developed a relationship with the Museum and specifically with Elaine Charnov from the Margaret Mead Film Festival. Justine had successfully applied for an ANAT Scientific Serendipity residency in 1999, but it was not until 2001 that it came to fruition. Whilst at the Museum, Justine pursued her interest in genetics through assisting with the development of the *Genomic Revolution* exhibition at the museum. Some of the issues Justine explored while at the Museum were the Eugenics movement, genetic determination of personality and identity and ownership of genetic information.

### **Adam Donovan (Qld) at DSTO (Sept - Nov)**

During his residency, Adam worked with scientists from the Underwater Acoustics & Ocean Measurements, Maritime Operations Division of the DSTO (Defence, Science & Technology Organisation) in Salisbury, South Australia. Adam was working with the scientists to develop a series of acoustic lenses which will focus a highly directional beam of sound. The aim of the residency was for Adam to develop a prototype, which will then form a basis for creating an installation work. A 'serendipitous' outcome of the residency is that Adam's piece will be included in the 2002 Adelaide Biennial of Australian Art (March 1 - April 28, 2002). ANAT is very pleased to have been able to support Adam in this residency (which has been funded through the Dept of Science, Industry and Resources). ANAT would like to thank the DSTO, who have been very supportive of this residency, especially Terry Trainor and the scientists based at the Maritime Operations Division.

## OXYGEN

Following on from the *Alchemy Masterclass* in 2000, three participants have continued to work together and are developing a new work entitled *Oxygen*. Conceived and executed by: Monica Narula (Raqs Media Collective/Sarai) video artist and photographer based in New Delhi; Sarah Neville (Heliograph Productions) dancer and media choreographer based in Adelaide; and Mari Velonaki (mvstudio) a media and installation artist based in Sydney. ANAT supported Mari Velonaki and Sarah Neville to travel to India for a residency at Sarai to work with Monica Narula. *Oxygen* explores themes of urgent environmental concern like the quality of the air we breathe, and the intimate politics of breathing space and suffocation. It works with experiences of emancipation and illness, motion and stillness, metaphors for body and spirit, to create a physical and mental space in which the unseen fabric of air between people comes alive to become an active agent of understanding, feeling and movement.





Above: Images courtesy of Chris Caines

## ASIALINK NEW MEDIA RESIDENCY

In 2000, ANAT entered into a partnership with the Melbourne based organisation Asialink to support new media residencies in Asia. The first of these occurred from October 2000 - February 2001 with Sydney-based artist Chris Caines in residence at the Chulalongkorn University in Bangkok. The second of these residencies commenced in September 2001, with Melbourne-based artist James Verdon in residence at Chulalongkorn. These residencies are selected from proposals which are submitted to Asialink, following calls for applications publicised nationally through media and other outlets. Assessment is made by the Asialink Visual Arts panel, comprised of national representatives of the Australian visual arts community.

### Report from Chris Caines on his residency:

The residency proved an invaluable time for me in terms of progress and development of my work, in making friends in Bangkok and in gaining insights into the culture and history of Thailand. As you might imagine, having the opportunity to spend 4 months simply making art, shielded by and large from the day to day concerns that crowd out any reflection is a rare thing. For that I thank not only Asialink, ANAT, the Australian Embassy in Bangkok, the Australia Council and the NSW Ministry for the Arts. But also the Faculty of Fine Arts, School of Intermedia at Chulalongkorn University and Project 304 artspace ... One of the great outcomes of the residency was that it ... allowed time for trying out ideas that may or may not result in something, both in writing, video and online. While I went on the residency with a pre-packed project ... things turned out a little differently. Each time I began to work on ideas for that project, it spun off into a bunch of different ideas inspired by the things I was encountering everyday and long buried projects that bubbled up to the surface having so long been denied oxygen. After a while I came to my senses and started working on those. This will result in the completion of a video work and an online piece that results from the residency in late 2001. ... Another outcome from the residency was the *Open Source* symposium on June 16, 2001. Supported by the Australian Embassy in Bangkok, four Australian and four Thai artists and curators presented work around the theme of narrative in digital and electronic arts.

<<http://madeupstuff.com/open-source>>

### *Open Source*

A symposium on trends in narrative in digital and electronic arts in Australia and Thailand. Featuring presentations by leading artists and curators from both nations.

### Speakers

Chris Caines (Aust), Gridthiya Gawee Wong (Thailand), Megan Heyward (Aust), Prapon Kumjim (Thailand), Kamol Phaovasasdi (Thailand), Kate Richards (Aust), Maria Stukoff (Aust)

*I want you to know that the part contribution from ANAT I got for my workshop changed my life's course. The money and the courage I had to run with gave me the **CONFIDENCE** that my vision was **WORTHY**.*

## CONFERENCE AND WORKSHOP FUND

Following on from the success in 1997 of the devolved Conference and Workshops program from the Australia Council, ANAT continued to manage this grant program into 2001. This fund was established in recognition that artists are often priced out of key conference and workshop opportunities in the science, technology and new media areas, and small amounts of funding are available to cover registration costs to attend these events. Providing financial assistance for artists to attend local or international conferences, workshops or training programs, the Conference and Workshop Fund encourages Australian artists to be enmeshed in the very formation of technology based art communities. Artists who received funding from this program in 2001 were:

**Rainer Linz (VIC)**

Knowledge Satellite Amersfoort, Netherlands \$2000

**Ros Bandt (VIC)**

Sound Practice UK \$2000

**Nicholas Gaffney (SA)**

Tgarden, Canada \$2000

**Danny Diaz (SA)**

AEAF, Sydney \$938

**Kelly Milton (SA)**

Palimpsest, Mildura \$750

**Ken Orchard (SA)**

Palimpsest, Mildura \$450

**Brent Grayburn (NSW)**

European Media Art Festival \$1940

**Deborah Kelly (NSW)**

Democratic Communications for a Branded World, Ottawa,  
\$2000

**Kim Machan (QLD)**

World Wide Web Consortium Conference, Hong Kong  
\$1000

**Chris Fortescue (NSW)**

Times Up: Anchortronic \$900

**Paul Armour (SA)**

Sonar 2001, Barcelona \$1500

**Lynne Sanderson (SA)**

Ars Electronica, Austria \$2000

**Keith Armstrong (QLD)**

Triple Alice 3, Alice Springs \$837

**Stevie Wishart (NSW)**

Under Anderen - Among Others 4, Germany \$2000

**Angela Mitropoulos (VIC)**

Makeworld, Munich \$1910

**Anthony Farrow (SA)**

ElectroFringe, Sydney \$551

**Jayne Carpuso (SA)**

ElectroFringe, NSW \$551

**Sarah Minney (SA)**

Loughborough University Artist's Access to Art Colleges Scheme  
\$2000

**Katherine Gadd (NSW)**

Solar Circuit, Hobart \$615

**Etienne Deleflie (NSW)**

Solar Circuit, Hobart \$615

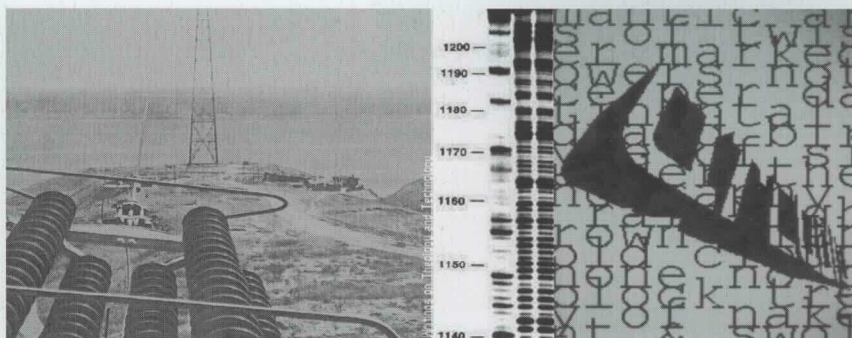
**Wade Marynowsky (NSW)**

Solar Circuit, Hobart \$500

**Leigh Blackall (NSW)**

Solar Circuit, Hobart \$1020





**Images**  
Left: Invitation to **Arcadia** Launch

**Oposite Page (left - right)**  
Drew Joyce, Samara Mitchell,  
Francesca Da Rimini and Phil Bradley  
at the **Arcadia** Launch

Ricardo Dominguez presenting at **TILT-Adelaide**  
(photos by Grantley Trenwith)

## EXHIBITIONS

### SALA WEEK

The SALA Week Moving Image program is held as part of the annual SALA (SA Living Artists) program of events. The aim is to showcase the work of living Adelaide and South Australian artists. As an Adelaide based organisation, ANAT supports local initiatives and has worked closely with the curator of the Moving Image Program, Jo Holmes to assist the realisation of her program. ANAT has supported SALA week since its inception in 2000. In 2001 ANAT supported the closing party at Enigma bar as well as providing equipment for webcasting live performance at Tandanya National Aboriginal Institute.

### ADELAIDE BIENNIAL

At the beginning of the year, ANAT was approached by the 2002 Adelaide Festival to assist with the development of an online archive to accompany the 2002 Adelaide Biennial of Australian Art. The theme for the Biennial being *conVerge: where art and science meet*, exploring "...some of the issues at the heart of Australian society and culture, namely, the creative encounters between diverse systems of knowledge such as ecology, information technologies, bio-technologies, cognitive sciences and physical phenomena. The Biennial will include artists who are engaged with scientific research at the beginning of the twenty-first century. Issues such as genetic engineering, DNA testing, environmental sustainability, artificial intelligence, human cloning and genetically modified foods raise fundamental questions about humanity's future on the planet. Raising significant moral and philosophical dilemmas and prompting grassroots action worldwide, today's scientific issues affect us all. The Biennial will survey a range of artistic responses to some of these concerns." (*Cutting Edge*, autumn 2001)

ANAT was pleased to support this major event, and was involved through ANAT's Information Officer Charity Bramwell working with Biennial curators and project co-ordinator Linda Cooper (former Chair of ANAT) on archiving and documenting the processes of collaboration and development. The aim of the archive project - to develop an accessible archive to supplement the exhibition and provide an ongoing resource.

Other ANAT people involved in the Biennial were: Jenny Fraser, ANAT Board member and part of the Biennial working group; Amanda McDonald Crowley, former ANAT Director and Chair of the Biennial working group; Justine Cooper, Adam Donovan, Oron Catts & Ionat Zurr and Mari Velonaki, artists exhibiting in the Biennial supported by ANAT residencies and Lynne Sanderson, exhibiting artist supported recently by an ANAT Conference and Workshop Fund.

# PRESENT



## FORUMS/PUBLICATIONS

### TILT

In October 2001, ANAT partnered with dLux Media Arts (NSW), Imperial Slacks, House of Laudanum and Metro Screen to present *TILT* (Trans-global Independent Lateral Tactics), a dynamic conference and workshop event on tactical media which was held at various locations around Sydney. *TILT* brought together local and international activists, artists and media theorists over twelve days to facilitate the exchange and development of ideas, skills and practices between different active groups and individuals through workshops, symposium and other ontological anarchy.

The key event was a three-day symposium that brought together international and local media makers, activists and cultural workers to create opportunities for intense exchange. Issues include the effects of globalisation on borders, both electronic and real, hacktivism, renewable energy, biotechnology, access for all to information and communication technologies and the problems of state and corporate surveillance of these systems. ANAT supported the visit of several speakers to *TILT* - Ricardo Dominguez, New York based artist and activist, Parther Pratim Sarker, co-ordinator of the bytesforall network (Bangladesh) and Chea Sundaneth from the Women's Media Centre (Cambodia).

### TILT ADELAIDE

A free one-night forum held in Adelaide following the *TILT* event in Sydney. Co-ordinated by ANAT together with Nexus and SA School of Art. *TILT-Adelaide* featured Ricardo Dominguez (USA), Marco Desiriis (Italy), Francesca da Rimini (SA), Agnese Trocchi (Italy) and Panos Courous (Chair - NSW).

### ARCADIA

In early December, ANAT launched *Arcadia* the first of three free publications. The *Arcadia* publication is the result of a period of research facilitated by ANAT, which has aimed to delve into confluences between art, technology and theology. This investigation is part of the larger *Deep Immersion* project, which provided thematic focuses for ANAT's activities over the three-year period 1998 to 2000.

The process of *Arcadia* has been to bring a range of people into contact with ANAT, and to create a dialogue about contemporary interpretations of cosmology, religion, theology and the arcane in relationship to recent thinking about science and technology. The research component has been directed by Samara Mitchell, who as a writer and thinker has a long-term interest in relationships which might exist between theology and technology. The first component of *Arcadia* involved research into existing writings on this subject, which formed the basis to develop an online listserv discussion between Australian and international writers and theorists. The final component of this research period is this publication, which brings together the results of Samara's research with commissioned images and texts as well as existing writings and an edited version of the listserv.



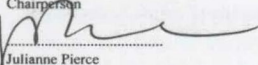
## Board Report

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 Operating Statement and the Statement of Financial Position present fairly the results of the operation of the Association for the Financial Year ended 31 December 2001 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, with the exception of Jenny Fraser, who was paid an Artist Fee to complete a Residency at Hermannsburg Pottery. This residency was agreed to before her election to the Board and as a result of her participation in the 1999 National Indigenous School in New Media Arts.

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

11.04.02

11.04.02

Date

Elaine Melhuish & Co.

CERTIFIED PRACTISING ACCOUNTANT

ELAINE M. MELHUISH  
B.Ec., Dip.Acc., FCPA



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emm@picknroll.com.au

## INDEPENDENT AUDITORS'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 31<sup>st</sup> December 2001, comprising the Operating Statement, Statement of Financial Position 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.



**Audit Opinion**

In our opinion the Financial Report of the Australian Network for Art and Technology for the year ended 31 December 2001 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.



ELAINE MURRAY MELHUIH  
ELAINE MELHUIH & CO. PTY LTD

Adelaide  
Date Opinion Formed: 12<sup>th</sup> April 2002

**Australian Network for Art and Technology**  
ARBN 098 039 171  
**Operating Statement**  
**Year Ended 31 December 2001**

	2001 \$	2000 \$
Operating Income	368,481	526,993
Less Operating Expenditure	<u>367,835</u>	<u>525,947</u>
Operating Surplus	646	1,046
Accumulated Funds At Beginning of Financial Year	<u>69,700</u>	<u>68,654</u>
Accumulated Funds At End of Financial Year	<u><u>70,346</u></u>	<u><u>69,700</u></u>

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

Australian Network for Art and Technology  
ARBN 098 039 171  
Statement of Financial Position  
As at 31 December 2001

	NOTES	2001 \$	2000 \$
<b>CURRENT ASSETS</b>			
Cash	3	90,370	100,042
Receivables	4	19,607	23,491
Prepayments		5,972	5,078
<b>TOTAL CURRENT ASSETS</b>		<b>115,949</b>	<b>128,611</b>
<b>NON CURRENT ASSETS</b>			
Property, Plant & Equipment	5	29,493	45,312
<b>TOTAL NON CURRENT ASSETS</b>		<b>29,493</b>	<b>45,312</b>
<b>TOTAL ASSETS</b>		<b>145,442</b>	<b>173,923</b>
<b>CURRENT LIABILITIES</b>			
Creditors		10,383	8,626
Grants Received in Advance	6	17,457	7,500
Unexpended Grant Funds	7	38,577	85,561
Provision for Annual Leave		8,679	2,536
<b>TOTAL CURRENT LIABILITIES</b>		<b>75,096</b>	<b>104,223</b>
<b>TOTAL LIABILITIES</b>		<b>75,096</b>	<b>104,223</b>
<b>NET ASSETS</b>		<b>70,346</b>	<b>69,700</b>
<b>EQUITY</b>			
Opening Balance		69,700	68,654
Surplus for the Year		646	1,046
<b>TOTAL MEMBERS' FUNDS</b>		<b>70,346</b>	<b>69,700</b>

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

Australian Network for Art and Technology  
ARBN 098 039 171  
Notes to and forming part of the accounts  
Year Ended 31 December 2001

**Note 1. SUMMARY OF ACCOUNTING POLICIES**

**Basic 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 2001 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 (ANAT) is exempt from income tax.

**Note 2. Segment Information**

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

**Note 3. Cash**

	2001 \$	2000 \$
Macquarie Day Cutten Invest	61,114	83,911
NAB Cheque Account	29,156	16,031
Petty Cash	100	100
<b>TOTAL CASH</b>	<b>90,370</b>	<b>100,042</b>

Australian Network for Art and Technology  
ARBN 098 039 171  
Notes to and forming part of the accounts  
Year Ended 31 December 2001

**Note 4. Receivables**

	2001	2000
	\$	\$
Trade Debtors	404	15241
Grants Receivable	19,203	8250
<b>TOTAL RECEIVABLES</b>	<b>19,607</b>	<b>23491</b>

**Note 5. Property, Plant and Equipment**

Office Equipment - cost	59,668	92,585
less Accumulated Depreciation	(30,175)	(47,273)
<b>WRITTEN DOWN VALUE</b>	<b>29,493</b>	<b>45,312</b>

**Note 6. Grants Received in Advance**

Arts SA	7,685	7,500
Australian Film Commission	7,272	0
Adelaide Fringe	2,500	0
<b>TOTAL GRANTS IN ADVANCE</b>	<b>17,457</b>	<b>7,500</b>

**Note 7. Unexpended Grant Funds**

New Media Arts Fund		
NMAF 2001	29,366	0
NMAF 2000	0	7,700
NMAF 1999	0	16,495
NMAF 1998	0	30,139
<b>TOTAL NEW MEDIA ARTS FUND</b>	<b>29,366</b>	<b>54,334</b>
Other Federal		
DIST	0	10,000
Australian Film Commission	5,789	6,387
Other Australia Council	3,422	14,840
<b>TOTAL OTHER FEDERAL</b>	<b>9,211</b>	<b>31,227</b>
<b>TOTAL UNEXPENDED GRANTS</b>	<b>38,577</b>	<b>85,561</b>

Elaine Melhuish & Co.  
CERTIFIED PRACTISING ACCOUNTANT

ELAINE M. MELHUIH  
B.Ec., Dip.Acc., FCPA



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**REPORT BY THE AUDITOR ON SUPPLEMENTARY FINANCIAL DATA**

The attached detailed Operating Statement and Project Based Operating Statements (PBOS) for the year ended 31 December 2001 does not form part of the Financial Statements of the Australian Network for Art and Technology to which our audit report dated 12<sup>th</sup> April 2002 refers, nor is it necessary for the Financial Statements to be read in conjunction with the detailed Operating Statement and the PBOS in order for them to present a fair view.

Our procedures did not include verification or validation of the amounts in the detailed Operating Statement and the BPOS 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 Operating Statement or the PBOS without having an audit or review conducted.

The detailed Operating Statement and the PBOS were prepared exclusively for the benefit of Member of Australian Network for Art and Technology and we do not accept responsibility to any other persons for its contents.

*Elaine Melhuish*

ELAINE MURRAY MELHUIH  
ELAINE MELHUIH & CO. PTY LTD

Adelaide  
12<sup>th</sup> April 2002



**Australian Network for Art and Technology**  
**ARBN 098 039 171**  
**Detailed Operating Statement**  
**Year Ended 31 December 2001**

<b>INCOME</b>	<b>2001</b>	<b>2000</b>
	<b>\$</b>	<b>\$</b>
<b>PUBLIC SUBSIDY</b>		
New Media Arts Fund		
NMAF 1998	24,102	0
NMAF 1999	16,495	36,145
NMAF 2000	7,700	242,300
NMAF 2001	246,134	0
<b>TOTAL NEW MEDIA ARTS FUND</b>	<b>294,431</b>	<b>278,445</b>
<b>OTHER FEDERAL</b>		
Australian Film Commission	1,598	20,000
DIST	10,000	2,500
VACF - Australia Council	6,037	4,323
Aud Dev - Australia Council	1,802	0
Other Australia Council	5,031	48,552
<b>TOTAL OTHER FEDERAL</b>	<b>24,468</b>	<b>75,375</b>
<b>OTHER STATE &amp; NATIONAL</b>		
Arts SA	15,185	13,500
NSW	0	2,500
Arts QLD	0	4,350
TAS Arts	0	2,500
Other National	0	2,816
<b>TOTAL OTHER STATE &amp; NATIONAL</b>	<b>15,185</b>	<b>25,666</b>
International	0	77,577
<b>TOTAL PUBLIC SUBSIDY</b>	<b>334,084</b>	<b>457,063</b>
<b>OTHER INCOME</b>		
Membership Fees	6,445	4,423
Participant Fees	0	20,237
Equipment Hire	3,218	0
Consultancy Fees	9,836	0
Bank Interest	5,990	8,156
Sundry	8,907	15,614
<b>TOTAL OTHER INCOME</b>	<b>34,397</b>	<b>48,430</b>
Sponsorship	0	21,500
<b>TOTAL INCOME</b>	<b>368,481</b>	<b>526,993</b>
<b>EXPENDITURE</b>		
<b>GENERAL EXPENSES</b>		
Audit/Accounting Fees	5,465	8,300
Consultants	2,655	0
Licenses/Fees/Charges	3,334	2,051
<b>TOTAL GENERAL EXPENSES</b>	<b>11,454</b>	<b>10,351</b>
<b>ADMINISTRATION</b>		
Telephone/Fax	3,854	5,268
Teleconferencing	997	1,052
Internet	3,659	2,148
Postage/Freight/Courier	5,001	7,811
Photocopying	649	923
Recruitment	1,040	0
Library/Archive	1,680	150
Equipment/Office/Depreciation	22,632	27,404
Loss on Disposal of Equipment	6,513	0
Rent/Insurance	7,728	7,251
Staff Development/Amenities	1,849	1,035
Conference/Seminar Fees	823	37
<b>TOTAL ADMINISTRATION</b>	<b>56,425</b>	<b>53,079</b>

<b>MARKETING</b>	<b>28,798</b>	<b>25,725</b>
<b>TOTAL MARKETING</b>	<b>28,798</b>	<b>25,725</b>
<b>WAGES &amp; SALARIES</b>		
Wages Permanent	146,974	134,397
Superannuation	11,204	8,077
Workcover	267	0
Leave + Loading	6,143	5,607
Casual Wages	1,066	0
<b>TOTAL WAGES &amp; SALARIES</b>	<b>165,654</b>	<b>148,081</b>
<b>TRAVEL</b>		
International Airfares	11,506	45,384
Domestic Airfares	5,049	27,194
Accommodation/Peridium	9,883	29,902
Taxi & Carhire	3,781	1,868
<b>TOTAL TRAVEL</b>	<b>30,219</b>	<b>104,348</b>
<b>PRODUCTION EXPENSES</b>		
Artists Fees	22,750	15,266
Speakers Fees	2,300	(250)
Writers fees	3,166	565
Project Manager/Consultant Fee	1,000	10,700
Curators/Tutor Fee	3,900	42,342
Technical Support Fee	4,435	14,762
Catering	1,299	520
Production Materials	2,257	1,000
Documentation	405	196
Equipment Hire	11	43,219
<b>TOTAL PRODUCTION EXPENSES</b>	<b>41,522</b>	<b>128,320</b>
<b>OTHER EXPENSES</b>		
Conference & Workshop Fund	27,058	38,920
Sundry Expenses	4,199	9,612
Bad Debts	2,506	7,511
<b>TOTAL OTHER EXPENSES</b>	<b>33,763</b>	<b>56,043</b>
<b>TOTAL EXPENDITURE</b>	<b>367,835</b>	<b>525,947</b>
<b>OPERATING SURPLUS</b>	<b>646</b>	<b>1,046</b>

The Detailed Operating Statement should be read in conjunction with the accompanying Project Based Statements.

**Australian Network for Art and Technology**  
**ARBN 098 039 171**  
**Project Based Operating Statements**  
**Year Ended 31 December 2001**

**Advocacy & Networking**

	2001	
	\$	
INCOME		
NMAF 2001	8,818	
<b>TOTAL INCOME</b>	<b>8,818</b>	
EXPENDITURE		
Insurance	164	
Conference/Seminar Fees	660	
Public Relations	707	
International Airfares	2,442	
Domestic Airfares	896	
Accommodation	809	
Taxi & Carhire	1,639	
Perdiem	1,501	
<b>TOTAL EXPENDITURE</b>	<b>8,818</b>	
Net Surplus (Deficit)	<b>0</b>	

**Newsletter**

INCOME		
NMAF 2001	8,069	
<b>TOTAL INCOME</b>	<b>8,069</b>	
EXPENDITURE		
Bank Fees	15	
Postage	693	
Printing	6,710	
Writers fees	650	
<b>TOTAL EXPENDITURE</b>	<b>8,068</b>	
Net Profit (Loss)	<b>1</b>	

**DI:Scientific Serendipity**

INCOME		
NMAF 1998	3,762	
DIST	10,000	
<b>TOTAL INCOME</b>	<b>13,762</b>	
EXPENDITURE		
Freight/Courier	172	
Domestic Airfares	691	
Accommodation	1,043	
Taxi & Carhire	9	
Artists Fees	10,000	
Production Materials	1,756	
<b>TOTAL EXPENDITURE</b>	<b>13,671</b>	
Net Profit (Loss)	<b>91</b>	

**Indigenous Residencies**

INCOME		
VACF - Australia Council	6,037	
Other Australia Council	5,031	
<b>TOTAL INCOME</b>	<b>11,068</b>	
EXPENDITURE		
Freight/Courier	100	
Equipment/software purchases	135	
Domestic Airfares	795	
Accommodation	298	
Artists Fees	5,500	
Technical Support Fee	4,240	
<b>TOTAL EXPENDITURE</b>	<b>11,068</b>	
Net Profit (Loss)	<b>0</b>	

**New Media Curators**

INCOME		
Australian Film Commission	598	
Aud Dev - Australia Council	1,802	
<b>TOTAL INCOME</b>	<b>2,400</b>	
EXPENDITURE		
Curators Fee	2,400	
<b>TOTAL EXPENDITURE</b>	<b>2,400</b>	
Net Profit (Loss)	<b>0</b>	

### Tactical Media

INCOME	
NMAF 1998	9,840
NMAF 2001	1,344
TOTAL INCOME	<u>11,184</u>

EXPENDITURE	
Telephone	131
Public Relations	272
International Airfares	5,668
Domestic Airfares	806
Accommodation	870
Taxi & Carhire	937
Perdiem	1,550
Speakers Fees	700
Documentation	250

TOTAL EXPENDITURE	<u>11,184</u>
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Net Profit (Loss)	<u>0</u>
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### Think Tank

INCOME	
NMAF 2001	1,498
TOTAL INCOME	<u>1,498</u>

EXPENDITURE	
Public Relations	313
Casual Wages	180
Speakers Fees	1,000
Documentation	5

TOTAL EXPENDITURE	<u>1,498</u>
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Net Profit (Loss)	<u>0</u>
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### Deep Immersion: Theology

INCOME	
NMAF 1999	3,640
NMAF 2000	7,700
NMAF 2001	4,314

TOTAL INCOME	<u>15,654</u>
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EXPENDITURE	
Licenses & Fees	90
Design	2,280
Printing	4,965
International Airfares	695
Domestic Airfares	529
Accommodation	104
Taxi & Carhire	83
Artists Fees	500
Speakers Fees	600
Writers fees	2,515
Project Manager Fee	1,000
Curators Fee	1,500
Technical Support Fee	98
Catering	545
Documentation	150

TOTAL EXPENDITURE	<u>15,654</u>
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Net Profit (Loss)	<u>0</u>
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### Regional Realities

	2001
	\$
INCOME	
NMAF 1998	4,000
NMAF 1999	8,556

TOTAL INCOME	<u>12,556</u>
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EXPENDITURE	
International Airfares	2,700
Accommodation	2,156
Perdiem	600
Artists Fees	6,600
Production Materials	500

TOTAL EXPENDITURE	<u>12,556</u>
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Net Profit (Loss)	<u>0</u>
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