



Australian Network for Art and Technology

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

2 0 0 3



noise

ANAT SUPPORTERS 2003

ANAT wishes to thank our funding bodies, partners and supporters who have assisted with the realisation of our programs throughout 2003.

FUNDING BODIES

New Media Arts Fund of the Australia Council
Arts SA

PROJECT FUNDING PARTNERS

Australian Film Commission
NOISE Festival
New Media Arts Board
Arts SA

PROJECT AND PROGRAM PARTNERS

Artworkers
Australian Centre for Field Robotics, University of Sydney
Experimedia, State Library of Victoria
Para//elo
Performance Space
PICA
Charles Sturt University, Wagga Wagga
AIT Arts, Adelaide
Flinders University, Media Studies
New Media Arts Board
Tandanya Aboriginal Cultural Centre
Adelaide Thinkers in Residence (Dept of Premier and Cabinet)
2004 Adelaide Fringe
Department of Education and Children's Services, SA
Technology School of the Future
South Australian Film Corporation
m.Net Corporation
Adelaide International Film Festival

THANKS TO

Experimental Art Foundation, Media Resource Centre, CAOs, dLux Media Arts, Experimenta, Art Gallery of South Australia, Virtual Artists, Katrina Sedgwick, Karen Hadfield, Jodi Glass, Heather Croall, Chris Joyner, Mike Cowap, Melissa Juhanson, Ann Clancy, Bronya Dale, Andrew Donovan, Amanda McDonald Crowley, Adele Hann, Tony Rosella, Peter Hinds, Elaine Melhuish, Slade Smith, Drew Joyce, David Zhu, Maria T Rizzo, Jared Thomas, Linda Cooper, Jenny Fraser, Kerri McIlvenney, Samara Mitchell, Michael Diorio, Karl Telfer, Francesca da Rimini, Stephen Kadlibarti Goldsmith, Kim Machan, Teresa Crea, Maryke Mac, Elendil Archer, Carmel Dundon, Karen Vered, Nisar Keshvani, Linda Carroli, Gail Priest, Vicki Clare, Fiona Winning, Sarah Miller, Sophie Travers, Julieanne Campbell, Marshall Heald, Jacqueline Bosscher, Nina Czegledy, Alessio Cavallaro, Antoanetta Ivanova, Ken Woulters, Jason Sidoryn, Jennifer Barry, Natalie from Yum Yum catering

VISION

ANAT brokers the synthesis between art and culture, science and technology

MISSION

ANAT activates creative connections and collaborations, nationally and internationally, amongst a diverse network of people and organisations working at the forefront of the art and culture, science and technology nexus

A catalyst for research, development and innovation, ANAT creates opportunities for critical and practical engagement by:

- Delivering an annual program of events and professional development initiatives
- Profiling Australian artists working within the nexus of art and culture, science and technology
- Fostering critical debate on the synthesis between art and culture, science and technology
- Brokering strategic partnerships and exchanges which extend the creative investigation into the art and culture, science and technology nexus
- Supporting a network of members through delivery of member services

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 has five key programming streams:

DELIVERING INFORMATION

- Member database
- ANAT newsletter
- Fortnightly Email Digest

ENCOURAGING DEBATE

- Conferences
- Commissioning critiques
- Seminars

NURTURING IDEAS AND PRACTICE

- Residencies
- Exhibitions

ENHANCING SKILLS

- Workshops
- Masterclasses
- Summer Schools
- Conference & Workshop Fund

PROFILING SUCCESS

- Publications
- Project Catalogues
- Artists Profiles Online

ORGANISATIONAL OBJECTIVES

ANAT has five key organisational objectives:

1. Profile and support Australian artists working on the nexus between art and culture, science and technology
2. Facilitate diversity and experimentation within the synthesis between art and culture, science and technology
3. Provoke rigorous critical debate about the synthesis between art and culture, science and technology
4. Initiate and broker strategic partnerships between individuals and organisations engaged in the synthesis between art and culture, science and technology
5. Maintain best practice management and organisational viability

As many people will be aware, the organisation that is now the Australian Network for Art and Technology had its beginnings in Adelaide in 1985 in a research project of the Experimental Art Foundation (EAF). 2003 saw ANAT leave the EAF nest and move into its own premises, a significant event in the life of the organisation and a sign of the strength of purpose and commitment of the many staff and Board Members who have driven the organisation from its fledgling beginnings. On behalf of the Board I would like to sincerely thank the EAF staff for their nurturing of ANAT over the period in which it was housed in their premises, the importance of this support should not be underestimated.

The new premises are providing much needed workspace for ANAT's staff as well as providing greater opportunities for ANAT to play host to a range of events, artists and functions, allowing ANAT to have a public face and for staff to emerge from behind their computers and have more than an online – computer or phone based – presence with the membership and general public.

The rapid change and development in the sector over the past decade has created a need for ANAT to look again at its vision, defining a unique place for itself alongside the growing number of organisations now active in the Australian new media arts sector. A core focus of the Board throughout 2003 has been the development of a Corporate Plan for 2004 – 06, which has resulted in the defining of several key areas of focus for ANAT's activities over the next few years. This strategy draws on ANAT's experience as the organisation which has been at the forefront of innovative arts practice since the first engagement between artists and new technologies.

In particular ANAT has consolidated its commitment to engagement with the scientific community and to the development of the interaction between art and science which began in 1998 with ANAT's *Scientific Serendipity* project and continued during 2003 with the launch of the Australia Council's *Synapse* initiative. As a major partner in this initiative, ANAT has taken responsibility for the development of an online database resource for artists and organisations working in the art/science nexus and for the development of further residency opportunities for artists in science research institutions.

Other key areas of focus have been realised in projects such as the Blast Theory Masterclass and mixed reality game *I Like Frank in Adelaide* during the 2004 Adelaide Fringe, which present research into new delivery platforms such as wireless and telecommunications technology. The collaborative research project between Adelaide based artists Stephen Kadlibarti Goldsmith and Francesca da Rimini that will result in the development of an online cultural resource is part of ANAT's ongoing commitment to create opportunities for diverse communities to access and participate in New Media Arts, in particular Indigenous New Media artists and projects.

As the national networking organisation in the new media arts sector, ANAT has continued to initiate and cultivate partnerships with organisations nationally and internationally in order to develop opportunities for Australian artists. 2003 saw projects developed with the South Australian Film Corporation, m.Net Corporation, creative media agency the-phone-book from Manchester and Tandanya Aboriginal Cultural Institute.

Along with this forward and outward focussed planning was a need to look inward to reassess the staff resources needed to achieve the goals of the organisation. While staff numbers have remained the same, new job descriptions have been developed for all staff positions. In particular the Manager's position, now the General Manager, has been expanded to incorporate a higher level of responsibility for funding and corporate activities, and the Web and Technical Officer has evolved into the Multimedia and Design Coordinator, with the focus now less on technical support for the organisation and more on design and creative input into ANAT's core activities and projects.

I'd like to thank all of ANAT's hardworking staff for the way they have continued with the delivery of the program and projects whilst relocating the organisation, as well as the enthusiasm with which they have taken on board these changes to their roles.

I'd also like to acknowledge all members of the ANAT Board, old and new, who have been required to commit a greater than usual amount of time and energy over the year in order to develop a template for the future of the organisation, and in particular the input by outgoing Chair Kate Richards into the development of the Corporate Plan. The relocation and strategic planning have completed a period of several years of restructuring and consolidation for the organisation and I look forward to the next few years as ANAT forges a new role for itself in this exciting and challenging field of art practice.

Caroline Farmer
ANAT Chair

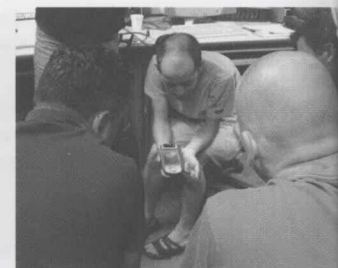
The year 2003 began with ANAT relocating to its new offices at level one, 84 Hindley St, Adelaide. After fifteen years of being housed with the Experimental Art Foundation (EAF), it was a significant move for ANAT into our own office premises. The new offices provide increased workspace for ANAT staff and project staff as well as the addition of a meeting and project space. The EAF has been instrumental in the development of ANAT as an organisation and I would like to thank the EAF for their continued support of ANAT since its inception as the Art and Technology Pilot Project in 1985. I would also like to acknowledge the support of Arts SA who assisted ANAT with a capital grant to install a chair lift for disabled access to the new offices.

The new meeting space in particular is proving to be a valuable resource being accessed for a variety of uses including, the ANAT AGM and Board meetings; New Media Arts Board client meetings; AIMIA meeting; ANAT member's access and artist presentations including a short residency by Perth based artists PVI Collective. We have also used the space for public and social functions including Open House (featuring live AV mixing by Lynne Sanderson and Peter Samson) and ANAT's Christmas party with local identity DJ Heather Croall.

A major focus for ANAT throughout 2003 was the implementation of the *Synapse* initiative in collaboration with the New Media Arts Board of the Australia Council. *Synapse* has been developed by the NMAB to support the development of art and science practice in Australia. ANAT has been instrumental in delivering key components of the initiative including the development of the *Synapse* database and the development of a new art and science residency program. The database was launched in May at Experimedia (State Library of Victoria) as part of the Digital Arts Culture conference. I would like to thank Claudia Raddatz, Katalyst and Andrew Hillam for their work on the *Synapse* database. The development of the database is ongoing and in 2004 ANAT will focus on creating it as a key online access point for art and science projects and opportunities.

Synapse is a three-year initiative of the Australia Council that has seen some important developments in the area, including an Australia Council partnership with the Australian Research Council. ANAT as a major partner has utilised this opportunity to develop a longer-term art and science strategy and employed freelance consultant Linda Cooper to begin work on an ANAT Art and Science Policy which will be released in May 2004.

In addition to the art and science focus during the year, ANAT also focussed on the development of projects utilising wireless and telecommunication technologies. The aim is to explore the potential of these technologies, and the sorts of commentaries and applications artists are devising in order to understand the broader impact of wireless devices and networks. ANAT, together with the 2004 Adelaide Fringe and South Australian Film Corporation were successful in their proposal to Adelaide Thinkers in Residence to bring British new media performance group Blast Theory and members of the Mixed Reality Lab to Adelaide for a three-month residency (Jan – March 2004). The project was in development throughout 2003 and included planning for an ANAT Blast Theory Masterclass and staging the mixed reality game *I Like Frank in Adelaide* during the 2004 Adelaide Fringe. As the game utilised the m.Net Corporation 3G wireless test bed, much preparation was involved in accessing appropriate hardware and network access. In August, ANAT called for applications for the Masterclass and received a very positive response. From the applications, sixteen participants were selected (eight South Australian and eight national) and from these five SA practitioners were selected to work with Blast Theory as attachments on the development of *I Like Frank in Adelaide*.



Images from Blast Theory masterclass

In October, ANAT brought the Manchester based duo the-phone-book to Australia to conduct workshops and forums as part of electrofringe 2003 in Newcastle. Launched in March 2002 by Ben Jones and Fee Plumley, the-phone-book is a creative media agency with over three years of experience with mobile phone content. Working across a range of projects involving many artists, writers, animators & filmmakers around the world, they have built a strong reputation for innovative collections, ethical practices, and generous educational strategies. the-phone-book also toured to Sydney and Melbourne and met with arts and industry representatives to discuss strategies for developing mobile phone content and ongoing projects.

ANAT continued its support of Indigenous new media arts through the development of the Indigenous New Media Laboratory (formerly National Indigenous School in New Media Arts) to take place in Queensland in 2004 in association with Artworkers. ANAT also continued its support of 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. The project is being undertaken in partnership with Tandanya Aboriginal Cultural Institute.

As part of its professional development program for Australian practitioners, ANAT together with Performance Space (Sydney) and PICA (Perth) staged the second *Time_Place_Space* hybrid performance laboratory at Charles Sturt University, Wagga Wagga. The aim of the laboratory is to create a collaborative learning environment for Australian practitioners to engage with hybrid practice, and in particular an engagement with new media. *Time_Place_Space2* included 20 Australian practitioners and was facilitated by national and international facilitators Marijke Hoogenboom (Netherlands), Margie Medlin (Australia), Michelle Teran (Canada), Richard Layzell (UK) and Jude Walton (Australia).



Michelle Teran and Jason Sweeney at Time_Place_Space2

Professional development opportunities for artists continue to be provided through the Conference and Workshop Fund. In 2003 we supported 24 practitioners to attend conferences, workshop and residency opportunities in Australia and overseas. In 2003 ANAT was notified by the New Media Arts Board that as part of our triennial funding agreement 2004 - 2006 the Conference and Workshop Fund would increase from \$30,000 to \$50,000 in 2004. This is good news for applicants to the fund, as the maximum grant increases to \$3,000 to cover increasing costs associated with travel, registration fees and GST components.

ANAT also provides professional development opportunities through projects and in October 2003 launched the *Buzzword* site (www.anat.org.au/buzzword) as part of the Noise Festival. ANAT worked with Noise to create an opportunity for young writers and new media artists to develop collaborative projects. Curated by ANAT's Information Officer Charity Bramwell, *Buzzword* features two new online projects - *Kitchen Sink* by Melanie Joosten & Andy Ellis and *33 Lives* by Sean Killen and Tom Walter.

Advocacy and networking is also a large component of ANAT's activities during the year. Advocacy and networking comprises of attendance of ANAT staff at conferences and events and participation through giving lectures and papers. It also involves participation on national and international committees and contributions to publications and journals. Increasingly ANAT is called upon to provide specialist advice on the new media arts sector, acknowledging ANAT's central role in this area both in Australia and internationally. In July 2003, ANAT occupied a booth at the 2003 Ozeculture conference, crewed by ANAT's Information Officer Charity Bramwell and Manager Alison Leach. ANAT saw this as a chance to meet existing and new members and create future opportunities, whilst at the same time attending the conference. As the only booth, ANAT stole the show! It was extremely successful with many delegates approaching and discussing potential opportunities and projects. Thanks also to all of those members who introduced themselves to the ANAT staff.

In closing I wish to thank the staff of ANAT for their commitment throughout 2003 - Charity Bramwell, Information Officer; Alison Leach, Manager; Claudia Raddatz, Web and Technical Officer (until September 2003) and Patrick Tam, Multimedia and Design Coordinator (from November 2003). The Board of ANAT also devote much voluntary time to the organisation and I wish to thank them for their invaluable contribution to the organisation. 2003 was a particularly demanding year for the Board with two 'fleshmeets' (face to face meetings at the ANAT office); the development of a Corporate Plan with facilitator Jennifer Barry plus Marketing, Staffing and Constitution/Membership sub-committees. The Chairs of the Board play a vital role in providing feedback and direction for the organisation and I would like to thank Kate Richards (Chair until May 2003) and Caroline Farmer (from May 2003) for their tireless efforts and support of the staff.

Additionally, I would like to thank ANAT members who have supported ANAT throughout the year and attended ANAT functions in South Australia and nationally. The support of members is integral to the organisation and we always welcome your feedback on our programs and activities.

Julianne Pierce
Executive Director

KEY ACHIEVEMENTS FOR ANAT DURING 2003 INCLUDED:

- Completing the third year of ANAT's Triennial Agreement with the New Media Arts Board (2001 - 2003)
- Continued Industry Development Funding from Arts SA
- Relocation to new premises at Level one, 84 Hindley St, Adelaide
- Notification of \$50,000 allocation from the Visual Arts and Craft Strategy for the period 2005-2007
- Second *Time_Place_Space* hybrid performance laboratory held at Charles Sturt University, Wagga Wagga in collaboration with PICA and Performance Space
- Launch at Experimedia (Vic) and ongoing development of *Synapse* database as part of the New Media Arts Board *Synapse* Art and Science Initiative
- Developing an Adelaide Thinkers in Residence program for new media performance company Blast Theory (UK) in partnership with SA Film Corporation, 2004 Adelaide Fringe, Dept of Education and Children's Services and m.Net Corporation
- Development of *Synapse* Art and Science Residency program in collaboration with the New Media Arts Board of the Australia Council
- New partnership with Australian Centre for Field Robotics to support three-year Australian Research Council Linkage residency by new media artist Mari Velonaki
- ANAT Executive Director curates *Primavera 2003* at Museum of Contemporary Art featuring emerging Australian new media artists
- ANAT Information Officer Charity Bramwell awarded second New Media Arts Board Curatorial Internship at Australian Centre for the Moving Image
- ANAT participates in international forums World Technology Summit (USA), *Innovations in Education* (Qatar) and UNESCO colloquium *Old Pathways/New Travellers: New Media, Electronic Music and Digital Art Practices in the Asia Pacific Region* (Sarai, New Delhi)
- Increased participation with education sector through appointments to AIT Arts Advisory Committee and SA School of Art Advisory Committee

BOARD

Kate Richards (NSW),
Chair (to May 2003)
 Artist and Multimedia producer



Kate
Richards

Caroline Farmer (NT)
Chair (from May 2003)
 Director, 24HR Art



Caroline
Farmer



Julianne
Pierce

Sue Skinner (SA)

Deputy Chair

Projects Manager, Computer Assisted Learning Unit,
 School of Medicine, Flinders University



Sue
Skinner



Alison
Leach

Chris Joyner (SA)

Treasurer

Project Officer, Content Development,
 SA Film Corporation



Chris
Joyner



Claudia
Raddatz

Michelle Glaser (WA)

Freelance Curator and Producer,
 working at Awesome Arts



Michelle
Glaser



Patrick
Tam

Leon Cmielewski (NSW)

Artist and Lecturer in Design,
 University of Western Sydney, NSW



Leon
Cmielewski



Charity
Bramwell

Jenny Weight (VIC)

(retired May 2003)

Writer and Lecturer in computer mediated art,
 Victoria University, Melbourne



Jenny
Weight

Antoanetta Ivanova (VIC)

(from May 2003)

Director and Co-founder, Novamedia Arts,
 Curator and Producer of new media projects



Antoanetta
Ivanova



Belinda
Grant

Belinda Grant (SA)

(from May 2003)

Lawyer, partner Kelly & Co.

Julianne Pierce

ex officio

Executive Director of ANAT

Alison Leach
staff representative
 Manager of ANAT

STAFF

Julianne Pierce
Executive Director

Alison Leach
Manager

Claudia Raddatz
Web and Technical Officer
 (to September 2003)

Patrick Tam
Multimedia and Design Coordinator
 (from November 2003)

Charity Bramwell
Information Officer

CASUAL AND PROJECT STAFF

Andrew Hillam
Synapse Database
 Research Officer

Linda Cooper
Art and Science Policy
 Researcher

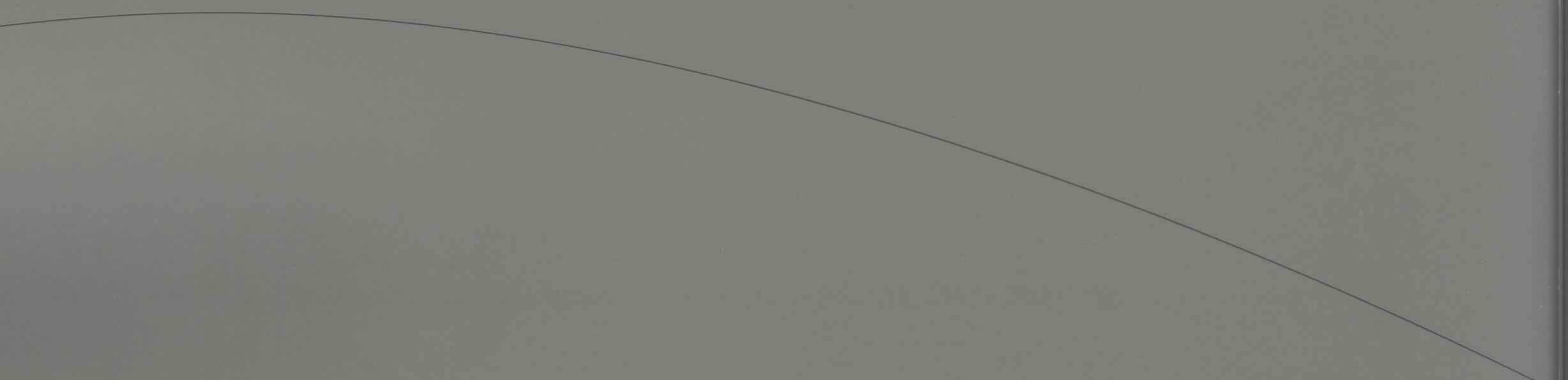
Chris Bishop
Website development

Samara Mitchell
Administrative Assistance

VOLUNTEERS

Andrew Weeks
Flinders University Work Placement

Rob Curgenven



2 0 0 3 p r o g r a m

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

In 2003 the Newsletter was 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, critical writing on issues relating to ANAT's current programs and initiatives plus 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.

The Newsletter also provides an opportunity for ANAT to support Australian writers and in 2003 we published features and articles by Maria T Rizzo, Lisa Gye, Jenny Fraser & Michelle Blakeney, Nina Czegledy, Claudia Raddatz, Mike Stubbs, Sumugan Sivanesan, Iain Mott, Lynn Sutherland, Rob Harle and Bob Sibley.

WEBSITE AND ONLINE RESOURCES

ANAT website

www.anat.org.au

In 2003 the ANAT website was updated and improved. This included a new interface and navigation, more links and more information. 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 1,433,113 in 2002 to 1,542,652 in 2003. The website recorded 77,399 visits for 2003.

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 organisations have consistently developed and presented cutting edge contemporary art forms. Each year the CAOs network stages 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.

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.

Enquires came from across Australia and internationally. 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	36%
Advocacy and Policy Queries	23%
Information about funding sources (including ANAT's Conference and Workshops Fund)	20%
Information about professional development for artists (including ANAT Masterclasses and National Summer School)	10%
Enquires to the ANAT database	11%

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, ANAT participates in conferences and forums that address issues surrounding 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

February	ANAT Director, Chair, <i>Art of Play</i> forum for Adelaide International Film Festival
April	ANAT Director presents lecture to Professional Practice Students, SA School of Art
May	ANAT Director and Manager attend <i>Digital Art and Culture</i> Conference, Melbourne
July	ANAT Director participates in World Technology Summit, San Francisco ANAT Manager and Information Officer attend Ozeculture, Brisbane ANAT Manager participates in the SA Government's Arts Summit, Adelaide
October	ANAT Director, forum speaker, Imaging the City symposium, Museum of Contemporary Art, Sydney ANAT Director attends Innovations in Education: The Arts and Science Partnership symposium, Qatar ANAT Information Officer attends the NOISE Festival launch at ACMI, Melbourne
November	ANAT Director presents lecture to Professional Practice Students, AIT Arts, Adelaide
December	ANAT Director attends and presents paper at UNESCO colloquium Old Pathways/New Travellers: New Media, Electronic Music and Digital Art Practices in the Asia Pacific Region, Sarai, New Delhi

Dr Stuart Bunt (University of WA - Symbiotica)
delegate at "Innovations in Education" symposium, Qatar, with desert 'tour guide'.



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 2003 was 509, comprised of 300 individuals, 67 organisations and 142 complimentary memberships. In 2003 there was a 1.4% increase in the membership rate and a 34.3% renewal rate for existing members from 2002.

Geographical breakdown of financial membership:

NSW	28%
VIC	23%
SA	18%
QLD	9%
WA	6%
NT	2%
ACT	1.5%
TAS	1.5%
Int.	10%



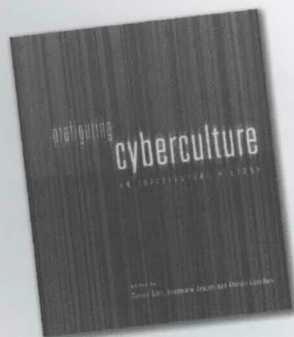
ANAT member Elendil Archer (SA) at Time_Place_Space2



BBQ for Blast Theory Masterclass participants, pictured above:
Kirsten Bradley (VIC), Justin McGuiness (SA), Brian Degger (SA),
Sumugan Sivanesan (NSW), Aaron Stafford (SA)

ANAT stand at Ozeculture





LAUNCH OF PREFIGURING CYBERCULTURE: AN INTELLECTUAL HISTORY

Art Gallery of South Australia, February

ANAT in association with Adelaide International Film Festival, Power Institute and Nova Media Arts launched *Prefiguring Cyberculture: An Intellectual History in Adelaide* (with simultaneous launches in Melbourne and Sydney). Published by Power Publications and MIT Press, *Prefiguring Cyberculture: An Intellectual History* is an ambitious new book that looks to literature, science and philosophy for antecedents of the informatic culture of the late 20th and 21st centuries.

Prefiguring Cyberculture: An Intellectual History is edited by Darren Tofts, Annemarie Jonson and Alessio Cavallaro. The launch, held at the Art Gallery of SA courtyard, featured contributor Francesca da Rimini reading excerpts from her text *Softly from the Ruins* and an introduction by Alessio Cavallaro.

In addition to hosting the launch, ANAT offered a special discount price on the book to ANAT members during the launch and over the following months.

PVI COLLECTIVE ARTIST TALK AND RECRUITMENT SESSION

ANAT Project Space, August

In August, artists Kelli McCluskey and Steve Bull from PVI Collective spent a week at ANAT researching their latest tactical media performance *tts [terror[ist] training school]*, originally created in Perth 2002 as part of the Artrage festival. PVI were in Adelaide to involve members of the public and willing participants in a version for Adelaide during Spring 2004. The *tts* project has received State and Federal funding to develop site-specific live artworks for Sydney, Brisbane, Melbourne and Adelaide.

The *tts* project is a provocative, nocturnal sightseeing tour, that takes place on a 22 seater media-customised bus. It navigates its way through an urban landscape, with tour guide in-tow, stopping off at public spaces and national icons, revealing a series of interventionist acts, that unfold and blur with everyday activities. Through a mix of live, on-site and on-board performance, video and sound, the tour exposes and subverts comfort zones of daily life, to reveal an unspoken fear of safety in a contemporary metropolis. *tts* looks at fear as a successful mechanism for social control.

As part of their residency at ANAT, PVI Collective gave an artist talk to ANAT members and friends to discuss their projects and development of *tts* for Adelaide.

PERFORMING THE DATASPHERE: TIME_PLACE_SPACE ARTIST TALKS

Sydney, Perth, Adelaide and Wagga Wagga, September

As part of the *Time_Place_Space2* hybrid performance laboratory, Canadian artist Michelle Teran presented an artist talk in Sydney, Perth, Adelaide and Wagga Wagga during her first visit to Australia. Teran is a performance, installation and online artist whose work involves mediated performances that address digital and social networks, using technology to develop dynamic environments in which performance can take place.

Michelle Teran was a facilitator for *Time_Place_Space2*. In her talk *Performing the Datasphere: hybrid spaces, live signals and other notions of the everyday*, Teran introduced some of her live art works and discussed the ways she uses live media (webcams, surveillance cameras, wireless networks, internet, online collaborative software) within social spaces.

For the Adelaide talk Michelle was joined by sound and performance artist Jason Sweeney and *Time_Place_Space* Co-ordinator Julieanne Campbell, who discussed *Time_Place_Space3* to be held in Adelaide, July 2004. The talk in Adelaide was presented by ANAT, Paralelo and AIT Arts. In Wagga Wagga, the artist talk was held at the Regional Gallery with all TPS2 facilitators (Michelle Teran, Marijke Hoogenboom, Richard Layzell, Margie Medlin and Jude Walton).

Michelle Teran's national tour and artist talks were supported by the Ian Potter Foundation, Canada's Department of Foreign Affairs and International Trade, and the Australia Council for the Arts.

THE-PHONE-BOOK.LTD

electrofringe and tour, October 2003

the-phone-book.ltd is a digital publishing project that commissions international new works of ultra-short fiction for quarterly distribution by wireless and traditional internet. the-phone-book.com was conceived by creative director Ben Jones and producer Fee Plumley, and is edited by publisher Ben Stebbing of Clinamen Press, all based in Manchester, UK. They also create, commission & run workshops on content development for convergent platforms.

ANAT co-ordinated a tour of the-phone-book.ltd to Australia in early October 2003. The tour involved workshops at the electrofringe youth festival on ultra short fiction and animation plus a panel discussion about the 'frisson between technology and text' - how technology defines and effects text creation. Following electrofringe, the-phone-book.ltd met with dLux Media Arts, AIMIA and ABC New Media.

PARTICIPATION IN NETWORKS AND COMMITTEES

ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2003, ANAT contributed to the following:

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 until September 2003 (when her 3 year term expired). The committee assesses applications for artist residencies in Asia as well as advising on Asialink policy and development.

AIT Advisory Committee

ANAT's Director Julianne Pierce sits on this committee as a representative of the new media arts sector. The Advisory Committee provides advice and industry perspectives to staff and administration of the AIT Arts complex.

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.

Australian Dance Theatre Board

ANAT's Director Julianne Pierce is a member of the Australian Dance Theatre Board. A leading Australian contemporary dance company who are increasingly integrating forms of new media and technology into their performance repertoire.

International

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)

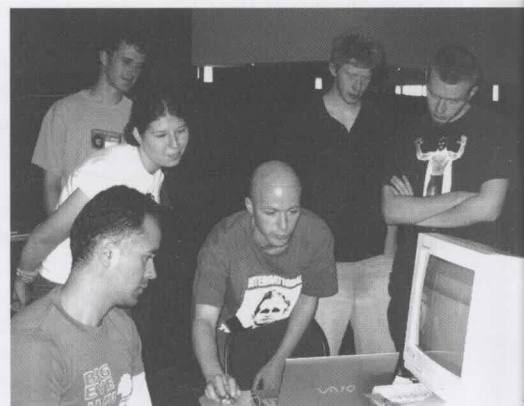
The purpose of New York based Art & Science Collaborations Inc. (ASCI) is to raise public awareness about artists and scientists using science and technology to explore new forms of creative expression, and to increase communication and collaborations between these fields. ANAT has a close working relationship 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).

World Technology Network

ANAT is a member of the WTN, an international network of representatives from a wide variety of disciplines including IT sector, medical, space research and the arts. The major event of the WTN is the annual World Technology Summit and Awards.



Ben Jones (UK) from the Phone-Book Ltd and participants at the electrofringe workshop

STEPHEN KADLIBARTI GOLDSMITH AND FRANCESCA DA RIMINI COLLABORATIVE PROJECT

In 2003 ANAT continued its support of 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 are 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 Kurna (Aboriginal people of the Adelaide Plains) descendant, Stephen is gathering images of people, landscape and objects (of secular, material culture) pertaining to his people's tradition and contact experiences. Stephen 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 Kurna people. The artists wish to explore the intercultural nature of past and present relationships. This collaborative project is supported by a partnership between ANAT and Tandanya Aboriginal Cultural Centre.

ANAT LABCULTURE RESIDENCY

Eden Project, Cornwall, UK, February 15 - 22, 2003

In late December 2002, ANAT called for applications for the ANAT LabCulture placement. LabCulture is a weeklong intensive residency program run by PVA, focusing on professional development, interdisciplinary practice, broadband and alternative means of distribution. Experienced new media practitioners and facilitators work with residents, giving access to digital video, digital audio production, web development, interactivity and DVD authoring, developing ideas and supporting collaborative practice.

PVA MediaLab is based in Dorset, England and works throughout England and internationally. A small creative, forward-thinking organisation founded by artists, its purpose is:

- to activate and support the research, production and distribution of new art arising out of interdisciplinary practice and the use of creative technologies, and
- to provide opportunities for artists and audiences to engage critically and creatively with this work

The successful recipient of the residency was NSW based artist Sumugan Sivanesan, who has worked extensively with screen-based media, in particular video and web. Sumugan spent a week at the Eden Project in Cornwall, an experimental space devoted to developing ecologically sustainable models. Following the residency, Sumugan travelled to the Labculture base in Dorset and spent some time developing his work and projects.

ANAT/ASIALINK NEW MEDIA ARTS RESIDENCY

PVI Collective, Taipei Artists Village, September 2003

In 2000, ANAT and Asialink developed a new media residency program for an Australian artist to travel to Asia. Two of those residencies were held at Chulalongkorn University in Bangkok (Chris Caines in 2000 and James Verdon in 2001). A third residency was held in 2003 with Kelli McCluskey and Steve Bull from PVI collective (Perth) selected to undertake a residency at Taipei Artists Village in September.

PVI Collective formed in the UK in 1998 and are now permanently based in Australia, PVI Collective are an independent new media arts ensemble who produce cross-platform art work combining elements of performance, video and installation with public acts of intervention. The group is currently comprised of six core members, each with varying arts practice backgrounds that help shape the multidisciplinary nature of PVI's work. Under the creative direction of Kelli McCluskey and Steve Bull, the collective's socio-critical arts practice confronts notions of 'life mediated by technology' by seeking to infiltrate public domains and actively engage audiences within the artwork. Recent projects have included an interactive web event enlisting members of the public as elite surveillance operatives, a car sticker campaign targeting the most 'stealable cars' in Australia, and more recently, an alternative site seeing tour of Australian cities via a 22-seater media-customised bus. Often with a dissenting focus, PVI's work is driven by a need to provoke notions of acceptable behaviour and complacency towards mechanisms for social control, that permeate through mass media.

FISH-BIRD: AUTONOMOUS INTERACTION IN A CONTEMPORARY ARTS SETTING

As part of their *Synapse* Art and Science Initiative, the Australia Council is providing support as an Industry Partner for arts/science research collaborations funded by the Australian Research Council's (ARC) Linkage program. Following a call for proposals and an application process to the ARC in late 2002, two successful partnerships were announced at a function at Parliament House in June 2003.

ANAT is a partner on one of these projects entitled *Fish-Bird: Autonomous Interaction in a Contemporary Arts Setting*, a three-year residency by new media artist Dr Mari Velonaki at the Australian Centre for Field Robotics, University of Sydney. The collaborators on the project are Dr David Rye, Dr Steve Scheding and Dr Stefan Williams. Over the next three years, ANAT will provide consultancy and support to the project, which will include feedback and commentary in the ANAT Newsletter. This is an important partnership for ANAT as it creates new industry links as well as supporting an innovative residency program between a new media artist and a key research centre. Additional partners are the Museum of Contemporary Art, Artspace and Patrick Technologies.

SYNAPSE ART AND SCIENCE RESIDENCY PROGRAM

During 2003, ANAT initiated the *Synapse* Art and Science Residency program, aiming to create new collaborations between artists and scientists. The first stage of the residency program was to develop parameters and guidelines for host organisations, these were developed by a steering committee comprised of ANAT Director Julianne Pierce, ANAT Board member Sue Skinner, freelance consultant Linda Cooper and New Media Arts Board Manager Andrew Donovan. The residency program is part of a larger ANAT art and science initiative which aims to:

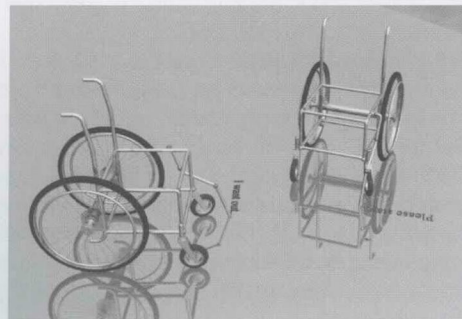
- create new opportunities for Australian artists
- develop relationships with science organisations
- consolidate and develop the *Synapse* database
- encourage science organisations to undertake long term commitment to art and science projects
- contribute to national and international discourse on art and science practice
- develop relationships with cultural organisations and galleries for the exhibition of art and science works
- increase national and international profile of art and science collaborations
- increase presence of Australian artists at international exhibitions and events

A call for proposals to science organisations interested in hosting residencies was made in October 2003 with the new *Synapse* residencies announced in early 2004.

The host science organisations are:

- CSIRO Marine Research, Hobart
- E-World Lab, School of Computer and Information Science, Adelaide
- Australian National Botanic Gardens and the Centre for Plant Biodiversity Research, Canberra

With additional projects to be developed in association with Centre for Astrophysics and Super Computing, Swinburne University and ABC Radio National *All in the Mind* program.



Fish-Bird, image courtesy Mari Velonaki and ACFR

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.

SALA Festival

Moving Image Program, Adelaide, August

Equipment sponsorship and promotional support

Cultural Rappers project, Claudia Raddatz (MRC)

Cash contribution and promotional support

FEAST Festival

Equipment sponsorship

Fiona Malone performance

Equipment sponsorship

AIMIA

Provided meeting facilities

CraftSouth

Equipment sponsorship

Experimental Art Foundation

Equipment sponsorship

Spike exhibition, University of Technology, Sydney

Auspiced grant

Spinach7 magazine

Inclusion of brochures in ANAT mailout

PVI Collective

Access to ANAT space and equipment

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 2003 ANAT developed and/or partnered the following initiatives:

WORKSHOPS AND MASTERCLASSES

Time_Place_Space 2

Wagga Wagga, September

In early 2001, ANAT together with the Performance Space (Sydney) and PICA (Perth) submitted a tender to the New Media Arts Board to run the *Time_Place_Space* hybrid performance laboratory. 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 laboratory taking place at Charles Sturt University in Wagga Wagga in September 2002.

The second *Time_Place_Space* laboratory was held from 21 Sept – 5 Oct 2003, again at Charles Sturt University, Wagga Wagga

Following a call for proposals, a range of artists were selected to participate from diverse art form backgrounds and geographies including performance, directing, dance, circus, cabaret, visual arts, installation, interactive and screen based art, new media, writing, music, experimental sound design and more.

The participants in *T_P_S2* were: Michelle Blakeney, Shannon Bott, Sue Broadway, Boo Chapple, Rosie Dennis, Simon Ellis, Ryk Goddard, Jaye Hayes, Cat Hope, Nancy Mauro-Flude, Wendy McPhee, Mike Nanning, Caitlin Newton-Broad, Helen Omand, Michelle Outram, Deborah Pollard, Hellen Skye, Sete Tele, David Williams, Fei Wong and Yiorgos Zafiro.

The facilitators of the laboratory were: Marijke Hoogenboom (Netherlands), Margie Medlin (Australia), Michelle Teran (Canada), Richard Layzell (UK) and Jude Walton (Australia).

An aim of *Time_Place_Space* is to locate the laboratory in different geographical centres and in 2004, the third *Time_Place_Space* laboratory will be held in Adelaide at AIT Arts from July 4 – 17.

Blast Theory Masterclass

Participants Announced, November

In September 2003, ANAT called for proposals from practitioners interested in participating in a Masterclass with renowned British performance company Blast Theory and members of the Mixed Reality Lab (University of Nottingham). The Masterclass was held in January 2004 as part of the Blast Theory Adelaide Thinkers in Residence program with the aim of bringing Australian practitioners together to work in a 'hands-on' environment with Blast Theory. The Masterclass applications were assessed by ANAT, SA Film Corporation and Blast Theory and took place in October and November. It was a very competitive process, with many good applications received. The following practitioners were successful in their applications for the Masterclass:

Bianca Barling	(SA)
Kirsten Bradley	(Vic)
Leon Cmielewski	(NSW)
Brian Degger	(SA)
Elendil Archer	(SA)
Michelle Glaser	(WA)
Karen Hughes	(SA)
Troy Innocent	(Vic)

Participants at the
Blast Theory Masterclass



Annemarie Kohn (SA)
 James McCluskey (WA)
 Debra Polson (Qld)
 Derek Rogers (Industry Participant, Motorola - SA)
 Aaron Stafford (SA)
 Justin McGuiness (SA)
 Sumugan Sivanesan (NSW)



*Participants at the
Blast Theory Masterclass*

The Blast Theory and Mixed Reality Lab residency was part of the Adelaide Thinkers in Residence Program in partnership with Adelaide Fringe 2004, Australian Network for Art & Technology (ANAT) Department of Education & Children's Services and South Australian Film Corporation. Host organisation for the residency was Technology School of the Future in Hindmarsh. The Blast Theory Masterclass and Attachment program was assisted by the Government of South Australia through Arts South Australia, Australia Council and the Australian Film Commission.

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 2003. This quick response 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. The Conference and Workshop Fund encourages Australian artists to undertake professional development by participating in national and international events, developing networks and exposing their work to a broader audience. There were 24 successful applicants of Conference and Workshop funding in 2003.

Jenny Fraser	QLD Waitangi Commemorations Youth Forum, New Zealand
Christian Thompson	VIC Waitangi Commemorations Youth Forum, New Zealand
Michelle Blakeney	NSW Waitangi Commemorations Youth Forum, New Zealand
Annemarie Kohn	SA World Wide Video Festival, Amsterdam
Sarah Pell	WA New Territories Incorp. The National Review of Life Art, Glasgow Scotland
Marni Cordell	VIC Crisis/Media: The Uncertain States of Reportage, Delhi India
Courtney Collins	NSW Makhampong 2003 Study Tour, Bangkok
Andrew Mamo	NSW Kala Art Institute Residency, California
Donna Hewitt	NSW NIME03: New Interfaces for Musical Expression, Montreal Canada
Ian Stevenson	NSW NIME03: New Interfaces for Musical Expression, Montreal Canada
Paul Brown	QLD Consciousness Reframed 2003, Wales, Siggraph 2003, San Diego USA
Irene Hanenbergh	VIC 5th International Digital Art Exhibit and Colloquium, Cuba
Adam Nash	VIC Lab3D, Cornerhouse, Manchester UK
Anne Norman	VIC Australasian Computer Music Association Conference, Perth
Brigid Burke	VIC Asian Music Festival 2003, Tokyo, Japan
Beth Cardier	NSW Symmetry Festival 2003, Budapest, Hungary
Francesca da Rimini	SA Jelliedeel Shop, UK
James Guerts	SA Ars Electronica, Linz Austria
Helen Omand	SA Time_Place_Space 2, Wagga Wagga, NSW
David Cox	Qld Electrofringe, Newcastle
Justin Maynard	NSW Audio Visual IT, United Kingdom
Melinda Rackham	NSW Virtual Minds, Bremen, Germany
Gail Priest	NSW Transmediale, Berlin, Germany
James McCluskey	WA Blast Theory Masterclass, Adelaide

BUZZWORD

www.anat.org.au/buzzword/

As part of the NOISE Festival 2003, ANAT launched *Buzzword*, a new web publication that supports national collaborative processes between young writers and new media artists. ANAT has an ongoing commitment of supporting emerging practitioners, and *Buzzword* aims to support the development of new work as well as providing an outlet for promotion and access to the works. Geniwate (former ANAT Board member and Writer/Lecturer in Computer Mediated Art, Victoria University) provided advisory support. The results were launched in October featuring 2 collaborative projects:

33 Lives
Sean Killen
Tom Walters



Kitchen Sink
Mel Joosten
Andy Ellis



From this beginning ANAT aims to develop *Buzzword* into an ongoing site for new collaborations between emerging writers and new media artists.

SYNAPSE DATABASE

www.synapse.net.au

During 2002, ANAT began developing the *Synapse* database - a major component of the Australia Council's New Media Arts Board *Synapse*, Art and Science initiative. In May 2003 the database was completed and launched by Linda Cooper at the Digital Art and Culture Conference at Experimedia, State Library of Victoria. The database acts as an essential tool in the ongoing development of art and science collaborations by providing 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. Much of the initial information for the database was drawn from research undertaken by Linda Cooper as part of the Australia Council's *Creative Encounters: Art and Science Collaborations* initiative. ANAT also made a call for submissions in the first half of 2003. As a result, the *Synapse* database now features 60 artists, 61 organisations, 60 exhibitions and 99 projects. The website recorded 4,077 visits (from May – December 2003).

ANAT will continue to develop and maintain the database, with a focus on promoting the database to artists, and cultural and science organisations. It is envisaged that ANAT will develop the *Synapse* site as the premier gateway for information on art and science collaborations in Australia.

SELECTED MEDIA COVERAGE

Jan-13	National	Dramatic Online NEWS announcing PVA LabCulture residency
Jan-14	National	Screenhub announcing PVA Labculture residency
Jan-03	NSW	Regional Arts newsletter
Apr-07	SA	West End Newsletter, Greg Barila, cover story on ANAT relocation
Jun-05	ACT	The Canberra Times, article on Fish-bird project
Jun-10	NSW	Linda Wallace Realtime education article
Jul-31	NSW	SMH article on Primavera
Aug-05	Qld	Artworkers Bulletin: piece on NISNMA 2004
Aug-21	Qld	Ben Eltham Science article for Brisbane Courier Mail
Sep-09	SA	ANAT Director interviewed for ABC Asia Pacific 'Nexus' TV
Oct-01	NSW	FBI Radio, live interview with the phone-book ltd
Oct-01	NSW	Sydney Morning Herald f2 multimedia site, Aysha Leo interviews the phone-book ltd
Oct-01	NZ	Phone Book Press Release on The Big Idea http://www.thebigidea.co.nz/article.php?sid=1486&mode=&order=o
Nov-25	SA	Broadsheet, Blast Theory preview by Samara Mitchell

f i n a n c i a l r e p o r t

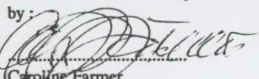



Board Report

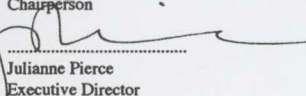
In the opinion of the Board of the Australian Network for Art and Technology Incorporated and in compliance with the relevant Sections of the Incorporations Act 1985:

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 2003 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 except for:
Jenny Weight, receipt of \$145 as a contribution towards conference fees relating to advocacy.

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:


Caroline Farmer
Chairperson


3 March 2004


Julianne Pierce
Executive Director


31 March 2004

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
Telephone & Fax 08 8272 6547
Mobile 0419 963 964
Email: enm@picknowl.com.au

CPA

**INDEPENDENT AUDITORS'S REPORT**

To the Australia Council for the Arts 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 2003, 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 for the Arts 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 Arts for the purpose of fulfilling the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts 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.


Audit Opinion

In our opinion the Financial Report of the Australian Network for Art and Technology Incorporated for the year ended 31 December 2003 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:  3/3/2004

ELAINE MELHUIH & CO. PTY LTD

ABN 61 073 739 205

Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA
 PO BOX 860 UNLEY SA 5061
 Telephone & Fax 08 8272 6547
 Mobile 0419 963 964
 Email: em@cpicknow.com.au

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 2003 does not form part of the Financial Statements of the Australian Network for Art and Technology Incorporated which our audit report dated *31. December*...2004 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 MELHUIH
 ELAINE MELHUIH & CO. PTY LTD

Adelaide *31/3/*... 2004

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Operating Statement
Year Ended 31 December 2003

	2003 \$	2002 \$
Operating Income	375,475	448,131
Less Operating Expenditure	<u>374,025</u>	<u>436,684</u>
Operating Surplus before Abnormal Expense	1,450	11,447
Abnormal Expense: Transfer to Reserves	9 <u>30,000</u>	<u>0</u>
(Deficit)/Surplus after Abnormal Expense	<u>(28,550)</u>	<u>11,447</u>

Australian Network for Art and Technology Incorporated

ARBN 098 039 171

Statement of Financial Position

As at 31 December 2003

	NOTES	2003 \$	2002 \$
CURRENT ASSETS			
Cash	4	137,384	252,530
Receivables	5	17,171	15,520
Prepayments		<u>1,988</u>	<u>9,735</u>
TOTAL CURRENT ASSETS		<u>156,543</u>	<u>277,785</u>
NON CURRENT ASSETS			
Property, Plant & Equipment	6	<u>40,930</u>	<u>19,440</u>
TOTAL NON CURRENT ASSETS		<u>40,930</u>	<u>19,440</u>
TOTAL ASSETS		<u>197,473</u>	<u>297,225</u>
CURRENT LIABILITIES			
Creditors		7,605	5,703
Grants Received in Advance	7	77,263	152,750
Unexpended Grant Funds	8	18,597	50,144
Provision for Annual Leave		<u>10,766</u>	<u>6,835</u>
TOTAL CURRENT LIABILITIES		<u>114,231</u>	<u>215,432</u>
TOTAL LIABILITIES		<u>114,231</u>	<u>215,432</u>
NET ASSETS		<u>83,242</u>	<u>81,793</u>
EQUITY			
Opening Balance		81,793	70,346
Reserves	9	30,000	0
Surplus for the Year		<u>(28,550)</u>	<u>11,447</u>
TOTAL MEMBERS' FUNDS		<u>83,243</u>	<u>81,793</u>

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

Australian Network for Art and Technology Incorporated**ARBN 098 039 171****Notes to and forming part of the Accounts****Year Ended 31 December 2003****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 Board of Management's reporting requirements under the agreement between the Australia Council for the Arts 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 2003 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 & Leasehold Improvements

Office Equipment is carried at cost.

Depreciation is provided on a straight line basis on all office equipment, at rates calculated to allocate the cost less estimated residual value at the end of the useful lives of the assets against revenue over those estimated useful lives.

Leasehold Improvements are written off over the period of this current Lease of the premises of five years.

Sponsorship

A partnership has been formed with the Australian Centre for Field Robotics, University of Sydney, whereby Australian Network for Art and Technology Incorporated supply under an inkind Sponsorship Agreement consultancy and promotion. These inkind Sponsorship expenses are shown in the Project Based Operating Statements, under Fish-Bird.

No inkind Sponsorship income was received this year.

Income Tax

Australian Network for Art and Technology Incorporated (ANAT) is exempt from income tax.

Note 2. Continuity of Operations

The Australia Council for the Arts notified Australian Network for Art and Technology Incorporated in August 2003 of the continuing Triennial Grant for the period 2004-2006.

Australian Network for Art and Technology Incorporated**ARBN 098 039 171****Notes to and forming part of the accounts****Year Ended 31 December 2003****Note 3. Segment Information**

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

Note 4. Cash

	2003 \$	2002 \$
Adelaide Managed Funds	110,102	127,783
NAB Cheque Account	27,182	124,647
Petty Cash	100	100
TOTAL CASH	137,384	252,530

Note 5. Receivables

Trade Debtors	17,171	15,520
TOTAL RECEIVABLES	17,171	15,520

Note 6. Property, Plant and Equipment

Office Equipment - cost	73,091	65,269
less Accumulated Depreciation	(52,975)	(45,829)
Leasehold Improvements	25,293	0
Accumulated Amortisation	(4,479)	0
WRITTEN DOWN VALUE	40,930	19,440

Note 7. Grants Received in Advance

New Media Special Initiative	57,600	0
Arts SA	19,663	12,500
NMAF 2003	0	137,750
Arts Tasmania	0	2,500
TOTAL GRANTS IN ADVANCE	77,263	152,750

Note 8. Unexpended Grant Funds

NMAF 2003	18,000	0
Other Australia Council	597	1,622
NMAF 2002	0	35,000
Australia Council (Synapse)	0	10,121
Australian Film Commission	0	3,401
TOTAL UNEXPENDED GRANTS	18,597	50,144

Note 9. Reserves

The Board of Management approved a component of equity to be allocated to Reserve Funds to be spent at the discretion of the Board of Management for future operations.

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Detailed Operating Statement
Year Ended 31 December 2003

INCOME	NOTE	2003	2002
		\$	\$
PUBLIC SUBSIDY			
New Media Arts Fund			
NMAF 2003		257,500	0
NMAF 2002		35,000	240,500
NMAF 2001		0	29,366
TOTAL NEW MEDIA ARTS FUND		292,500	269,866
OTHER FEDERAL			
Australia Council (Synapse)		9,525	18,753
Australian Film Commission		3,401	11,478
New Media Special Initiative		2,400	0
Other Australia Council		1,622	1,800
NOISE		1,500	0
ATSIAB - Australia Council		0	36,000
Adelaide Fringe		0	2,500
TOTAL OTHER FEDERAL		18,448	70,531
OTHER STATE & NATIONAL			
Arts SA		25,000	20,185
Arts SA Capital grant		8,180	0
SA Film Corporation		0	17,000
Adelaide City Council		0	2,500
NSW Ministry of the Arts		0	4,000
Arts QLD		0	4,000
TOTAL OTHER STATE & NATIONAL		33,180	47,685
TOTAL PUBLIC SUBSIDY		344,127	388,082
OTHER INCOME			
Membership Fees		5,954	6,489
Participant Fees		1,952	2,232
Equipment Hire		1,405	2,085
Consultancy Fees		3,355	18,242
Presentation & Touring Fees		3,935	3,498
Bank Interest		7,386	6,764
Insurance Claims Recovered		6,612	0
Sundry		749	557
TOTAL OTHER INCOME		31,348	39,867
NON CASH INCOME			
Sponsorship - In Kind	1	0	20,182
TOTAL NON CASH INCOME		0	20,182
TOTAL INCOME		375,475	448,131

EXPENDITURE

GENERAL EXPENSES		
Audit/Accounting Fees	5,002	3,950
Consultants	700	6,000
Licenses/Fees/Charges	3,357	2,527
TOTAL GENERAL EXPENSES	9,059	12,477
ADMINISTRATION		
Telephone/Fax	6,695	4,187
Teleconferencing	1,996	1,387
Internet & Server hosting	5,930	8,525
Postage/Freight/Courier	5,748	6,127
Photocopying	459	466
Recruitment	880	653
Library/Archive	3,489	2,168
Equipment/Office/Depreciation	25,762	20,994
Loss on Disposal of Equipment	3,547	0
Rent/Insurance	21,208	8,027
Electricity/Security/Outgoings/Cleaning	7,827	0
Staff Development/Amenities	1,783	3,370
Conference/Seminar Fees	987	450
TOTAL ADMINISTRATION	86,310	56,354
MARKETING		
Design	2,966	7,741
Printing	14,681	22,315
Advertising	2,697	2,719
Public Relations, Publicist & Distribution	5,489	3,991
TOTAL MARKETING	25,833	36,766
WAGES & SALARIES		
Wages Permanent & Leave Adjustments	151,283	156,456
Superannuation	13,153	14,010
Workcover	616	660
Casual Wages	8,514	115
TOTAL WAGES & SALARIES	173,566	171,241
TRAVEL		
International Airfares	9,182	7,896
Domestic Airfares	8,305	14,168
Accommodation/Per diem	6,688	20,801
Taxi & Carhire	3,561	6,768
TOTAL TRAVEL	27,736	49,633
CONFERENCE & WORKSHOP GRANTS	35,825	34,969
TOTAL CONFERENCE & WORKSHOP GRANTS	35,825	34,969
PRODUCTION EXPENSES		
Artists Fees	10,836	7,291
Speakers Fees	100	3,200
Writers fees	2,050	4,328
Project Manager/Consultant Fee	0	8,400
Curators/Tutor Fee	0	16,247
Technical Support Fee	50	4,085
Venue Hire	0	18,964
Equipment Hire	100	7,486
Catering	2,475	4,798
Production Materials	0	121
Documentation	84	324
TOTAL PRODUCTION EXPENSES	15,696	75,244
TOTAL EXPENDITURE	374,025	436,684
OPERATING SURPLUS	1,450	11,447

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

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2003

	\$	\$
Advocacy & Networking		
INCOME		
NMAF 2003	14,871	
NMAF 2002	<u>7,675</u>	
TOTAL INCOME		22,546
EXPENDITURE		
Wages	11,832	
Domestic Airfares	1,960	
International Airfares	2,273	
Accommodation	1,672	
Taxi & Carhire	1,600	
Per diem	1,395	
Conference/Seminar Fees	842	
Catering	693	
Public Relations	209	
Photocopying	4	
Internet	<u>66</u>	
TOTAL EXPENDITURE		<u>22,546</u>
Net Profit (Loss)		<u>0</u>
Newsletter		
INCOME		
NMAF 2003	1636	
NMAF 2002	<u>9,000</u>	
TOTAL INCOME		10,636
EXPENDITURE		
Printing	7,545	
Writers fees	750	
Wages	1,386	
Postage	<u>955</u>	
TOTAL EXPENDITURE		<u>10,636</u>
Net Profit (Loss)		<u>0</u>

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2003

	\$	\$
Synapse Database		
INCOME		
NMAF 2003	7,836	
Australia Council (Synapse)	<u>9,525</u>	
TOTAL INCOME		17,361
EXPENDITURE		
Consultants	700	
Casual Wages	4,024	
Design	400	
Printing	875	
Advertising	298	
Catering	455	
Freight/Courier	20	
Domestic Airfares	153	
Per diem	91	
Taxi & Carhire	110	
Wages	8,545	
Public Relations	250	
Server Hosting	500	
Internet	50	
Telephone	450	
Postage	<u>440</u>	
TOTAL EXPENDITURE		<u>17,361</u>
Net Profit (Loss)		<u>0</u>
Synapse Residencies		
INCOME		
New Media Special Initiative	<u>2,400</u>	
TOTAL INCOME		2,400
EXPENDITURE		
Casual Wages	<u>2,400</u>	
TOTAL EXPENDITURE		<u>2,400</u>
Net Profit (Loss)		<u>0</u>

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2003

	\$	\$
Synapse - Fish Bird Project		
INCOME		
NMAF 2003	<u>\$1,600</u>	
Total Income		1,600
EXPENDITURE		
Wages	<u>1,600</u>	
Total Expenditure		<u>1,600</u>
Net Profit (Loss)		<u>0</u>
Web Consultancy		
INCOME		
Consultancy Fees	<u>3,355</u>	
Total Income		3,355
EXPENDITURE		
Server Hosting	473	
Internet	100	
Wages	<u>2,782</u>	
Total Expenditure		<u>3,355</u>
Net Profit (Loss)		<u>0</u>

The Project Based Operating Statements should be read in conjunction with the accompanying Report by Auditor on Supplementary Financial Data.

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2003

	\$	\$
The Phonebook		
INCOME		
NMAF 2003	8,257	
Australian Film Commission	<u>3,401</u>	
TOTAL INCOME		11,658
EXPENDITURE		
Artist Fees	2,000	
International Airfares	6,909	
Accommodation	1,129	
Design	150	
Advertising	386	
Taxi & Carhire	66	
Wages	985	
Telephone	<u>33</u>	
TOTAL EXPENDITURE		<u>11,658</u>
Net Profit (Loss)		<u>0</u>
Blast Theory		
INCOME		
Participant Fees	<u>1,952</u>	
TOTAL INCOME		1,952
EXPENDITURE		
Advertising	500	
Design	150	
Wages	779	
Telephone	200	
Internet	50	
Postage	250	
Taxi & Carhire	<u>23</u>	
TOTAL EXPENDITURE		<u>1,952</u>
Net Profit (Loss)		<u>0</u>

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Project Based Operating Statements
Year Ended 31 December 2003

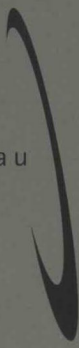
	\$	\$
Buzzword		
INCOME		
NMAF 2003	2,843	
NOISE Festival	1,500	
TOTAL INCOME		4,343
EXPENDITURE		
Artist's Fees	1,000	
Writer's Fees	1,000	
Design	216	
Wages	1,927	
Server hosting	200	
TOTAL EXPENDITURE		4,343
Net Profit (Loss)		0

Time Place Space

INCOME		
NMAF 2003	1,605	
Presentation & Touring Fees	1,244	
Total Income		2,849
EXPENDITURE		
Speaker's Fees	100	
Technical Support	50	
Catering	91	
Taxi & Carhire	199	
Wages	2,364	
Telephone	45	
Total Expenditure		2,849
Net Profit (Loss)		0

Prefiguring Cyberculture

INCOME		
NMAF 2002	500	
NMAF 2003	184	
Publication Income	144	
TOTAL INCOME		828
EXPENDITURE		
Design	200	
Printing	134	
Catering	474	
Postage	20	
TOTAL EXPENDITURE		828
Net Profit (Loss)		0



www.anat.org.au

Level 1, 84 Hindley Street. Adelaide. South Australia

PO Box 2029. Station Arcade. SA 5000. Australia

Telephone +61 8 8231 9037

Fax +61 8 8231 9766

anat@anat.org.au www.anat.org.au