annual report

2002

Australian Network for Art and Technology

ANAT

ABOUT ANAT

ANAT is Australia's peak network and advocacy body for artists working with science and technology. At the forefront of Australia's 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
The quarterly newsletter contains a guide to ANAT projects, as well as feature articles, interviews and artist reports.

EMAIL DIGEST
The fortnightly email digest keeps ANAT members up-to-date with events and opportunities.

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 nation-wide.

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.

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

ABOUT ANAT

Right: ANAT members, friends and staff

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 is membership based and 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 the quarterly newsletter and email digest, access to the conference and workshop fund, voting rights at the Annual General Meeting and links from ANAT website.

GOALS

ANAT's GOALS FOR 2002

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

Greetings. In November 2002, Vicky Sowry resigned from the ANAT Board and the Chair's position due to personal reasons. I took over as Chair in December 2002, and am writing this Report having spent only a short amount of time in the position. Vicky's contribution to the Board and the organisation was consistent, expert and highly regarded. It strongly reflected her experience in the arts and media sectors. Under Vicky's Chair, the Board and staff made a lot of progress during 2001 and 2002 reviewing ANAT 's internal focus, processes and our slate of projects.

This review process will inform future directions and visions for the organisation. The Board and staff have identified that the next phase is to revise ANAT's position and relevance in local/global contexts. This 're visioning', to take place in early 2003 through the development of a Corporate Plan, will include: thorough examination of ANATs role in the art/science/technology nexus; the role of a grass roots/fringe avantgarde; effectiveness of ANAT as a hub; and developing audiences for ideas rather than media - specific art forms.

Of course this all plays out within a contested space - that matrix of ideas, collaboration and creativity surviving in the path of the behemoth multinationals and military clusters. How do we intervene and engage with the local/global computer science and technology megalopolises? Are we just another voice in the institutionalised rabble? What can we contribute to cultural diversity as an antidote to global control and homogenisation?

ANAT has an historical and vitally ongoing role as a visionary organisation. As a futurologist identifying and seeding artists and scientists who are riffing or pre-empting or appropriating mainstream developments. As a catalyst for creative collaborations and international exchange. As a space for critique, commentary and political inquiry - a space for what is to come. As a producer and activator of diverse programs and a broker of creative teams.

The internal focus and the broader visioning work done in the last 2 years will enable ANAT to continue to evolve and respond to the everchanging art/science/technology stratosphere, to remain relevant and engaged, tactical and cutting edge.

Part of the re-visioning process has involved plans for relocating the ANAT office. During 2002, the organisation investigated several options including sharing a space and re-locating to a government owned building. With none of these options proving viable, ANAT made the decision to take a lease on commercial premises at 84 Hindley St, Adelaide. In consultation with the landlord, the offices have been refurbished to suit ANAT's needs. The move will ensure that our location reflects the requirements and profile of the organisation, ensuring increased space for permanent and project staff and members access.

In closing I wish to express heartfelt thanks to my Board, colleagues, all members, staff and supporters for your contributions over the last year.

Kate Richards
ANAT Chair

DIRECTOR'S REPORT

The year 2002 was a busy time for ANAT, as the organisation initiated several projects as well as planning for office relocation. The first project for the year was the *Trickster Masterclass in Video Jamming*, held in association with the 2002 Adelaide Fringe. The concept behind *Trickster* was to create an environment for Australian VJ practitioners to come together, develop skills and network with each other. It was inspired by a growing movement amongst younger artists to experiment with live video mixing, developing software and sourcing unusual spaces to present their work.

As part of ANAT's New Media Curators program, Adelaide based VJ's InCube were commissioned to curate and develop the program for *Trickster*. After researching and networking with other VJ's, InCube identified Portugese VJ Iko to run the Masterclass. The project attracted a wide range of artists from Australia, who came to Adelaide for the three-day Masterclass and then performed live at the A2D party at the end of the Fringe. Following the Masterclass, several participants formed the Trolley Collective (www.octapod.org/trolley/) and later in the year several participants from *Trickster* attended a workshop held by VJ Iko and have developed an ongoing international network.

As ANAT is based in Adelaide, we have developed a long-standing affiliation with both the Adelaide Fringe and Adelaide Festival of the Arts. In 2002 ANAT made a significant contribution to the *Adelaide Biennial of Australian Art* (Art Gallery of SA) through the development of the *Converge* Archive. The title of the 2002 Biennial was *Converge: Where Art and Science Meet* with a significant component being an online resource documenting recent art and science projects. ANAT's Information Officer Charity Bramwell co-ordinated the research process of the archive in collaboration with the *Converge* working group.

In February, ANAT hosted a visit to Australia by Canadian-based Nina Czegledy, new media artist, curator and Chair of ISEA (Inter-Society for the Electronic Arts). Nina was in Australia during January and February to attend the *Solar Circuit* workshop in Tasmania. She then travelled to different centres to present lectures on her own work and ISEA. I would like to thank the host organisations that supported Nina's visit around Australia - ACMI, Artspace, New Media Arts Fund, Brisbane Powerhouse, John Curtin Gallery and the *Adelaide Biennial of Australian Art*.

During the year, ANAT also focussed on training opportunities for Indigenous artists. Following the inaugural NISNMA (National Indigenous School in New Media Arts) in 1999, ANAT spent a good part of the year planning for a second NISNMA held in September 2002. The aim of the second NISNMA was to provide opportunities for artists who participated in the first school to further develop skills and for emerging artists to participate in the school for the first time. In all fifteen students from around Australia attended NISNMA, which was held at Ngapartji Multimedia Centre in South Australia. The school offered tuition in a variety of programs ranging from web applications such as Dreamweaver to sound production and video editing. Several events were held as part of the school including a visit to the Warraparinga Cultural Centre, a free public forum and webcast at Tandanya on the final night. The school would not have been possible without the support of the Australia Council, SA Film Corporation, NSW Ministry for the Arts, Qld Artworkers and Adelaide City Council. ANAT would also like to thank the tutors and steering committee, and organisations that partnered with us for the school - Ngapartji and Tandanya. A special thanks also to NISNMA Project Manager Gina Rings.

ANAT is continuing to work with Tandanya Aboriginal Cultural Institute and during the year initiated a collaborative research project between Adelaide based artists Stephen Kadlibarti Goldsmith and Francesca da Rimini. The project will explore the intercultural resonances between Kaurna and 'settler' societies, resulting in the development of an internet based interactive artwork.

Another significant professional development opportunity for artists is the New Media Arts Board initiated *Time_Place_Space* workshop. ANAT together with Performance Space (Sydney) and PICA (Perth) submitted a tender and were successful in their proposal to curate and manage the workshop. The first *Time_Place_Space* was held in Wagga Wagga, NSW in September 2002. The aim of the workshop - to create a collaborative learning environment for Australian practitioners to engage with hybrid practice, and in particular an engagement with new media. The workshop was run by national and international facilitators

from performance, multimedia, sound, lighting and film backgrounds. In the lead up to the workshop the international facilitators, Robert Pacitti, Helen Paris and Leslie Hill (curious.com) undertook a national tour. ANAT in collaboration with Para//elo co-ordinated the very successful Adelaide presentation at Nexus Multicultural Arts Centre. ANAT is continuing to work with PICA and Performance Space on developing further *Time_Place_Space* workshops.

In 1998 ANAT initiated the *Deep Immersion: Scientific Serendipity* series of artist/science residencies with the aim or developing collaborations between artists and scientists. Four residencies by the following artists took place from 1999 to 2001: Oron Catts & Ionat Zurr (WA); David Rogers (NSW); Justine Cooper (NSW/USA); and, Adam Donovan (Qld). In July 2002, at the inaugural BEAP Festival, ANAT launched the *Scientific Serendipity* publication documenting these residencies through interviews with the artists as well as illustrations and statements from host organisations. Sydney based curator and artist Kathy Cleland conducted the interviews, with contributions from Linda Cooper, Terry Cutler and Rich Gold with design by Drew Joyce.

In addition to a significant professional development and publication focus ANAT continued to develop partnerships and networks throughout the year. A project undertaken by ANAT was the support of the annual ASCI (Art Science Collaborations Inc) conference in New York. ANAT has had a long association with ASCI and in 2002 was a major partner in the event, developing the conference website and offering some (remote) technical support. ANAT also supported the *Borderlines* conference in Adelaide, March 2002. *Borderlines* was co-ordinated by the CIDE Space Station project in Melbourne, and brought together independent media makers from all over Australia. ANAT provided a base for the *Borderlines* co-ordinators in the lead up to the event.

In October 2002 ANAT collaborated with MAAP (Multimedia Art Asia Pacific) on the co-curation of a program of interactive and net artworks, presented at the first MAAP in Asia (Beijing, China). A symposium was also held at Central Academy of Fine Arts, at which MAAP curators and artists spoke to students about current initiatives and work contained in the exhibition. A presentation on ANAT was given at the symposium, with some keen interest in ANAT's projects and the structure of the organisation.

An ongoing project, initiated in 2002 is the development of the *Synapse* database - a major component of the Australia Council's New Media Arts Board Synapse, art and science initiative. The database will act as an essential tool in the ongoing development of art and science collaborations and provide a resource with information on artists, scientists and organisations working in the area of cross-disciplinary research across the fields of art and science in Australia.

In addition to its wide range of creative projects, ANAT continued to administer the Conference and Workshop Fund providing 27 grants to artists to attend national and international events. Another focus of the year was to locate new office accommodation for the organisation. Having been housed with the EAF for fifteen years, and expanding significantly over that time, it was necessary for ANAT to find larger office premises to accommodate staff, project and member's access. In November 2002, we secured an office location at 84 Hindley St, in an older style building undergoing refurbishment.

It is with regret that in December ANAT saw the departure of Manager Caroline Farmer. Joining the organisation in March 2001, Caroline's organisational and management skills were incremental in seeing the organisation through a period of consolidation. However ANAT was very pleased that Caroline moved onto new horizons with her appointment as Director of 24 HrArt Darwin. Prior to Caroline leaving, a new Manager was appointed, Alison Leach who came to ANAT from the SA Living Artists Festival and Adelaide Fringe. On behalf of the Board and staff of ANAT, we warmly welcome Alison to the organisation.

There are many people to be thanked for supporting ANAT during the year. Staff members Claudia Raddatz and Charity Bramwell, who have both shown great initiative and enthusiasm for the organisation, and I would like to thank them for their hard work throughout the year. Project and casual staff including Kathy Cleland who edited the Scientific Serendipity publication and Gina Rings, Project Manager of NISNMA.

DIRECTOR'S REPORT

I would also like to thank the ANAT Board for their tireless commitment. Especially to Chair Vicki Sowry, who guided the organisation through organisational consolidation and planning for relocation. Vicki departed the Board in November 2002 and was replaced as Chair by Kate Richards. Our Deputy Chairs also play an important role and I would like to thank Michelle Glaser and Sue Skinner, the current Deputy. ANAT would not function without the support of our funding bodies the New Media Arts Board of the Australia Council for the Arts and Industry Development of Arts SA. I would like to thank the committees, Boards and staff of these bodies, who assist ANAT to operate at local, national and global levels.

ANAT in a broader sense is comprised of a multitude of organisations and individuals, and it is through the support of our members, funding bodies and partners that the organisation continues to grow and develop in the ever-expanding field of new media arts.

Julianne Pierce
Executive Director

Key achievements for ANAT during 2002 included:

* completing the second year of ANAT's first Triennial Agreement with the New Media Arts Board (1999 - 2001)

* continued Industry Development Funding from Arts SA

* initiating the *Trickster Masterclass in Video Jamming*

* collaborating with the Adelaide Fringe on the *A2D* electronic music and VJ event

* developing the *conVerge* Archive as part of the Adelaide Biennial of Australian Art

* contributing to the co-ordination of the *Elastic Visual Arts Forum* during the Adelaide Festival of Arts

* co-ordinating national tour of Nina Czegledy

* supported the participation of Dr. Thomas DeMarse (USA) at SymbioticA's *Aesthetics of Care* Symposium (BEAP)

* publication of *Scientific Serendipity* and launch at BEAP

* co-publisher with Performance Space of *Borderpanic* reader

* developed *Time_Place_Space1* workshop in collaboration with PICA and Performance Space

* commenced development of *Synapse* database as part of the New Media Arts Board Synapse Art and Science Initiative

* developed a new residency program for Australian artists in collaboration with PVA CultureLab, England

* curated a CDROM program of Australian artists for inclusion in MAAP (Multimedia Arts Asia Pacific) Beijing

* ANAT Director appointed to Board of the Australian Dance Theatre

* ANAT Director elected to Board of ISEA (Inter-Society for the Electronic Arts)

Vicki Sowry · Michelle Glaser · Chris Joyner · Kate Rickards · Sue Skinner · Jenny Weight · Leon Cmielewski

ANAT BOARD

VICKI SOWRY (SA),
CHAIR (RETIRED NOVEMBER 2002)
DIRECTOR, MEDIA RESOURCE CENTRE, SA

KATE RICHARDS (NSW),
CHAIR (FROM NOVEMBER 2002)
ARTIST AND MULTIMEDIA PRODUCER

MICHELLE GLASER (WA),
DEPUTY CHAIR (TO NOVEMBER 2002)
FREELANCE CURATOR AND PRODUCER, WORKING AT THE INTERNATIONAL ART
SPACE KELLERBERRIN AUSTRALIA

SUE SKINNER (SA)
DEPUTY CHAIR (FROM NOVEMBER 2002)
PROJECTS MANAGER, COMPUTER ASSISTED LEARNING UNIT,
SCHOOL OF MEDICINE, FLINDERS UNIVERSITY

CHRIS JOYNER (SA)
PROJECT OFFICER, CONTENT DEVELOPMENT, SA FILM CORPORATION

LEON CMIELEWSKI (NSW)
ARTIST AND LECTURER IN DESIGN, UNIVERSITY OF WESTERN SYDNEY, NSW

JENNY WEIGHT (VIC)
WRITER AND LECTURER IN COMPUTER MEDIATED ART, VICTORIA UNIVERSITY,
MELBOURNE

JULIANNE PIERCE, EX OFFICIO
EXECUTIVE DIRECTOR OF ANAT

CAROLINE FARMER
ANAT MANAGER, STAFF REPRESENTATIVE

STAFF

JULIANNE PIERCE
EXECUTIVE DIRECTOR

CAROLINE FARMER
MANAGER

CLAUDIA RADDATZ
WEB AND TECHNICAL OFFICER

CHARITY BRAMWELL
INFORMATION OFFICER

CASUAL AND PROJECT STAFF

NISNMA
PROJECT MANAGER
GINA RINGS
TUTORS
 FRANCESCA DA RIMINI
JASON DAVIDSON
CAMERON GOOLD
PATRICK TAM
MARTIN THOMPSON
ELENDIL

TRICKSTER
INCUBE

Julianne Pierce · Caroline Farmer · Claudia Raddatz · Charity Bramwell

INFORM

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.

NEWSLETTER AND EMAIL DIGEST

The Newsletter is published quarterly and is a critical way of keeping our membership informed. It 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 been funded through the Conference and Workshop Fund, plus critical writing on issues relating to ANAT's current programs and initiatives. In 2002, ANAT introduced the Member's Forum as a space for ANAT members to publish essays and updates about current work.

The fortnightly Email Digest continues to play an increasingly important role in informing ANAT members and the wider constituency about relevant information on art and technology practices nationally and internationally, including announcements of conferences, exhibitions, festivals, symposia 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 RESOURCES

ANAT WEBSITE
www.anat.org.au

The ANAT website provides information on ANAT projects as well as links to member sites and other arts and technology related sites.

Hits to the ANAT site are continually on the rise, from 598,077 in 2001 to 1,433,113 in 2002.

Top level domains accessing the ANAT website:

Australian users (.au)	15.47%
Commercial users (.com)	8.69%
Networks (.net)	4.26%
Educational users, USA (.edu)	1.12%
Netherlands (.nl)	1.0%
United Kingdom (.uk)	0.78%
Germany (.de)	0.49%
Spain (.es)	0.48%
Canada (.ca)	0.34%
Unresolved IPs	64.24%

CAOS WEBSITE
www.caos.org.au

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

Australia wide, 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 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 within the cultural sphere.

SCREENARTS
www.screenarts.net.au

The Screenarts website 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. In 2002, ANAT commenced a review of Screenarts, in order to assess the usability of the database and relevance of the data.

In 2002, the Screenarts website received 218,622 visits.

Australian users (.au)	17.18%
Commercial users (.com)	12.88%
Networks (.net)	9.41%
Educational users, USA (.edu)	1.44%
United Kingdom (.uk)	1.12%
Canada (.ca)	0.71%
Netherlands (.nl)	0.72%
Unresolved IPs	50.94%

INFORM

SYNAPSE DATABASE
www.synapse.net.au

During 2002, ANAT developed the *Synapse* database - a major component of the Australia Council's New Media Arts Board Synapse, Art and Science initiative. The database will act as an essential tool in the ongoing development of art and science collaborations and provide a resource with information on artists, scientists and organisations working in the area of cross-disciplinary research across the fields of art and science in Australia. The first stage of the database was launched in August, containing results from research undertaken by Linda Cooper as part of the Australia Council's *Creative Encounters: Art and Science Collaborations* initiative. This first stage of data entry includes a range of collaborative projects, exhibitions, plus details on artists and science organisations. ANAT will continue to develop and maintain the database, with a focus on promoting the database to artists, cultural and science organisations.

ASCI WEBSITE
www.asci.org/artsci2002/

During 2002, ANAT supported the ASCI organisation (Art Science Collaborations Inc) through the design and development of its website for the 2002 conference. ASCI is a non-profit organisation based in New York, which supports the development of art and science practice. ASCI and ANAT have had a long-term association, and ANAT members have been supported to attend the conference in previous years. ANAT's Web and Technical Officer Claudia Raddatz worked closely with Cynthia Panucci from ASCI to implement the design, data and navigation of the site.

RESEARCH

ENQUIRIES

Central to ANAT's activities is 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.
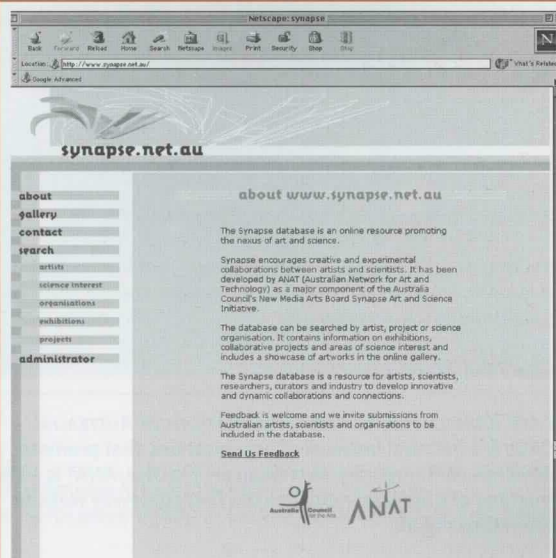
The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the types of queries answered during the year:

Information about ANAT membership, activities and programs	*31%*
Advocacy and Policy Queries	*31%*
Information about funding sources (incl. ANAT's Conference & Workshops Fund)	*19%*
Information about training (incl. ANAT's National Summer School)	*10%*
Enquires to the ANAT database	*9%*

Enquires came from across Australia and internationally. The following provides an overview of the percentage of enquires ANAT receives from each state and internationally.

New South Wales	*12%*
South Australia	*11%*
Victoria	*7%*
Queensland	*4%*
Western Australia	*2%*
Tasmania	*1%*
Australian Capital Territory	*1%*
Northern Territory	*1%*
International	*6%*
Website	*55%*

* All quotes from ANAT member feedback

INFORM

Thank you first of all for the informative and timely email digests!

ADVOCACY AND NETWORKING

PARTICIPATION IN NETWORKS AND COMMITTEES

ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2002, ANAT contributed to the following:

LOCAL AND NATIONAL

CAOs (CONTEMPORARY ARTS ORGANISATIONS OF AUSTRALIA)
CAOs is a national network of organisations that promotes and develops contemporary Australian art practice. ANAT is an active member of CAOs and manages the CAOs gateway website www.caos.org.au.

ASIALINK VISUAL ARTS AND CRAFT COMMITTEE
ANAT Director Julianne Pierce continued on this committee over 2002, which assesses applications for artist residencies in Asia as well as advising on Asialink policy and development.

CULTURAL AND RECREATIONAL ADVISORY COMMITTEE
An initiative of the Department of Communication, Information Technology and the Arts (DCITA) established to seek advice on the development of the cultural portal.

NATIONAL VISUAL ARTS AND CRAFT COMMITTEE
Convened by NAVA (National Association for the Visual Arts), NVACN comprises 18 of Australia's peak visual arts and craft bodies. The brief of the committee is to address the current state of visual arts and craft in Australia through developing strategies and responding to Government policy and enquiry initiatives.

ADELAIDE CITY COUNCIL PUBLIC ARTS FORUM
ANAT is an advisor to the Public Arts Forum which develops strategic planning for public art works and inputs into Council policy.

ELASTIC
ANAT was involved in the development and staging of the ELASTIC VISUAL ARTS AND CRAFT FORUM, a satellite event of the 2002 Adelaide Festival of Arts.

AUSTRALIAN DANCE THEATRE
ANAT's Director Julianne Pierce commenced as a Board Member of ADT in April 2002.

INTERNATIONAL

ISEA2002 INTERNATIONAL PROGRAMMING COMMITTEE
During 2002 ANAT's Director Julianne Pierce was as a member of the International Programming Committee for ISEA2002, held in Nagoya, Japan in October 2002. The role of the International Programming Committee was to select the official program from proposals submitted to the ISEA committee.

ISEA BOARD
ANAT has had a long association with the ISEA (International Symposium of Electronic Art) Festival, having co-ordinated TISEA in Australia in 1993. The Executive Producer of ISEA 2004 is ANAT's previous Director, Amanda McDonald Crowley (and also a former ISEA Board member). In December 2002, the current Director, Julianne Pierce, was nominated and elected to the ISEA Board.

LEONARDO ELECTRONIC ALMANAC
From December 2001, ANAT Director Julianne Pierce has been a member of 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 is edited by Nisar Keshvani and was founded in 1993. It is supported by MIT Press and 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.

UNESCO DIGITAL ARTS PORTAL
During the year, ANAT has been involved in the development of the UNESCO DigiArts Virtual Library which is part of the UNESCO Knowledge Portal (the others being on Oceanography and Secondary Education).

INFORM

Above: Artists in the Bush
Participants at Time_Place_Space
Photo by Jason Sweeney

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 participates in conferences and forum that address issues to do with new media practice. ANAT also delivers lectures on its activities to students and the tertiary sector, aiming to introduce emerging practitioners to the organisation and build links with the education sector.

TALKS/PRESENTATIONS/CONFERENCES

MARCH
2002AD conference SA
Julianne Pierce Chair of session on Digital sampling with Barry Vercoe, Kate Crawford and Ollie Olsen

Digidocs (Adelaide Fringe) SA
Julianne Pierce Panel member on 'Content for Broadband'

MAY
Ozeculture conference NSW
Julianne Pierce and Caroline Farmer presented on Scientific Serendipity and ANAT programs

JUNE
Flinders University SA
Julianne Pierce Lecture to media students

University of SA
Julianne Pierce Lecture to Visual Inquiry students

AUGUST
Teaching in the Digital Domain (BEAP) WA
Julianne Pierce presentation on ANAT R & D programs

SEPTEMBER
New Directions in Curating (APT) Qld
Julianne Pierce presentation on ANAT R & D projects

OCTOBER
MAAP (Multimedia Art Asia Pacific)
Julianne Pierce presentation at Central Academy of Fine Arts, Beijing

NOVEMBER
Fibreculture Conference NSW
Julianne Pierce presentation on ANAT at opening forum

SELECTED MEDIA COVERAGE

Australian Defence Science
"Sounds like a good idea...art and defence science" Volume 10 #1 2002

Artlink
Julianne Pierce "Australian New Media: an active circuit" Volume 21 #3 2002

RealTime
Stephen Jones "Talking up ghosts" Jan 2002 p23

RealTime
Christine Nichols "Part 1: Digital strategies" #51, Oct/Nov 2002 p6

Arts Yarn Up
Preview of NISNMA, Spring 2002

Advertiser
John Hart "Lost brothers just click" 14 Oct 2002 p76

The Age
Andrew Freeman Bock "The art of science" Saturday Extra 9 Nov 2002

Fine Art Forum
www.fineartforum.org
Linda Carroli, Review of ARCADIA Vol 16 #2 February 2002

Thanks for the great plug for the program.

Above: Performer Rebecca Youdell
Image by Russell Milledge

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. Membership rates remain at a very reasonable price to ensure the greatest possible access to ANAT membership.

Total membership at the end of 2002 was 502, comprised of 280 individuals, 73 organisations and 149 complimentary memberships. In 2002 there was a 4.6% increase in the membership rate and a 50% renewal rate for existing members from 2001.
Geographical breakdown of financial membership:

NSW	30%
VIC	24%
SA	20%
QLD	10%
WA	6%
NT	2%
ACT	1%
TAS	1%
Int.	6%

SUPPORT AND SPONSORSHIP

During the year ANAT supports and sponsors artists, initiatives and projects. This support may be through small cash contributions, provision of equipment or assistance with promotion. Through these activities ANAT develops networks and supports the growth and stimulation of the local and national new media sector.

BORDERLINES
Forum and workshops, Adelaide, March
Administrative support

CONVERGE: WHERE ART AND SCIENCE MEET
Exhibition and symposium, Adelaide, March
Support of converge archive development

ELASTIC
Symposium, Adelaide, March
Promotional and administrative support

AESTHETICS OF CARE
Symposium, Perth, August
Support of Thomas de Manares to attend

SALA FESTIVAL
Moving Image Program, Adelaide, August
Equipment sponsorship

BORDERPANIC
Symposia and exhibition, Sydney, September
Support of BORDERPANIC reader

SCALENE
Electronic sound event, Adelaide, October
Equipment sponsorship

STEREOPUBLIC
Performance event by Jason Sweeney,
hosted by Para//elo, Adelaide, October
Promotional support

Left:Scene from the ANAT Trickster Masterclass in Video Jamming held at Ngapartji Multimedia Centre as part of the 2002 Adelaide Frimge Festival

SUPPORT

ANAT offers a range of nation-wide professional development initiatives for emerging and established artists and curators. The main area in which ANAT provides this support is through skills acquisition and professional development opportunities. In addition to this, ANAT offers support for a range of activities, including artists' projects, exhibitions and other public projects. In 2002 ANAT supported the following initiatives:

WORKSHOPS AND MASTERCLASSES

SOLAR CIRCUIT

In February, ANAT assisted with the Solar *Circuit* new media workshop and residency (Tasmania), by supporting the travel of participant and curator Nina Czegledy. Nina is also the Chairperson of ISEA (International Society for the Electronic Arts) and while in Australia gave briefing sessions on ISEA 2002.

Nina's tour involved national speaking engagements presented in collaboration with the Australian Centre for Moving Image (Melbourne), Artspace (Sydney) and New Media Arts Board, Brisbane Powerhouse, John Curtin Gallery and the *Adelaide Biennial of Australian Art*.

TRICKSTER MASTERCLASS IN VIDEO JAMMING

As part of the Adelaide Fringe 2002, ANAT co-ordinated the *Trickster Masterclass in Video Jamming*. An official component of the *Shooting from the Hip* film/video program, the *Trickster Masterclass* was a professional development opportunity for Australian VJ artists to network and receive feedback about their work from guest tutor, VJ IKO from Portugal (leading video artist and software developer who has worked with Jean Michel Jarre, Beastie Boys and Daft Punk). Adelaide based VJ's inCube co-curated the Masterclass with ANAT and participants were selected from a call for proposals advertised in December, 2001. The following artists participated in the Masterclass:

Cicada (NSW)
eyefi (NSW)
Sean Healy (Qld),
Soncha Iacono (Vic)
Wade Marynowsky (NSW)
Tara Pattenden (Qld)
Tesseract (NSW)
Nick Ritar (NSW)
Kristian Thomas (SA)
Joel Zika (Vic)

A flow on project from *Trickster* was the initiation of the Trolley Collective www.octapod.org/trolley/. Several artists involved in the Masterclass set up the collective to investigate international touring opportunities. In November, members of Trolley and other *Trickster* participants attended a workshop in France conducted by Trickster tutor VJ IKO.

Trickster was supported by the Adelaide Fringe and Australian Film Commission and included live video projections as well as a closing party in collaboration with *2002AD Electronic Music Conference*.

your interest, efforts, and generosity are greatly appreciated ... its folks like you, doing the things you do so well, that keeps me wanting to continue being involved in this culture thing ... simply inspirational.

NATIONAL INDIGENOUS SCHOOL IN NEW MEDIA ARTS (NISNMA)

As a part of its ongoing commitment to training and supporting Aboriginal and Torres Strait Islander artists, ANAT co-ordinated the second National Indigenous School in New Media Arts (the inaugural NISNMA was held in Darwin in July 1999).

The aims of NISNMA 2002 were to:

provide the opportunity for artists who participated in the inaugural NISNMA to build on their existing skills and develop new skills

provide some entry level training for participants who are new to the School

provide networking opportunities for the participants

provide an open and comfortable space for communication between participants, tutors and guest lecturers

provide information about exhibiting and promoting new media art, including galleries, festival, awards etc.

create opportunities for ongoing opportunities, projects and collaboration between participants

The School was held in Adelaide at Ngapartji Multimedia Centre and provided an intensive learning experience in a variety of digitally based mediums such as multimedia, the internet, world wide web, video and sound. The school catered for a wide range of skill bases and experiences, from artists with a small amount of experience to those artists more familiar with the technologies.

The entire NISNMA ran for three weeks, and was divided into three sections:

Weeks 1 & 2:	Beginner students
Week 2:	All students
Weeks 2 & 3:	Advanced students

An Indigenous Project Manager from Adelaide, Gina Rings was employed by ANAT between the months of July and October 2002 to coordinate and manage NISNMA. Participants were selected following a national call for proposals and came from both regional and capital centres:

William Ah Chee (NT)
Kathleen Arbon (NT)
Michelle Blakeney (NSW)
Jenny Panangka Fraser (Qld)
Stephen Goldsmith (SA)
Patricia Ingram (SAo
Jessica Johnson (ACT)
Brenton Lugnan (NSW)
Frank Mcleod (NSW)
Charmaine Morton (SA)
Jason Ramp (SA)
Glenn Scott (SA)
Christian Bumbarra Thompson (Vic)
Michael Torres (WA)
Douglas Watkin (Qld)

Right: NISNMA 02 (L-R) William Ah Chee, student; Claudia Raddatz, tutor; Gina Rings, Project Officer; Jason Hampton, tutor. Composite Image by Claudia Raddatz.

With the school based in South Australia, most tutors were based in Adelaide with guest tutors coming from interstate, providing a broad range of new media and web-based skills: Francesca da Rimini (SA), Claudia Raddatz (SA), Jason Davidson (NT), Cameron Goold (Vic), Patrick Tam (SA), Elendil (SA), Martin Thompson (SA).

A free forum program was held at Tandanya (Grenfell St, Adelaide) on Saturday 5 October, featuring the following speakers:

Artist Talks: *Cameron Goold (Vic)*
Jason Hampton (NT)
Jenny Fraser (Qld)
Christian Bumbarra Thompson (Vic)

Funding and Support for Indigenous New Media Practice:
Kerri McIlvenny (NSW) from ATSIAB
Jared Thomas (SA) from Arts SA
Jenny Fraser (Qld) from New Media Arts Board

NISNMA 2002 was made possible through the support of the following:

Steering Committee - Linda Cooper, Jared Thomas, Troy-Anthony Baylis and Gina Rings; Jenny Fraser and the New Media Arts Board; ANAT Board and staff especially Caroline Farmer; Ngapartji Multimedia Centre - Samara Mitchell and Alison Lelliot; Tandanya - Michael Diorio and Stephen Goldsmith; Media Resource Centre; Warraparinga Kaurna Cultural Centre - Karl Telfer; Brenda L. Croft and NISNMA Project Officer Gina Rings.

Commonwealth Government through the Australia Council, its arts funding and advisory body, South Australian Film Corporation, Queensland Government through Artworkers Alliance, NSW Ministry for the Arts, Adelaide City Council, Tandanya National Aboriginal Cultural Institute and Ngapartji Multimedia Centre.

SUPPORT

Time_Place_Space 1

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).

Time_Place_Space will take place over several years, with the first workshop taking place at Charles Sturt University in Wagga Wagga in September 2002. 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.
Participants in Time_Place_Space1 were:

Keith Armstrong (QLD)	Leon Ewing (WA)	Catherine Jones (NSW)
Steve Bull (WA)	Ruth Fleishman (VIC)	Kelli McCluskey (WA)
Mick Byrne (QLD)	Brian Fuata (NSW)	Russell Milledge (QLD)
Anna Davis (NSW)	Paul Gazzola (WA)	Jason Sweeney (SA)
	Scott Howie (NSW)	Karen Therese (VIC)

Guest speakers in Time_Place_Space1 were:

Stephen Armstrong (NSW)
Angharad Wynne-Jones (VIC)
Rachael Swain (NSW)
Andrish Saint-Clare (NT)
Helen Simondson (VIC)
Josephine Wilson (WA)
Yuji Sone (NSW)

Tandanya / ANAT New Media Partnership

ANAT and Tandanya National Aboriginal Cultural Institute (Adelaide) have joined forces to develop a new media arts partnership. The first project as part of the partnership commenced in late 2002, and is a collaborative research project between Adelaide based artists Stephen Kadlibarti Goldsmith and Francesca da Rimini. This project has been supported by a joint initiative between the New Media Arts and Aboriginal and Torres Strait Islander Arts Boards of the Australia Council, to provide professional development and creative development opportunities for Indigenous and non-Indigenous artists within a new media arts context.

Stephen and Francesca will be collaborating in the research, development and public presentation of a new media artwork. Steve - a performance artist with international experience - is passionate about the retrieval, maintenance & development of his cultural heritage. A Kaurna (Aboriginal people of the Adelaide Plains) descendant, Steve intends to gather images of people, landscape and objects (of secular, material culture) pertaining to his people's tradition and contact experiences. Steve and Francesca will work with these images, texts, objects and will create new images & sound of this altered landscape, objects and people in order to develop a new media installation / website which evokes the secular traditional culture, history and contemporary issues of the Kaurna people. The artists wish to explore the intercultural nature of past and present relationships.

Above: Guests at the launch of ANAT's Scientific Serendipity publication. L-R Bec Dean, Amanda McDonald Crowley, Michelle Glaser, Jacqueline Bosscher, Sarah Miller, Nina Czegledy, Guy Ben-Ary, Sophea Lerner, Peta Clancy, Stephen Jones, Brian Degger. Composite Image by Claudia Raddatz.

Stephen Kadlibarti Goldsmith (SA) is a descendant of the Kaurna people. His role will be to lead the research component of the project. Stephen is a musician and performer, with experience in exhibition development as a Cultural Protocols consultant. This project will enable Stephen to acquire advanced new media skills. Francesca da Rimini (SA) a non-Indigenous, new media artist, mainly working on web - has established links with Indigenous communities, most recently as artist in residence with Irati Wanti - a group of young activists working with Kupa Piti Kungka Tjuta -the senior women of the Coober Pedy region - an area effected by British nuclear testing in the 1950s.

Tandanya and ANAT view this project as an exciting opportunity to assist Indigenous artists in creating new modes of cultural and artistic expression. The anticipated research and skill development outcomes resulting from the processes inherent in this project will significantly enhance Tandanya's ongoing public programming. For ANAT, this project will provide an important link with a major Indigenous cultural organisation, providing an opportunity for longer-term support of Indigenous new media artists.

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 2002. 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. There were 27 successful applicants of Conference and Workshop funding in 2002.

Tina Gonsalves (Qld)
Centre for Contemporary Arts, Prague

John Van Der Zalm (SA)
Australian Effects and Animation Festival, Sydney

Luci Callipari-Marcuzzo (Vic)
conVerge Symposium and Exhibition, Adelaide

Melinda Menning (NSW)
Holography, Art and Design, London

Alex Kelly (Vic)
Electic Tech Carnival, Netherlands/Croatia

Thanks for the positive response to my quick response fund application.

Left: ANAT Conference and Workshop Fund recepient, Dale Nason.

Catherine Jones (NSW)
Live-1, New York

Brigid Burke (Vic)
Cybersonica, London

Anne Walton (SA)
ISEA, Japan

Rebecca Youdell (Qld)
Time_Place_Space, Wagga Wagga, NSW

Russell Milledge (Qld)
Time_Place_Space, Wagga Wagga, NSW

Peta Clancy (Vic)
The Aesthetics of Care/BEAP, Perth

Emile Zile (Vic)
Urban Drift, Berlin

Jason Sweeney (Vic)
Time_Place_Space, Wagga Wagga, NSW

Chi Vu (Vic)
Time_Place_Space, Wagga Wagga, NSW

Ruth Fleishman (Vic)
Time_Place_Space, Wagga Wagga, NSW

Kylie Wilkinson (Vic)
Borderpanic, Sydney

Nick Beuret (Vic)
Borderpanic, Sydney

Cat Hope (WA)
ISEA, Japan

Sumugan Sivanesan (NSW)
ISEA, Japan

Molly Hankwitz (Qld)
New Media Conference/This is Not Art, Newcastle, NSW

Dale Nason (Vic)
Porn Ar(t)ound the World

Troy Innocent (Vic)
ISEA, Japan

Andrew Mamo (NSW)
Kala Art Institute, USA

Cazerine Barry (Vic)
Monaco Dance Forum, France

Jennifer Lyons-Reid (SA)
Straight Out of Brisbane Multimedia Festival, Brisbane

Patricia Adams (Qld)
ASCI 2002, New York

Linda Wallace (NSW)
Transmediale, Berlin

I think you folks do a brilliant job!

EXHIBITIONS

SALA FESTIVAL

The SALA (SA Living Artists) Festival Moving Image Program is held as part of the annual SALA program of events. The aim is to showcase the work of 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 the program. ANAT has supported SALA since its inception in 2000. In 2002 ANAT supported SALA by providing equipment for the presentation of work by Adelaide based new media artists.

CONVERGE: WHERE ART AND SCIENCE MEET

The Adelaide Biennial of Australian Art was a major survey exhibition co-ordinated by the Art Gallery of SA and staged during the Adelaide Festival of Arts. In 2002 the theme of the Biennial was Converge: Where Art and Science Meet and included the work of Australian artists working at the interface between art and science. Several artists who have been supported by ANAT programs were exhibited in the Biennial including artists supported through the ANAT Scientific Serendipity art and residency program (Adam Donovan, Justine Cooper, Oron Catts and Ionat Zurr); Lynne Sanderson (Conference & Workshop Fund 2001) and Jason Davidson Hampton (Indigenous new media residency).

An additional component of the exhibition was the development of the online Converge Archive, "...a space for documenting projects, stimulating discussion and archiving conversations, email dialogues, hypotheticals, unrealisable projects, online discussions and forums". ANAT's Information Officer Charity Bramwell assisted in the development of the archive in association with the Converge working group: Linda Cooper (project coordinator), Jenny Fraser, Victoria Lynn, Amanda McDonald Crowley (chair), Karl Telfer, Sarah Thomas, Lynette Wallworth and Angharad Wynne-Jones.

MAAP '02 (MULTIMEDIA ART ASIA PACIFIC)

With the theme of MOIST, MAAP 2002, previously staged in Brisbane, was held in Asia for the first time. ANAT collaborated with MAAP by co-curating a program of interactive and net artworks for presentation at the Millennium Monument, Beijing, China. The four works selected by ANAT were Uncle Bill (Debra Petrovitch), Juvenate (Michelle Glaser, Andrew Hutchison, Marie-Louise Xavier), Hotel (Brogan Bunt) and Aborginal_Ancestors (Jason Hampton). These were included in a CDROM/Net Art program comprised of 14 artists from Australia and Asia. In addition to this program, there was an exhibition of installations and a screening program. MAAP will remain in Asia for the next two years, before it returns to Brisbane in 2005. ANAT has had an association with MAAP since its inception, and wishes to thank MAAP Director Kim Machan for the opportunity of ongoing collaboration. Congratulations also to Kim for staging this event in Beijing, MAAP02 continues cultural links with China established by projects such as the Probe exhibition (Australian Embassy, Beijing, 1999) and maintains the exposure of Australian artists to new and diverse audiences.

FORUMS/PUBLICATIONS

SCIENTIFIC SERENDIPITY PUBLICATION

In 1999 ANAT commenced the Deep Immersion: Scientific Serendipity series of artist/science residencies. From 1999 to 2001 four residencies took place with Australian artists working on science based projects: Oron Catts & Ionat Zurr (WA) at the University of WA Dept of Anatomy and Human Biology; David Rogers (NSW) development of Earthquake Simulator; Justine Cooper (NSW) at American Museum of Natural History, NY; Adam Donovan (Qld) at Underwater Acoustics and Ocean Measurements, Maritime Operations Division, DSTO (SA).

The Scientific Serendipity publication documents these residencies through artist interviews conducted by Kathy Cleland plus illustrations, statements from host organisations, with contributions by Linda Cooper, Terry Cutler and a commentary by Rich Gold (initiator of PARC artist-in-residence program (PAIR) Palo Alto). The publication is designed by Drew Joyce and is free. It aims to stimulate discussion around the field of art and science and to provide a broader audience for the outcomes of ANAT residency programs.
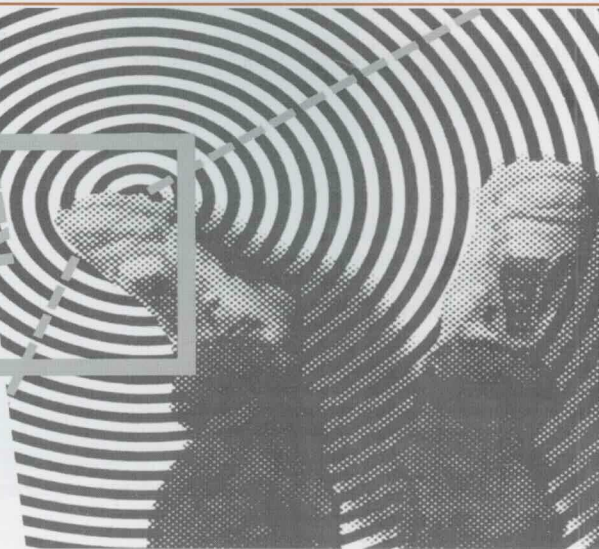
PRESENT

TIME_PLACE_SPACE
Artists' talks featuring Leslie Hill, Helen Paris and Robert Pacitti

In September, ANAT assisted with the national tour of the international facilitators from Time_Place_Space. In Adelaide, ANAT partnered with Para//elo to present the talks at Nexus Multicultural Centre with other presentations in Perth at PICA and in Sydney at Performance Space. The tour featured Leslie Hill and Helen Paris from curious.com, UK-based performance and multimedia company and Robert Pacitti, London-based performance maker and Artistic Director of the internationally acclaimed Pacitti Company. The tour was very successful attracting performance-makers, visual artists, new media artists and students. Multi-disciplinary artists curious.com discussed their live art practice and continuing exploration of live (visceral) and mediated (virtual) possibilities, illustrating the different venues, contexts and media they use for performance - from theatre and gallery spaces to cyberspace, outdoor sites, mobile phone networks, and beyond. Robert Pacitti discussed his work in relation to the socio-political agenda which motivates him: from Punk to AIDS; pornography to the Jubilee. The Time_Place_Space Artists' Talks were made possible through the assistance of the Myer Foundation.

BORDERPANIC
www.borderpanic.org

BORDERPANIC was a project in September 2002, held in Sydney, that brought together artists, media makers and thinkers who are questioning the world's geopolitical and metaphorical borders. The project was initiated by Performance Space and developed by Zina Kaye and Deborah Kelly. It included a major exhibition, video screening and presentation at Performance Space, a tactical media lab and symposium hosted by the Museum of Contemporary Art, a forum at Metro Screen and a postcard competition held in conjunction with Avant Cards.

As a part of BORDERPANIC, ANAT and Performance Space collaborated on the publication of a Reader, serving to contextualise the events and further extend engagement with urgent issues of migration, border control and social structures in the 21st century. It features works and texts by artists and speakers involved in the project including Julian Burnside QC, Linda Jaivin and Gordon Hookey.

FINANCIAL REPORT

Board Report

In the opinion of the Board of the Australian Network for Art and Technology Incorporated and in compliance with the relevant Sections of the 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 2002 and the state of affairs of the Association as at the end of the financial year.

2. The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

3a. During the financial year no officer of the Association, no firm of which an officer is a member and no body corporate in which an officer has a substantial financial interest has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) as a result of a contract between the officer, firm or body corporate and the Association

3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value.

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 :

Kate Richards   15/4   2003

Kate Richards
Chairperson

                       26/04/   2003

Julianne Pierce
Executive Director

ELAINE MELHUISH & CO. PTY LTD
ABN 61 073 739 205

Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA
PO BOX 860 UNLEY SA 5061
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CPA

INDEPENDENT AUDITORS'S REPORT

To the Australia Council and Members of Australian Network for Art and Technology Incorporated

Scope

We have audited the attached special purpose Financial Report of the Australian Network for Art and Technology Incorporated for the year ended 31st December 2002, comprising the Operating Statement, Statement of Financial Position and Notes to the Accounts. The Board of Management for Australian Network for Art and Technology Incorporated 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 Incorporated. 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 Incorporated, 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.

Page 2

Audit Opinion

In our opinion the Financial Report of the Australian Network for Art and Technology Incorporated for the year ended 31 December 2002 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 MELHUISH
ELAINE MELHUISH & CO. PTY LTD

Adelaide
Date Opinion Formed: 28th April 2003

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Operating Statement
Year Ended 31 December 2002

	2002 $	2001 $
Operating Income	448,131	368,481
Less Operating Expenditure	436,684	367,835
Operating Surplus	11,447	646
Accumulated Funds At Beginning of Financial Year	70,346	69,700
Accumulated Funds At End of Financial Year	81,793	70,346

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

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Statement of Financial Position
As at 31 December 2002

	NOTES	2002 $	2001 $
CURRENT ASSETS			
Cash	3	252,530	90,370
Receivables	4	15,520	19,607
Prepayments		9,735	5,972
TOTAL CURRENT ASSETS		277,785	115,949
NON CURRENT ASSETS			
Property, Plant & Equipment	5	19,440	29,493
TOTAL NON CURRENT ASSETS		19,440	29,493
TOTAL ASSETS		297,225	145,442
CURRENT LIABILITIES			
Creditors		5,703	10,383
Grants Received in Advance	6	197,871	17,457
Unexpended Grant Funds	7	5,023	38,577
Provision for Annual Leave		6,835	8,679
TOTAL CURRENT LIABILITIES		215,432	75,096
TOTAL LIABILITIES		215,432	75,096
NET ASSETS		81,793	70,346
EQUITY			
Opening Balance		70,346	69,700
Surplus for the Year		11,447	646
TOTAL MEMBERS' FUNDS		81,793	70,346

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

FINANCIAL REPORT

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Notes to and forming part of the Accounts
Year Ended 31 December 2002

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 Incorporated and under section 35 of the Associations Incorporation Act 1985, as Australian Network for Art and Technology Incorporated is a prescribed Association under Section 3 of the Act. The accounting policies used in the preparation of this report are consistent with previous years and are described below :

(a) The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
(b) The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology Incorporated in relation to the year ended 31 December 2002 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 1026, Statement of Cash Flows,
Australian Accounting Standard 1017, Related Party Disclosures and
Australian Accounting Standard 1028, 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.

Sponsorsip
In kind sponsorship is included as income relating to venue, equipment and internet costs donated for the NISNMA and TRICKSTER projects.

Income Tax
Australian Network for Art and Technology Incorporated (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

	2002 $	2001 $
Macquarie Day Cutten Invest	127,783	61,114
NAB Cheque Account	124,647	29,156
Petty Cash	100	100
TOTAL CASH	252,530	90,370

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Notes to and forming part of the accounts
Year Ended 31 December 2002

Note 4. Receivables

	2002 $	2001 $
Trade Debtors	15,520	404
Grants Receivable	0	19,203
TOTAL RECEIVABLES	15,520	19,607

Note 5. Property, Plant and Equipment

Office Equipment - cost	65,269	59,668
less Accumulated Depreciation	(45,829)	(30,175)
WRITTEN DOWN VALUE	19,440	29,493

Note 6. Grants Received in Advance

NMAF 2003	137,750	0
NMAF 2002	35,000	0
Australia Council (Synapse)	10,121	0
Arts SA	12,500	7,685
Arts Tasmania	2,500	0
Australian Film Commission	0	7,272
Adelaide Fringe	0	2,500
TOTAL GRANTS IN ADVANCE	197,871	17,457

Note 7. Unexpended Grant Funds

Australian Film Commission	3,401	5,789
Other Australia Council	1,622	3,422
NMAF 2001	0	29,366
TOTAL UNEXPENDED GRANTS	5,023	38,577

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CPA

REPORT BY THE AUDITOR ON SUPPLEMENTARY FINANCIAL DATA

The attached detailed Operating Statement and Project Based Operating Statements for the year ended 31 December 2002 does not form part of the Financial Statements of the Australian Network for Art and Technology Incorporated which our audit report dated 28th April 2003 refers, nor is it necessary for the Financial Statements to be read in conjunction with the detailed Operating Statement and the Project Based Operating Statements 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 Project Based Operating Statements 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 that 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 Project Based Operating Statements without having an audit or review conducted.

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

ELAINE MURRAY MELHUISH
ELAINE MELHUISH & CO. PTY LTD

Adelaide 28th April 2003

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Detailed Operating Statement
Year Ended 31 December 2002

INCOME	NOTE	2002 $	2001 $
PUBLIC SUBSIDY			
New Media Arts Fund			
NMAF 2002		240,500	0
NMAF 2001		29,366	246,134
NMAF 2000		0	7,700
NMAF 1999		0	16,495
NMAF 1998		0	24,102
TOTAL NEW MEDIA ARTS FUND		269,866	294,431
OTHER FEDERAL			
ATSIAB - Australia Council		36,000	0
Australia Council (Synapse)		18,753	0
Other Australia Council		1,800	5,031
Australian Film Commission		11,478	1,598
Adelaide Fringe		2,500	0
DIST		0	10,000
VACF - Australia Council		0	6,037
Aud Dev - Australia Council		0	1,802
TOTAL OTHER FEDERAL		70,531	24,468
OTHER STATE & NATIONAL			
Arts SA		20,185	15,185
SA Film Corporation		17,000	0
Adelaide City Council		2,500	0
NSW Ministry of the Arts		4,000	0
Arts QLD		4,000	0
TOTAL OTHER STATE & NATIONAL		47,685	15,185
TOTAL PUBLIC SUBSIDY		**388,082**	**334,084**
OTHER INCOME			
Membership Fees		6,489	6,445
Participant Fees		2,232	0
Equipment Hire		2,085	3,219
Consultancy Fees		18,242	9,836
Presentation & Touring Fees		3,498	0
Bank Interest		6,764	5,990
Sundry		557	8,907
TOTAL OTHER INCOME		**39,867**	**34,397**
NON CASH INCOME			
Sponsorship - In Kind	1	20,182	0
TOTAL NON CASH INCOME		**20,182**	**0**
TOTAL INCOME		**448,131**	**368,481**

FINANCIAL REPORT

EXPENDITURE

GENERAL EXPENSES		
Audit/Accounting Fees	3,950	5,465
Consultants	6,000	2,655
Licenses/Fees/Charges	2,527	3,334
TOTAL GENERAL EXPENSES	12,477	11,454

ADMINISTRATION		
Telephone/Fax	4,187	3,854
Teleconferencing	1,387	997
Internet & Server hosting	8,525	3,659
Postage/Freight/Courier	6,127	5,001
Photocopying	466	649
Recruitment	653	1,040
Library/Archive	2,168	1,680
Equipment/Office/Depreciation	20,994	22,632
Loss on Disposal of Equipment	0	6,513
Rent/Insurance	8,027	7,728
Staff Development/Amenities	3,370	1,849
Conference/Seminar Fees	450	823
TOTAL ADMINISTRATION	56,354	56,425

MARKETING		
Design	7,741	4,229
Printing	22,315	19,456
Advertising	2,719	2,688
Public Relations, Publicist & Distribution	3,991	2,425
TOTAL MARKETING	36,766	28,798

WAGES & SALARIES		
Wages Permanent & Leave Adjustments	156,456	153,117
Superannuation	14,010	11,204
Workcover	660	267
Casual Wages	115	1,066
TOTAL WAGES & SALARIES	171,241	165,654

TRAVEL		
International Airfares	7,896	11,506
Domestic Airfares	14,168	5,049
Accommodation/Perdium	20,801	9,883
Taxi & Carhire	6,768	3,781
TOTAL TRAVEL	49,633	30,219

CONFERENCE & WORKSHOP GRANTS	34,969	27,058
TOTAL CONFERENCE & WORKSHOP GRANTS	34,969	27,058

PRODUCTION EXPENSES		
Artists Fees	7,291	22,750
Speakers Fees	3,200	2,300
Writers fees	4,328	3,165
Project Manager/Consultant Fee	8,400	1,000
Curators/Tutor Fee	16,247	3,900
Technical Support Fee	4,085	4,435
Venue Hire	18,964	0
Equipment Hire	7,486	11
Catering	4,798	1,299
Production Materials	121	2,257
Documentation	324	405
TOTAL PRODUCTION EXPENSES	75,244	41,522

OTHER EXPENSES		
Sundry Expenses	0	4,199
Bad Debts	0	2,506
TOTAL OTHER EXPENSES	0	6,705

TOTAL EXPENDITURE	**436,684**	**367,835**
OPERATING SURPLUS	11,447	646

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

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2002

Advocacy & Networking

	2002 $	
INCOME		
NMAF 2002	22,866	
Consultancy fees	100	
TOTAL INCOME		22,966
EXPENDITURE		
Telephone	316	
Teleconferencing	305	
Internet	16	
Conference/Seminar Fees	355	
Public Relations	511	
Wages	11,832	
Domestic Airfares	1,557	
Accommodation	2,777	
Taxi & Carhire	2,158	
Perdiem	3,139	
TOTAL EXPENDITURE		22,966
Net Profit (Loss)		0

Newsletter

INCOME		
NMAF 2002	8,905	
TOTAL INCOME		8,905
EXPENDITURE		
Printing	6,765	
Wages	1,040	
Writers fees	1,100	
TOTAL EXPENDITURE		8,905
Net Profit (Loss)		0

Asialink

INCOME	2002 $	
NMAF 2002	2,620	
Presentation & Touring Fees	400	
TOTAL INCOME		3,020
EXPENDITURE		
International Airfares	1,990	
Artists Fees	1,000	
Technical Support Fee	30	
TOTAL EXPENDITURE		3,020
Net Profit (Loss)		0

Borderpanic

INCOME	2002	
NMAF 2002	1,850	
Presentation & Touring Fees	428	
TOTAL INCOME		2,278
EXPENDITURE		
Printing	2,278	
TOTAL EXPENDITURE		2,278
Net Profit (Loss)		0

Czegledy

INCOME		
NMAF 2001	3,386	
NMAF 2002	154	
Presentation & Touring Fees	1,920	
TOTAL INCOME		5,460
EXPENDITURE		
Bank Fees	33	
International Airfares	3,486	
Domestic Airfares	852	
Taxi & Carhire	189	
Perdiem	150	
Speaker's Fees	750	
TOTAL EXPENDITURE		5,460
Net Profit (Loss)		0

Scientific Serendipidy Publication

INCOME	2002 $	
NMAF 2001	16,633	
NMAF 2002	1,340	
TOTAL INCOME		17,973
EXPENDITURE		
Telephone	98	
Postage	445	
Licences & Fees	23	
Freight/Courier	162	
Design	2,924	
Printing	6,455	
Wages	3,567	
Writer's fees	3,228	
Technical Support Fee	480	
Catering	591	
TOTAL EXPENDITURE		17,973
Net Profit (Loss)		0

Indigenous Residencies

INCOME		
Australia Council (Other)	1,800	
TOTAL INCOME		1,800
EXPENDITURE		
Artists's Fees	1,800	
TOTAL EXPENDITURE		1,800
Net Profit (Loss)		0

National Indigenous School for New Media Art 02

INCOME	2002 $	
NMAF 2001	6,847	
ATSIAB - Australia Council	36,000	
Arts Qld	4,000	
NSW Ministry of Arts	4,000	
SAFC	17,000	
Adelaide City Council	2,500	
Participants Fees	450	
Inkind Sponsorship	9,682	
TOTAL INCOME		80,479
EXPENDITURE		
Telephone	445	
Fax	250	
Internet	2,000	
Server Hosting	100	
Postage	250	
Office Supplies	1,200	
Equipment/software purchases	337	
Advertising	769	
Design	727	
Printing	403	
Wages	9,370	
Superannuation	756	
Domestic Airfares	6,495	
Accommodation	10,300	
Taxi & Carhire	2,778	
Perdiem	1,000	
Artists Fees	291	
Speakers Fees	950	
Production Manager/ Consultant	8,400	
Curators/Tutor Fee	12,210	
Technical Support Fee	1,500	
Catering	3,288	
Production Materials	47	
Documentation	218	
Equipment Hire	816	
Venue Hire	15,364	
Sundry	140	
Penalties & Charges	75	
TOTAL EXPENDITURE		80,479
Net Profit (Loss)		0

Synapse

INCOME	2002 $	
Australia Council (Synapse)	18,753	
TOTAL INCOME		18,753
EXPENDITURE		
Consultants	6,000	
Licences & Fees	150	
Telephone	66	
Fax	15	
Server Hosting	1,033	
Postage	30	
Library Purchases	61	
Staff development	983	
Design	1,100	
Wages	9,316	
TOTAL EXPENDITURE		18,753
Net Profit (Loss)		0

Time Place Space

INCOME		
NMAF 2002	2,448	
Consultancy Fees	1,750	
Presentation & Touring Fees	750	
Total Income		4,948
EXPENDITURE		
Public Relations	182	
Wages	2,364	
Taxi & Carhire	303	
Perdiem	600	
Speaker's Fees	1,500	
Total Expenditure		4,948
Net Profit (Loss)		0

FINANCIAL REPORT

Trickster

	2002 **$**
INCOME	
Australian Film Commission	11,478
Adelaide Fringe	2,500
Participants Fees	1,782
Sundry	333
Inkind Sponsorship	10,500
Total Income	26,592
EXPENDITURE	
Telephone	115
Interent	440
Postage	157
Freight/Courier	27
Distribution	500
Design	500
Printing	1,000
International Airfares	2,421
Domestic Airfares	1,960
Accommodation	1,460
Taxi& Carhire	257
Perdiem	450
Artists Fees	1,750
Curators/Tutors fees	2,387
Technical Support Fee	2,075
Catering	750
Documentation	92
Equipment Hire	6,651
Venue Hire	3,600
Total Expenditure	26,592
Net Profit (Loss)	0

Web Consultancy

INCOME	
Consultancy Fees	9,690
Total Income	9,690
EXPENDITURE	
Telephone	200
Internet	180
Wages	6,496
Artists Fees	2,450
Total Expenditure	9,326
Net Profit (Loss)	364

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