Australian Network for Art and Technology

annual report

2004

ANAT SUPPORTERS 2004

ANAT wishes to thank our funding bodies, partners and supporters who have assisted with the realisation of our programs throughout 2004.

FUNDING BODIES

New Media Arts Board of the Australia Council
Industry Development, Arts SA

PROJECT FUNDING PARTNERS

Adelaide City Council
Australian Film Commission
New Media Arts Board
Aboriginal and Torres Strait Islander Arts Board
Arts SA
Arts Qld
Arts NT
SA Film Corporation
Adelaide Thinkers in Residence (Dept of Premier and Cabinet)
DFEEST (Dept of Further Education, Employment, Science and Technology)
m.Net Corporation

PROJECT AND PROGRAM PARTNERS

Adelaide Film Festival
Adelaide Fringe
AIT Arts, Adelaide
Arts Tasmania
Artworkers
Australian Centre for Field Robotics, University of Sydney
Australian Interactive Media Industry Association (AIMIA)
Centre for Astrophysics and Supercomputing, Swinburne University
Centre for Plant Diversity Research, Australian National Botanic Gardens, Canberra
CSIRO Marine Research, Hobart
Dept Education and Children's Services (DECS)
DLux Media Arts
Performance Space
Perth Institute of Contemporary Arts (PICA)
Technology School of the Future
UniSA E-world lab
University of Adelaide

THANKS TO

Cath Cantlon, Brenda Kuhr, Anne Clancy & Adelaide Thinkers in Residence, Heather Croall, Chris Joyner, Melissa Juhansson, Blast Theory, David Rye & ACFR, Mari Velonaki, Jasmin Stephens, Priscilla Bracks, Tony Stephens, Charmaine Wharton Wall, Molly Reynolds, Jain Moralee, David Cranswick, Adriaan Stellingwerf, Esther Bailey, Domenic Friguglietti, Katrina Sedgwick, Adele Hann, Cheryl Martin, Caroline Sutton, Bruce Thomas, Professor Christopher Fluke, Kim Machan, Virtual Artists, Andrew Donovan, Alex Hurford, Billy Crawford, Elaine Melhuish, Peter Hindes, Gus Clutterbuck, Andrew Hillam, Jen Brazier, Sasha Grbic, Karen Vered, Linda Cooper, Karen Hadfield, Jodie Glass, Jason Sidoryn and Katalyst, Samara Mitchell, Carmel Dundon, Fiona Winning, Sarah Miller, Sophie Travers, Julieanne Campbell, Lynette Wallworth, Dr Chika Anyanwu, Sonia Lucic at Apple Centre Norwood

MISSION

The Australian Network for Art and Technology (ANAT) develops opportunities for Australian new media artists to produce diverse and innovative work and creates opportunities for artists to access emerging technologies and ideas. It is Australia's national centre for research and development in art, science and technology and is internationally recognised for its support and commitment to the increasingly expanding field of new media arts practice.

ANAT raises the profile of Australian new media arts through publishing, networking, professional development for artists, exhibition support and engaging new audiences through forums, conferences and a wide range of online programs and activities.

ORGANISATIONAL OBJECTIVES

- Initiate opportunities for Australian new media artists to undertake research & development and produce new work
- Develop national programs that focus on critical debate, networking and artist professional development
- Create international mentoring, professional development and exhibition opportunities for Australian new media artists
- Expose ANAT and new media artists to a wider audience
- Develop ANAT as the major outlet for information on Australian art, science and technology practice
- Contribute to the development of national and international new media arts policy, research and implementation

PROGRAM OBJECTIVES

Key themes and influences guiding ANAT's program are:

- Impact of wireless and communication technologies
- Ongoing support and development of art/science projects and collaborations
- Emphasising ANAT's profile as an 'interdisciplinary' rather than 'visual arts' organisation
- Increasing links with industry and education sectors
- Supporting emerging artists
- Increasing research and development opportunities for artists
- Promoting innovation and excellence in new media arts practice
- Developing programs with Indigenous and diverse cultural representation

2004 was another productive year for ANAT with the presentation of a number of key events including a major commission for the Adelaide City Council for the development of a series of new public video projection works by leading Australian media artists. Establishing a more public presence within Adelaide through the new premises and a number of high profile projects has been a goal of the organisation over the past 2 years and we have attracted a small increase in funding from the SA Government over the next 3 years.

During the year, we were pleased to be notified of an allocation of funding through the Visual Arts and Crafts Strategy (a total of $60,255 through both State and Federal governments). This meant undergoing a further strategic planning process, bringing the Strategic Business Plan into line with the requirements of the Strategy in order to sign a tripartite agreement with the Federal and State Governments and consolidating concrete goals for the organisation over 2005-07.

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. 2004 saw projects developed with ABC New Media and Digital Services, South Australian Film Corporation, creative media agency the-phone-book. ltd from Manchester, Blast Theory, Artworkers (Qld), Adelaide City Council and Synapse Art and Residency host organisations in Hobart, Canberra, Melbourne and Adelaide.

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 organization. Two new positions were created to replace the Information Officer position – a Membership and Administration Officer and a new Marketing and Communications Officer. This new position fills a gap that has been apparent in the organisation for a number of years now and will focus on raising the profile of ANAT's projects and events nationally and internationally.

In November ANAT farewelled long-term staff member Charity Bramwell who has moved to Melbourne to take up a position with Experimenta Media Arts and we wish her well.

I'd like to acknowledge all members of the ANAT Board, old and new, who have dedicated time, ideas and good humour to the organisation throughout the year. I'd particularly like to thank all of ANAT's hardworking staff for the way they have continued with the delivery of program and projects as well as the enthusiasm with which they have taken on board the changes and growth of the organisation.

Caroline Farmer
ANAT Chair

Temporary Lodgings, Craig Walsh
Luminosity Project, Adelaide
photo:// Mick Bradley

This year was off to a busy start with the UK performance group Blast Theory arriving in early January for a three month Adelaide Thinkers in Residence (ATIR) program. Blast Theory spent this time developing the online and live mixed reality game I Like Frank in Adelaide as well as researching and writing a report New media, art and a creative culture.

The Blast Theory residency was supported by several partners including ANAT, SA Film Corporation, Adelaide Fringe, DECS (Dept of Education and Children's Services) and m.Net Corporation. ANAT co-ordinated a Masterclass by Blast Theory which was a unique opportunity for fifteen Australian practitioners to work with one of the world's leading new media groups. It was also a milestone project that enabled ANAT to work with a range of partners and contribute to a high profile and engaging new media performance event during the Adelaide Fringe Festival.

The Blast Theory project set the tone for what was a busy year at ANAT. With a focus on professional development and R & D opportunities for artists, ANAT initiated, developed and co-ordinated several major programs throughout the year.

In a first for the organisation, ANAT was successful in winning a major tender project. Initiated by the Adelaide City Council and Capital City Committee, the tender was to co-ordinate and manage a projection art project for the Adelaide CBD. With the theme of sustainability in the urban environment, ANAT developed a Masterclass and commissioning program in consultation with renowned Brisbane based artist Craig Walsh. With the title of Luminosity, the project was a great success, supporting Australian artists to create new work as well as providing a profile for new media arts within a highly visible public environment. Many thanks go to the team involved in the Luminosity project including Cath Cantlon from Adelaide City Council and ANAT Project Co-ordinators Andrew Hillam and Gus Clutterbuck.

Another major focus throughout the year was the development of the Indigenous New Media Lab (INML), which was staged in Brisbane in September. The Lab was the third intensive workshop established for Indigenous artists, with the first two (National Indigenous School in New Media Arts) being held in Darwin (1999) and Adelaide (2002). Co-ordinated in collaboration with a national Steering Committee, Australia Council and Artworkers (Qld), INML04 provided an opportunity for Indigenous artists from across Australia to acquire new skills, develop projects in the new media arts field and network with each other. We were fortunate to work with a Brisbane based Project Co-ordinator Charmaine Wharton Wall on the Lab as well as the fabulous team from Artworkers including Priscilla Bracks and Tony Stephenson.

The other intensive laboratory staged during the year was Time_Place_Space3 in collaboration with Performance Space, Perth Institute of Contemporary Arts and AIT Arts (Adelaide). Held for two weeks in early July, TPS3 was a hybrid performance and new media lab for Australia practitioners to work with national and international facilitators on project concept and development. In addition to the Lab, ANAT co-ordinated several satellite events including a one-day Masterclass with architect and set designer John Cleater; an artist talk with NY based artist Marianne Weems; a networking function at AIT Arts and a one-off performance by Spanish sound artist Francisco Lopez (exclusively for participants in TPS3).

Starting off also in 2004 was the Synapse Art and Science Residency program. Having called for expressions of interest and selected science host organisations in 2003, the residency program swung into gear in June with our first artist in residence David O'Donovan working on an audio project with the Centre for Astrophysics and Supercomputing at Swinburne University. This was

followed by Canberra based artist Julie Ryder undertaking the first part of her residency at the Centre for Plant Biodiversity at the National Botanic Gardens from October to November. Other residencies in planning during 2004 were Peter Charuk (NSW) at the Centre for Marine Research, CSIRO, Hobart and Annemarie Kohn (SA) at the Centre for Wearable Computing, University of SA. In addition to the residency program, ANAT also continued its 3-year partnership with Mari Velonaki (NSW) and Australian Centre for Field Robotics on a Synapse Australian Research Centre/ Australia Council Linkage program.

Another major focus for 2004 was the development of projects for mobile and wireless technologies. Following the visit of UK duo the-phone-book.ltd in October 2003, ANAT continued to liaise with Fee Plumley and Ben Jones regarding workshops and initiatives to engage practitioners with emerging telecommunication and wifi technologies. At the end of the year we launched the miniSeries: episodic adventures for mobile phones project, which is part of a larger national project, called Mobile Journeys. The partners in these projects include dLux Media Arts, AIMIA, SA Film Corporation, ABC New Media & Digital Services and m. Net.

In addition to our project based activities, ANAT continued to contribute to a range of national and international networks. Staff members were also invited to present guest lectures and speak at various conferences and forums (both in Australia and overseas). We also worked to improve member's benefits this year including increasing the maximum Conference and Workshop Fund grant from $2,000 to $3,000. We also received very positive feedback on changes to the Email Digest (which became PLUG IN) and the Newsletter (which became a magazine called FILTER). Both of these provide an important outlet to disseminate information to members as well as supporting writers to report on national and international activities in the new media arts field. An extensive membership survey was conducted during the year and has provided us with important data and information that will contribute to further membership and project development. As an encouragement for members to complete and return the survey, we offered a digital camera, generously supplied by Apple Centre Norwood. Congratulations to Dianne Longley whose name was plucked from a hat during our Christmas party by Sonia Lucic, our supporter and friend from Apple Centre!

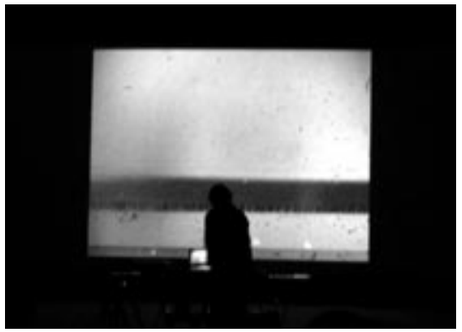
Unfortunately 2004 ended on a disappointing note with the Australia Council announcing in a press release on December 8 that the New Media Arts Board along with the Community Cultural Development Boards were to be disbanded. Coming as a complete surprise to all of us in the new media arts sector, the disbanding of the NMAB was announced as part of a larger restructure of the Australia Council. Following debate, discussion and consultation with many sectors of the arts community the restructure is going ahead as planned with the NMAB being abolished from July 1, 2005.

ANAT has enjoyed a very good relationship with the New Media Arts Board, which has supported our activities and programs from our first triennial application in 1998. ANAT will continue to be supported as a triennial client of the Australia Council and will become a client of the Inter Arts Office and Key Organisations Division. Many members have asked what is the future of ANAT and the new media arts sector without the New Media Arts Board? With the Australia Council guaranteeing that new media arts practice will continue to be supported and that new media arts will 'infect' all of Australia Council Boards, it is possible to be cautiously optimistic about the continuing presence for new media arts within the Australia Council.

ANAT itself continues to grow and develop strong financial and creative foundations. In 2005 we will sign our first tri-partite agreement with Arts SA and the Australia Council and will begin to receive additional funding through the Visual Arts and Craft Strategy (VACS). We are also increasing revenue through consultations and project management as well as broadening our income base to include funding from sponsors and diverse local, state and federal agencies.

There are always many people to thank who have contributed to our programs and activities. Our many members, plus ANAT Board and staff, all contribute to making ANAT such a dynamic and energetic organisation. In particular I would like to thank Andrew Donovan from the New Media Arts Board and Alex Hurford from Arts SA who worked with us during the year to provide advice and feedback, especially during our VACS Business Planning process. I would also like to thank staff members Alison Leach, Patrick Tam and Charity Bramwell (who left us for Experimenta in 2004 after five fabulous years as Information Officer). The ANAT Board, with Caroline Farmer as Chair, have provided prudent and expert advice on many matters throughout the year and I thank them for their hard work and dedication. And finally, I wish to thank the many artists who we have worked with during the year. The vision, professionalism and commitment of Australian practitioners are testament to the fact that new media art is alive and well and indeed, a force to be reckoned with!

Julianne Pierce
Executive Director



Clint Woodger at the ***Luminosity*** masterclass

KEY ACHIEVEMENTS FOR ANAT DURING 2004 INCLUDED:

- Commencing a third Triennial Agreement (2004 – 2006) with the New Media Arts Board of the Australia Council
- Continued Industry Development Funding from Arts SA
- Completing a Business Planning process under the Visual Arts and Craft Strategy (the 'Myer' Report) for the period 2005 – 2007
- 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
- Third *Time_Place_Space* hybrid performance laboratory held at AIT Arts, Adelaide in collaboration with PICA and Performance Space
- Commencement of two out of four residencies as part *Synapse Art and Science Residency* program in collaboration with the New Media Arts Board of the Australia Council
- Co-ordinating the Indigenous New Media Arts Laboratory in partnership with Artworkers in Brisbane
- Winning a competitive tender from the Adelaide City Council to develop *Luminosity* a major projection art project for the Adelaide CBD
- Commissioning five Australian artists and artist groups to create new projection and sound works for the *Luminosity* project
- Ongoing partnership with Australian Centre for Field Robotics to support three-year Australian Research Council Linkage residency by new media artist Mari Velonaki
- ANAT partners with University of Adelaide and other SA partners on an Australian Research Council Linkage program to research Creative Industries in SA
- ANAT participates in international forums ISEA (International Symposium on Electronic Art) Helsinki and Baltic Sea, August and MAAP (Multimedia Art Asia Pacific), Singapore, October
- ANAT General Manager appointed to the SALA (SA Living Artists) Board
- ANAT invited to join IT Council of South Australia

BOARD

Caroline Farmer (NT)
Chair
Director, 24HR Art

Sue Skinner (SA)
Deputy Chair
Educational Designer, Rural Clinical School
School of Medicine, Flinders University

Chris Joyner (SA)
Treasurer
Developer, ABC New Media & Digital Services

Linda Carroli (QLD)
New Media artist and writer

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

Belinda Grant (SA)
(from May 2003)
Lawyer, partner Kelly & Co.

Antoanetta Ivanova (VIC)
(from May 2003)
Director and Co-founder, Novamedia Arts,
Curator and Producer of new media projects

Julianne Pierce
ex officio
Executive Director of ANAT

Alison Leach
Staff Representative
General Manager of ANAT

Caroline Farmer

Julianne Pierce

Sue Skinner

Alison Leach

Chris Joyner

Patrick Tam

Leon Cmielewski

Charity Bramwell

Belinda Grant

Antoanetta Ivanova

STAFF

Julianne Pierce
Executive Director

Alison Leach
General Manager

Patrick Tam
Multimedia and Design Co-ordinator

Charity Bramwell
Communications and Administration Officer
(till November 2004)

CASUAL AND PROJECT STAFF

Charmaine Wharton Wall
Project Co-ordinator
Indigenous New Media Arts Lab
July - September 2004

Andrew Hillam
Luminosity Project Co-ordinator
April - June 2004
Synapse Database Research Officer

Gus Clutterbuck
Luminosity Project Co-ordinator
July - December 2004

Jain Moralee
miniSeries Project Co-ordinator

Linda Cooper
Art and Science Policy Researcher

VOLUNTEERS

Sasha Grbich
Flinders University Work Placement

Rob Curgenven

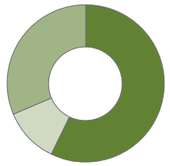
ANAT is a membership-based organisation, with members from across Australia as well as overseas. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. Membership rates remain at a very reasonable price to ensure the greatest possible access to ANAT membership.

ANAT offers some complimentary and reciprocal memberships to individuals and organisations ranging from funding bodies, cultural entities and other not for profit organisations.

In 2004 ANAT conducted a survey of our members, offering them an opportunity to provide feedback to ANAT. The survey's purpose was to assist in gauging the importance and relevance of our services to our membership. Results were encouraging with 120 respondents completing the survey. Results have been analysed and incorporated into our 2005 program.

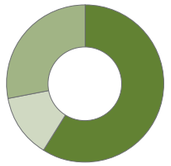
ANAT members attending the ***Luminosity*** masterclass

ANAT membership 2003



152 **Complimentary (Individuals & Organisations)**
55 **Organisations**
279 **Individuals**
Total = 486

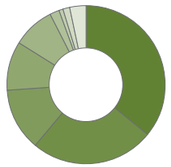
ANAT membership 2004



142 **Complimentary (Individuals & Organisations)**
67 **Organisations**
300 **Individuals**
Total = 509

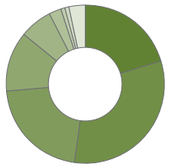
Geographical breakdown of financial membership

Individuals (Full)



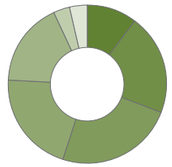
5 **INTERNATIONAL** (3%)
2 **TAS** (1%)
1 **ACT** (1%)
3 **NT** (2%)
13 **WA** (9%)
15 **QLD** (10%)
19 **SA** (13%)
38 **VIC** (25%)
54 **NSW** (36%)

Individuals (Concession)



4 **INTERNATIONAL** (4%)
1 **TAS** (1%)
1 **ACT** (1%)
3 **NT** (2%)
8 **WA** (7%)
15 **QLD** (12%)
26 **SA** (21%)
39 **VIC** (32%)
25 **NSW** (20%)

Organisations



1 **INTERNATIONAL** (3%)
0 **TAS** (0%)
1 **ACT** (3%)
0 **NT** (0%)
5 **WA** (17%)
6 **QLD** (21%)
7 **SA** (24%)
6 **VIC** (21%)
3 **NSW** (10%)

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 that relates to art and technology culture, 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	Presentation at colloquium/development session for ACMI/NGV '2004' survey show (Canberra, ACT)	Executive Director
	Opening speaker 'Spikes' exhibition, UTS (NSW)	Executive Director
March	Convenor of 'Voyage to Outer Limits' panel, Artists Week, Adelaide Festival 2004 (SA)	Executive Director
	Chair session on 'Projection Art' at Adelaide Fringe 2004 (SA)	Executive Director
	Lecture to Art History course on New Media Arts in context of the Adelaide Biennial (SA)	Executive Director
April	Lecture to First Year Visual Enquiry students SA School of Art	Executive Director
July	Chair session at 'Floating Worlds' symposium at Asialink (Vic)	Executive Director
	Launch FILTER magazine at Liquid Architecture	Executive Director & Information Manager
August	ISEA Board presentation at ISEA symposium	Executive Director
September	Tall Poppies Science Foundation Debate	Executive Director
October	Attend Multimedia Art Asia Pacific and Chair session on residency programs in Asia Pacific region	Executive Director and General Manager
	Lecture to game theory students at TAFE (SA)	Information Officer and Multimedia/ Design Co-ordinator
November	Lecture to Professional Practice Students, AIT Arts, Adelaide	Executive Director

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

FEAST Festival

Equipment sponsorship

AIMIA

Provided meeting facilities

Contemporary Art Centre of South Australia
Equipment sponsorship

Spike exhibition, University of Technology, Sydney
Auspiced grant

PARTICIPATION IN NETWORKS AND COMMITTEES
ANAT continues to participate in various national and international networks, committees and advisory bodies. During 2004, 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

AIT Arts 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.

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

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 on Electronic Art) Festival, having co-ordinated TISEA in Australia in 1993. In December 2002, the current Director, Julianne Pierce, was nominated and elected to the ISEA Board.

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

ADVOCACY AND NETWORKING

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.

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.

Pacific Rim New Media Summit
In 2004, ANAT Director Julianne Pierce was invited to Chair a Working Group as part of the Pacific Rim New Media Summit (PRNMS). Co-ordinated by Joel Slayton, the PRNMS will be a pre-summit to ISEA2006 being held in San Jose, USA in August 2006.

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 come 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 with a comparison to the previous year:

ENQUIRIES	2004	2003
Information about ANAT membership, activities and programs	5.5%	36%
- Equipment and resources	2.5%	
- Networking	8.5%	
- Feedback, advice, information	8%	
- Strategic project relations	2.5%	
- ANAT event invitations	7.5%	
Advocacy and Policy Queries	22%	23%
Information about funding sources (including ANAT's Conference and Workshop Fund)	17%	20%
Information about professional development for artists (including ANAT Masterclasses and National Summer School)	18%	10%
Enquires to the ANAT database	8.5%	11%

outside Speicher 9 - after concert crowd
Garage 2004 - Interface:Black Box White Cube
Stralsund, Germany
July 31, 2004
conference attendee:// Rob Curgenven
photo:// Jinka

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 2004. 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 and travel costs to attend these events. The Conference and Workshop Fund encourages Australian new media artists to undertake professional development by participating in national and international events, developing networks and exposing their work to a broader audience.

Kate Neylon	WA	Deprivation & Overload, National Review of Live Art Winter Forum, UK
Jenny Fraser	NSW	Lyttleton Artist Residency/ Mentorship, New Zealand
Jodi Rose	NSW	PixelACHE 2004 Festival of DIY Electronic Art & Locative Media Workshop, Helsinki
Tina Gonsalves	QLD	Artsway, New Forest, UK
Iain Mott	Vic	Dashanzi International Arts Festival, Beijing
Danielle Wilde	NSW	2AD, Bristol UK
Ed James	SA	ISEA 04, Helsinki
Richard Lagarto	NSW	Time_Place_Space, Adelaide
Sophie Kahn	Vic	Graphite 04, Singapore
Tracey Benson	ACT	ISEA 04, Helsinki
Keith Armstrong	Qld	ISEA 04, Helsinki
Susie Fraser	SA	Time_Place_Space, Adelaide
Tim Bray	Vic	ISEA 04, Helsinki

Close, Iain Mott
Dashanzi International Art Festival
China, Beijing
April 24, 2004
conference attendee:// Iain Mott
photo:// Iain Mott

Concrete grills in the 24' Wind Tunnel air duct, ***Artists Airshow***, Farnborough, UK.
September 12, 2004
conference attendee and photo:// Zina Kaye

In 2004, ANAT received an increase from the New Media Arts Board towards the fund, increasing the total pool from $30,000 to $50,000 per annum. Subsequently ANAT was able to increase individual grants from $2,000 to $3,000. There were 26 successful applicants of Conference and Workshop funding in 2004.

Linda Patterson	SA	Asian Traffic Conference, Australia
Yoko Kajio	SA	Asian Traffic Conference, Australia
Mark Lycette	Vic	Avanca Festival, Portugal
Rob Curgenven	SA	Garage, Germany
Bronia Iwanczak	NSW	ISEA 04, Helsinki
Frances d'Arth	Vic	Taipei Artist Village Residency, Taiwan
Catherine Fargher	NSW	SymbioticA Biotech Arts Workshop, Perth
Zina Kaye	NSW	Farnborough International Artists Air Show, UK
Daniel Crooks	Vic	Art and Technology Residency, Amsterdam
Emma McRae	Vic	Cocosolidciti Workshops, Belgium
Darrin Verhagen	Vic	Fin de Siecle, Sweden
Jane Simon	NSW	CSAA Everyday Transformations, Fremantle
Hellen Sky	Vic	Artist in Residence, Society for Old & New Media, Amsterdam

Group lab at the
Symbiotica Wet Biology workshop
Perth, Australia
September, 2004
conference attendee:// Catherine Fargher
photo:// Catherine Fargher

ANAT co-ordinates a range of Masterclasses, Workshops and New Media Labs which offer intensive skills development and networking opportunities for Australian practitioners. Since 1989 ANAT has pioneered skilling programs for artists, offering advanced tuition in new media arts, ranging from web authoring, interactive environments, sound, video, performance and curating.

participants at the Blast Theory Masterclass working with Blast Theory and Mixed Reality lab (University of Nottingham)

ANAT Blast Theory Masterclass and Attachment Program

Adelaide, South Australia
January – March 2004
I Like Frank in Adelaide - The world's first mixed reality game on 3G phones
<http://www.ilikefrank.com>

Blast Theory is one of the leading artists' groups in Britain making interactive performances, installations, video and mixed reality projects. Combining rigorous research and development with leading edge technologies, their practice ranges across media and disciplines, taking risks and encouraging critical debate.

The founding members of Blast Theory Matt Adams, Ju Row Farr and Nick Tandavanitj, were Adelaide Thinkers in Residence for three months in early 2004. Accompanied by members of the Mixed Reality Lab (University of Nottingham), Blast Theory developed *I Like Frank in Adelaide* - the world's first mixed reality game on 3G phones.

ANAT was a major a partner in Blast Theory's visit to South Australia and co-ordinated a Masterclass for Australian practitioners from January 13 – 15. The sixteen participants came from diverse creative backgrounds including *wearable computing, software engineering, computer animation, filmmaking, new media* and *visual arts*.

Participants in the ANAT Blast Theory Masterclass:

Bianca Barling (SA)
Kirsten Bradley (Vic)
Leon Cmielewski (NSW)
Brian Degger (SA)
Michelle Glaser (WA)
Megan Heyward (NSW)
Karen Hughes (SA)
Aaron Stafford (SA)
Troy Innocent (Vic)
Annemarie Kohn (SA)
James McCluskey (WA)
Justin McGuiness (SA)
Debra Polson (Qld)
Derek Rogers (SA)
Sumugan Sivanesan (NSW)

Following the Masterclass, five South Australian participants took part in an Attachment program in conjunction with the SA Film Corporation. The five artists worked with Blast Theory on the development of *I Like Frank in Adelaide*, they were: Bianca Barling, Brian Degger, Annemarie Kohn, Justin McGuiness and Aaron Stafford.

The *I Like Frank in Adelaide* game was presented for the 2004 Adelaide Fringe from March 2 – 13.

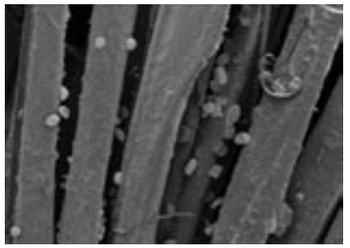
Partners in Blast Theory's visit to Adelaide were Department of the Premier and Cabinet, Adelaide Fringe 2004, m.Net Corporation, SA Film Corporation (SAFC), Australian Network for Art and Technology (ANAT) and Department of Education and Children's Services (DECS), with support from Internode, Australia Council for the Arts, Technology School of the Future (TsoF), Australian Film Commission, Arts SA and Department of Further Education, Employment, Science & Technology.

Synapse Art and Science Residency program

Nation wide, 2004-2005

The *Synapse Art and Science Residency* program aims to develop dynamic creative partnerships between scientists and artists, science institutions and arts organisations. The residency program is managed by ANAT and is a major component of the Australia Council's *Synapse Art and Science* initiative.

The first stage of the residency program was launched in October 2003, with ANAT calling for applications from Australian science organisations, interested in hosting artist residencies. Following a positive response and selection of host organisations, ANAT invited Australian new media artists to apply for the *Synapse Art and Science Residency Program*. The four successful residencies were announced in mid 2004 and are being conducted over a 12-month period July 2004 – June 2005.



Chromophilia (detail), 2004 SEM scans with digital colour enhancement, Julie Ryder

David O'Donovan (VIC)

Artist in residence July – December 2004
Centre for Astrophysics and Supercomputing
University of Swinburne, Melbourne
http://astronomy.swin.edu.au

David O'Donovan completed his residency at the end of 2004, which was then extended by the University through an internal grant. The Swinburne Centre for Astrophysics and Supercomputing operates a significant supercomputing facility and a virtual reality theatre and concentrates on problems in astrophysics that benefit from these unique resources. David O'Donovan is a Melbourne based sound artist who is collaborating with the Centre to create mediation on the myths and stories that human cultures have attributed to heavenly bodies, and to consider these myths in the context of our present day experience. The completed artwork will be suitable for display using the virtual reality projection systems developed by the Centre for Astrophysics & Supercomputing, including theatres at Parkes Observatory (NSW), Sydney Observatory (NSW) and Jodrell Bank Observatory (UK).

"The Synapse residency will give the Gardens the chance to link scientific and artistic creativity in a way we hope will be of mutual benefit to the artist and scientists involved."

Rod Harvey, former Public Art Program Coordinator, Australian National Botanic Gardens

Julie Ryder (ACT)

Artist in residence October 2004 – March 2005
Australian National Botanic Gardens and the Centre for Plant Biodiversity Research (CPBR),
Canberra
http://www.anbg.gov.au.cpbr

Julie worked closely with the scientists at the CPBR on the little understood world of cryptogams-spore-bearing plants without flowers or seeds, which include the mosses, hornworts, liverworts and ferns. With a background in textile design, Julie is increasingly working with new media technologies to enable the development of new techniques and designs. With access to electron microscopy, the residency explored the visualisation and display of small-scale objects and applying web-based technology to exchange visual information about these fascinating organisms and their role in modern ecology.

Throughout the residency, Julie updated progress through her Synapse blog:
http://underthesun.anu.edu.au/weblogs/artandthebryophyte/

Annemarie Kohn (South Australia)

Artist in residence Jan – May 2005
e-World Lab, School of Computer and Information Science
University of South Australia
http://e-world.unisa.edu.au

" I am very excited about the collaboration between the Arts community and my research lab. I feel there are many ideas and concepts that can be shared, explored and acted on during the residency."

Professor Bruce Thomas,
Wearable Computing Laboratory,
University of SA

e-World Lab undertakes research in a range of areas including ubiquitous and enterprise computing, new media, and intense collaboration. Its key focus is on future work environments where teams can interact symbiotically with advanced technologies, various forms of information, and each other. Adelaide-based new media artist Annemarie Kohn will work with e-World Lab on a part-time basis for 4 – 5 months. Annemarie's proposal to work with the e-World Lab will explore the act of taking leave of ones current environs and entering into an artificial visual world, which, while referencing the mundane world, blurs the boundaries between reality and fiction. The aim is to focus on visual qualities that can be isolated and manipulated, reconfiguring everyday visual material in order to emphasise uncanny/illusory elements which combine to create an hypnotic, immersive projected environment that distorts our perceptions of space and time.

In early 2004, Annemarie was a participant in the Blast Theory Masterclass and went on to work with Blast Theory on the development of the *I Like Frank in Adelaide* mixed-reality game. As a follow up, Blast Theory founding member Ju Row Farr from the UK will mentor Annemarie throughout her *Synapse* residency.

Peter Charuk (NSW)

Artist in residence March – May 2005
South East Sustainable Marine Ecosystems
CSIRO Marine Research, Hobart, Tasmania
http://www.marine.csiro.au/crimp/

South East Sustainable Marine Ecosystems is the research group within CSIRO Marine Research that is hosting the *Synapse Artist in Residency* program. This multidisciplinary group comprises teams of ecologists, taxonomists, chemists, geneticists and ecological modelers. Together they are exploring and documenting the unique biodiversity of sea mounts, assessing the impact and developing management strategies for marine pests, analysing the impact of human development on our coastal ecosystems, modeling ecosystems, mapping ocean floor habitats and assessing fish stocks. This means their scientists look at diverse aspects of marine life; from the chemistry of the water and sediments, to tiny microscopic algae, to the amazing creatures from the deep sea.

Peter Charuk's interest is to extend and enhance an understanding of the diverse aspects of marine life in a current exploration of the ocean and its creatures. This interest extends to how exosystems could be mapped visually and transcribed using particle system software, a project that he is currently developing. This mapping could lead to a new poetic interpretation and visualisation of gathered data for public display in both static and moving forms.

"CSIRO Marine Research is excited to host a Synapse artist in residence. We hope that the artists presence will enhance internal communication between our scientists and the scientific community in general."

Caroline Sutton, Marine Ecologist,
Introduced Marine Pests, CSIRO)

Time_Place_Space

July 4 - 17, AIT Arts, Adelaide

"Artists from diverse cultural, geographic and artform backgrounds are provided with an environment where rigorous exploration and experimentation can take place over a solid, uninterrupted period of time—not only is this rare but critical in looking to the future of arts practice in this country". (NMAB Chair Mr Michael Snelling said,)

Time_Place_Space3 was the third laboratory of a five-year initiative that aims to challenge, invigorate and strengthen hybrid arts practice in Australia. *Time_Place_Space* seeds new collaborations and productions that have the potential to tour nationally and internationally, builds new networks of artists, curators and presenters, broadens and diversifies audiences, and establish an international reputation for Australian artists working in this field. The first two *Time_Place_Space* laboratories were held at Charles Sturt University, Wagga Wagga, NSW with the third laboratory staged at AIT Arts Adelaide.

The T_P_S 3 facilitators were:
- Marianne Weems (Co-founder and Artistic Director of The Builders Association in New York)
- John Cleater (Co-founder and designer for The Builders Association)
- John Gillies (Sydney-based video and installation artist)
- Clare Grant (Sydney-based theatre maker and dramaturg)
- Lyndal Jones (Melbourne-based visual and media artist)
- Teresa Crea (Adelaide based writer, director and media artist) Co-ordinating Facilitator

A component of *Time_Place_Space3* was a one-day Masterclass solely for SA practitioners with John Cleater. This Masterclass was supported by Arts SA with a range of participants including artists, architects and designers.

The participants in *Time_Place_Space3*, who came from across Australia, were selected from a call for proposals. Working across performance, installation, film, video, visual arts, sound and new media, the nineteen participants were:

Martyn Coutts (Tas)
Lawrence English (Qld)
Susie Fraser (SA)
Alexandra Gillespie (Qld)
Jody Kingston (Qld)
Richard Lagarto (NSW)
Mik La Vage (Vic)
Steve Mayhew (SA)
Michelle Outram (NSW)
Sarah Jane Pell (WA)
Kerrin Rowlands (SA)
Teik Kim Pok (NSW)
Kate Richards (NSW)
Alan Schacher (NSW)
Peter Sheedy (SA)
Alicia Talbot (NSW)
Layla Vardo (Vic)
Julie Vulcan (NSW)
Anne Walton (WA)
Danielle Wilde (ACT)
Caroline Daish (SA)

Time_Place_Space is an initiative of the New Media Arts Board of the Australia Council. The project is managed by Performance Space in Sydney and co-curated by Sarah Miller (Director, Perth Institute of Contemporary Arts), Julianne Pierce (Director, Australian Network of Art and Technology), and Fiona Winning (Director, Performance Space). Additional support by Artworkers (Qld), Arts SA and AIT Arts, Adelaide.

Indigenous New Media Lab 2004 presentation night at QUT Creative Industries

National Indigenous New Media Lab (INML 2004)

August 22 to September 9, Brisbane, Qld
www.anat.org.au/inml04

"binnung woolah dahgo"
(listening talking together)

From August 22 to September 9, 2004 fifteen Indigenous Australian practitioners met in Brisbane, Queensland for the National Indigenous New Media Lab 2004.

Co-ordinated by ANAT in association with Artworkers Brisbane, the National Indigenous New Media Lab ran for 2 and 1/2 weeks with workshops in computer graphics, web design, video editing, video production and sound design.

Previously knows as the National Indigenous School in New Media Arts (NISNMA) this is the third lab run by ANAT that provided an intensive skills development environment for Indigenous practitioners.

Following a call for proposals, fifteen participants were selected from across Australia.

Tony Albert (Qld)
Michelle Blakeney (NSW)
Olivia Cumpston (SA)
Vance Glynn (NT)
Patricia Ingram (SA)
Diane Jones (Vic)
Kye McGuire (WA)
Robert Paul (Qld)
Glen Scott (SA)
Roseanne Viney (Tas)
Dena Curtis (NT)
Carl Fisher (Qld)
Jenny Fraser (Qld)
Jilda Simpson (NSW)
Michael Torres (WA)

The Lab was staged at QANTM with the program devised by a Steering Committee with input from the participants.

Members of the Steering Committee were: Rea (Indigenous New Media Artist), Michael Torres (Indigenous New Media Artist), Jenny Fraser (Indigenous New Media Artist), Christian Bumburra Thompson (Indigenous New Media Artist), Andrew Donovan (New Media Arts Board), Julianne Pierce and Alison Leach (ANAT), Tony Stephens and Priscilla Bracks (Artworkers), Jared Thomas (Indigenous Arts Development Officer Arts SA), Kerry McIlvenny (Senior Project Officer ATSIAB), Bianca Beetson (Indigenous Artworker Board Member), Charmaine Wharton Wall (Indigenous Coordinator INML04) and Alan Warrie (Indigenous Facilitator INML04).

Brisbane based Indigenous Arts Consultant, Charmaine Wharton Wall was Project Coordinator of the Lab with Indigenous Arts Consultant, Alan Warrie acting as Facilitator of the Lab.

Guest speakers at the Lab included acclaimed projection artist Craig Walsh and leading New Zealand visual artist Lisa Reihane.

Jenny Fraser, Brisbane based artist who has participated in all three Labs has created an online gallery for Indigenous Artists called BLACKOUT.
http://www.fineartforum.org/Gallery/cybertribe/blackout/

The Indigenous New Media Lab was supported by the New Media Arts Board and Indigenous and Torres Strait Islander Arts Board of the Australia Council. With additional support from Australian Film Commission, Arts NT, Arts WA, Arts SA and Arts Tasmania.

Robert Paul recording sounds at the Indigenous New Media Lab 2004

participants at the Indigenous New Media Lab 2004 QANTM, Brisbane

Indigenous New Media Lab 2004 presentation night at QUT Creative Industries

Luminosity

new art, new sites, new light
June – November, Adelaide, South Australia
www.anat.org.au/luminosity

During 2004 ANAT worked closely with Adelaide City Council (ACC) on the development of the *Luminosity* project. This followed a tender being awarded to ANAT in April, that responded to a call from ACC (and the Capital City Committee) to develop a public art projection initiative that would investigate themes of sustainability around the city of Adelaide. With a tight time frame to develop the project by June 2004, ANAT collaborated closely with Brisbane based projection artist Craig Walsh on the development of a Masterclass program for SA based new media artists.

Held for four days in June, in an old ice-skating rink, the Masterclass was run by Craig together with Stephen Thomassen from God Lab in Brisbane. The Masterclass focussed on a high degree of experimentation, encouraging the participants to re-interpret the surrounding city through the projected image.

The Masterclass participants were:

Michael Sin-Yuen
Jennifer Lyons-Reid
Carl Kuddell
Annemarie Kohn
Ed James
Lynne Sanderson
Gerhard Hillmann
James Geurts
Brian Deggar
Clint Woodger

Following the Masterclass, three SA new media artists were commissioned to create works to be projected around the city of Adelaide. In addition to these, Craig Walsh and Cicada from Melbourne were also invited by Council to create new video and sound works for projection in the East End of the city.

The first of these projection works, *Temporary Lodgings* by Craig Walsh (Q) was projected from June 25 - July 31 in the East End of Adelaide.

Amensal by Cicada (Kirsten Bradley and Nick Ritar) was projected into shop fronts along Rundle St East during August. It explored the delicate balancing act that unfolds when nature ventures into the city, through the image of giant lichen growing across windows reacting and changing to the presence of passers by and street noise.

The SA commissioned work commenced in July with Jennifer Lyons-Reid & Carl Kuddell's *Human Pastures* projected in the shop front of 25 Leigh Street. *Human Pastures* cleverly toyed with the weekly ritual of grazing the aisles.

The SHOOT artists collective screened the large-scale projection *Metrospective* on the Target Wall from 29th October to 14th November. *Metrospective* addressed the visual landscape we occupy through a constantly changing collage of consumerist images that are peeled away to create new combinations of visual language.

During November, James Geurts presented *Limbo*, an experimental video that explores the suspended identity of a tree as a commodity or as a life support system in a contemporary context.

The public were invited to have their say about the *Luminosity* projections through a dedicated SMS feedback number supplied by Adelaide City Council.

Luminosity was a major public art initiative for Adelaide City Council in association with the Capital City Committee, and the Australian Network for Art & Technology.

"The balance between the built and natural environments is a key issue when considering sustainability and life in the City."

Craig Walsh,
Brisbane based projection artist

Synapse ARC linkage grant

July 2003 – June 2006

Fish-Bird: Autonomous Interaction in a Contemporary Arts Setting

ANAT is currently an Industry Partner (along with Australia Council for the Arts, Museum of Contemporary Art, Artspace and Patrick Systems & Technology) on a Synapse Australia Research Council Linkage Grant. The project involves Sydney based new media artist Mari Velonaki in residence for three years (July 2003 - June 2006) at the Australian Centre for Field Robotics (University of Sydney). The residency will develop a new interactive artwork *Fish-Bird: Autonomous Interaction in a Contemporary Arts Setting*, with Investigators from the ACFR Dr David Rye, Steve Scheding and Stefan Williams. ANAT's role is to 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.

Preliminary showings of the project were staged during the year, firstly at Artspace, Sydney during the Res Artis conference. Then at Ars Electronica in August as part of the group exhibition *Unnatural Selection*. In 2004, ANAT's Director Julianne Pierce together with Mari Velonaki, ACFR and the MCA commenced planning for a conference to be staged at the MCA in March 2006.

miniSeries

Episodic adventures for mobile phones
www.miniseries.com.au

ANAT has been working closely with South Australian and national partners on the *miniSeries* initiative (launched in December 2004) to support the development of creative applications for mobile and wireless devices. *miniSeries* kicked-off in February 2005 with workshops, a forum program and announcement of a production initiative that will assist digital media practitioners, film and video makers to develop works for delivery via mobile phone. *miniSeries* also involved a showcase of international programs for mobile phones at the Adelaide Film Festival 2005 (Feb 18 to Mar 5). The *miniCinema* – Australia's first mobile phone booth cinema – provided interactive viewing spaces for audiences to watch movies made for mobile phones. Two programs of international short films were curated especially for *miniCinema* by Dooeun Choi from Art Centre Nabi (Korea) and Fee Plumley from the-phone-book.ltd

A workshop program with the UK creative duo the-phone-book.ltd also revealed the hands on creative possibilities of mobile phones to artists, filmmakers, young adults and festival patrons.

ANAT is also involved with a production initiative in association with South Australian Film Corporation, ABC New Media and Digital Services and m.Net. Through a Production Accord, four teams of filmmakers, animators, new media artists and digital media practitioners have been supported with $15,000 funding to create an 'episodic' digital media project for mobile phones. Comprised of three animations and one live-action project, the teams completed a Masterclass on Feb 15 – 17 with the-phone-book.ltd. The completed works will be distribution via mobile phones and the ABC website in mid-2005.

Mobile Journeys

Creative content for mobile phones
www.mobilejourneys.com

ANAT is a partner on the *Mobile Journeys* 2004/2005 national initiative supporting the development of creative content for mobile phones.

The *Mobile Journeys* initiative grew out of a recognition that the mobile phone will be even more important in modern culture in the coming years than it is today. Over 70% of Australians already own a mobile and the sophistication and capabilities of handsets and networks are growing at an incredible rate. Experts predict that in 5 years, we will be accessing the internet regularly from the mobile phone, and using it for information and entertainment as well as just communication.

But are we being left behind? Many people who use a mobile phone have no idea about the higher end functions of their handset, much less about how to go about creating a wallpaper or ringtone, or discovering a new way to share pictures with their friends. But all of this is easy, and *Mobile Journeys* aims to teach people how to play with and get more from their mobile. Following the launch of *Mobile Journeys* in early 2005, through a series of workshops and forums, the program throughout 2005 will focus on developing content and exhibition possibilities.

The *Mobile Journeys* Consortium consists of a range of national organisations that are supporting artists and practitioners to develop skills in mobile content creation.

Each consortium member has brought their own skills, resources and expertise to the table to help put together this program. The end result is a comprehensive networked program with a national focus. The Consortium members are ANAT, dLux Media Arts, m.Net Corporation and AIMIA (Australian Interactive Multimedia Industry Association).

miniSeries launch at the Mercury Cinema (SA)

One of ANAT's key roles is to disseminate information about art, science and technology practice to its membership and wider constituency. The main avenues for this dissemination are the ANAT website, email digest and *Filter* magazine.

EMAIL DIGEST

Plug-in

The fortnightly Email Digest *Plug-in* 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. In 2004, *Plug-in* was redesigned to give it a stronger visual presence as well as making it accessible via email and online.

ANAT MAGAZINE

Filter

In 2004 ANAT's quarterly Newsletter was developed into a magazine style publication called *Filter*. Published three times a year, *Filter* provides information to members, including Conference and Workshop reports, special reports from members and artists plus commissioned critical writings. *Filter* also includes industry news and updates as well as providing critical focus on our program areas through commissioned essays on themes relevant to ANAT programs.

The three issues in 2004 focussed on Art and Science, Sound Art and New Media in Public Space. The Sound Art issue was launched in Melbourne in conjunction with the Liquid Architecture Festival.

Filter also provides an opportunity for ANAT to support Australian writers and in 2004 we published features and articles by Maria T Rizzo, Lisa Gye, Annemarie Kohn, Rebecca Cannon, Simon Sellars, Linda Cooper and John Conomos.

WEBSITE AND ONLINE RESOURCES

ANAT website

www.anat.org.au
The ANAT website provides information on ANAT activities as well as links to our members sites. Back issues of FILTER are placed on the website as well as all Conference and Workshop reports.

The website also contains general information including:
- calendar of events
- funding information
- e-list directory

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.

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 at Experimedia, State Library of Victoria by Linda Cooper (during the Digital Art and Culture Conference). 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 will continue to develop and maintain the database, with a focus on promoting the database to artists, 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.

ULF LANGHEINRICH (Austria)

Artist Talk
Thursday September 30, 2004
Media Resource Centre (Adelaide)

Member of the internationally acclaimed electronic media duo Granular Synthesis, Ulf Langheinrich visited Australia for the Australian Premier of *Modell 5* at the Melbourne International Arts Festival. Ulf made a special visit to Adelaide to present an introduction to the work of Granular Synthesis.

Granular Synthesis has been at the forefront of the application of technology as art for a decade, pioneering new applications of audiovisual media and investigating the relationships between the human/organic and the machine/artificial. A main artistic and aesthetic technique is the granulation of image/sound – an algorithmic deconstruction and compression of the organic zhuman form pushed further and further towards artificial agency.

Their installations have been described as symphonic, only that one needs to listen with one's eyes, and see with one's ears – "these are electronic emotion machines that surround the audience, overwhelm the senses, attack and touch".

The presentation by Ulf Langheinrich was presented by Novamedia in association with ANAT.

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 2004 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: Linda Carroli, receipt of $1,000 for work completed on the Indigenous New Media Laboratory 2004 and Charity Bramwell, $12,000 for the ACMI internship as discussed in note 10 of the accounts.

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:

23/03/05 2005

Caroline Farmer
Chairperson

24/03/05 2005

Julianne Pierce
Executive Director

ELAINE MELHUISH & CO. PTY LTD
ABN 61 073 739 205
Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA, FAICD
PO BOX 860 UNLEY SA 5061
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CPA

INDEPENDENT AUDITOR'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 2004**, 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 2004** 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

Unley
Date Opinion Formed: 4th April 2005

ELAINE MELHUISH & CO. PTY LTD
ABN 61 073 739 205
Director: Elaine M Melhuish B.Ec., Dip.Acc, FCPA, FAICD
PO BOX 860 UNLEY SA 5061
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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 2004 does not form part of the Financial Statements of the Australian Network for Art and Technology Incorporated which our audit report dated 4th April 2005 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

Unley 4th April 2005

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Operating Statement
Year Ended 31 December 2004

		2004 $	2003 $
Operating Income		615,274	375,475
Less Operating Expenditure		602,781	374,025
Operating Surplus before Abnormal Expense		12,493	1,450
Abnormal Expense: Transfer to Reserves	9	0	30,000
Surplus/(Deficit) after Abnormal Expense		12,493	(28,550)

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 2004

	NOTES	2004 $	2003 $
CURRENT ASSETS			
Cash	4	135,990	137,384
Receivables	5	11,621	17,171
Prepayments		1,722	1,988
TOTAL CURRENT ASSETS		149,303	156,543
NON CURRENT ASSETS			
Property, Plant & Equipment	6	34,234	40,930
TOTAL NON CURRENT ASSETS		34,234	40,930
TOTAL ASSETS		183,537	197,473
CURRENT LIABILITIES			
Creditors & GST Due		4,878	7,604
Grants Received in Advance	7	37,522	77,263
Unexpended Grant Funds	8	37,197	18,597
Provision for Annual Leave		8,204	10,766
TOTAL CURRENT LIABILITIES		87,801	114,230
TOTAL LIABILITIES		87,801	114,230
NET ASSETS		**95,736**	**83,243**
EQUITY			
Opening Balance		53,243	81,793
Reserves	9	30,000	30,000
Surplus/(Deficit) for the Year		12,493	(28,550)
TOTAL MEMBERS' FUNDS		**95,736**	**83,243**

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 2004

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 conversion 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 2004 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 amortised over the period of this current Lease of the premises of five years.

Sponsorship Expenditure

A partnership was formed and commenced July 2003 for a period of three years with the Australian Centre for Field Robotics, University of Sydney. ANAT supply under an inkind Sponsorship Agreement consultancy and promotion. These inkind Sponsorship expenses are shown in the Project Based Operating Statements, under Fish-Bird.

Sponsorship Income

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the Indigenous New Media Laboratory 2004 and the Synapse Residency programs. A camera was also donated as a prize for the ANAT Survey.

Comparatives on Prior Year

The detailed Operating Statement, EXPENDITURE, has been rescheduled to conform with the reporting requirements of the Australia Council, ANAT's main public funder. In some instances it has not been possible to indicate fully the comparative amounts for the prior year 2003.

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 2004

Note 3. Segment Information

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

	2004 $	2003 $
Note 4. Cash		
Adelaide Managed Funds	109,654	110,102
NAB Cheque Account	26,206	27,182
Petty Cash	100	100
TOTAL CASH	135,960	137,384
Note 5. Receivables		
Trade Debtors	11,621	17,171
TOTAL RECEIVABLES	11,621	17,171
Note 6. Property, Plant and Equipment		
Office Equipment	71,730	73,091
Accumulated Depreciation	(53,251)	(52,975)
Leasehold Improvements	25,293	25,293
Accumulated Amortisation	(9,538)	(4,479)
WRITTEN DOWN VALUE	34,234	40,930
Note 7. Grants Received in Advance		
New Media Special Initiative	37,522	57,600
Arts SA	0	19,663
TOTAL GRANTS IN ADVANCE	37,522	77,263
Note 8. Unexpended Grant Funds		
NMAF 2004	37197	0
NMAF 2003	0	18,000
Other Australia Council	0	597
TOTAL UNEXPENDED GRANTS	37,197	18,597

Note 9. Reserves

In the year 2003 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. No further allocation has been made in the year 2004.

Note 10. Other Income/Expenditure

ANAT received requests from two organisations to expend their program monies (Blast Theory Program and an internship at ACMI for Charity Beanwell).
The Other Income monies were fully acquitted in both instances.

Australian Network for Art and Technology Incorporated
ARBN 098 039 171
Detailed Operating Statement
Year Ended 31 December 2004

INCOME	NOTE	2004 $	2003 $
PUBLIC SUBSIDY			
NEW MEDIA ARTS FUND			
NMAF 2004		258,303	0
NMAF 2003		18,000	257,500
NMAF 2002		0	35,000
TOTAL NEW MEDIA ARTS FUND		276,303	292,500
OTHER FEDERAL			
ATSIAB - Australia Council		60,000	0
New Media Special Initiative		20,078	2,400
Australian Film Commission		9,695	3,401
Other Australia Council		2,188	1,622
Australia Council (Synapse)		140	9,525
NORSE Festival		0	1,500
TOTAL OTHER FEDERAL		92,101	18,448
STATE GOVERNMENT			
Arts SA		38,475	25,000
SA Film Corporation		26,282	0
Dept Further Education, Employment, Science & Training		6,410	0
Arts QLD		7,005	0
Arts NT		3,000	0
Arts SA Capital grant		0	8,180
TOTAL STATE GOVERNMENT		81,172	33,180
TOTAL PUBLIC SUBSIDY		**449,576**	**344,127**
OTHER INCOME			
Adelaide City Council Tender		108,000	0
Adelaide City Council Consultancy Fee		12,000	0
nNet Corporation		1,277	0
Membership Fees		6,400	5,954
Participant Fees		1,636	1,952
Equipment Hire		790	1,405
Consultancy Fees		3,222	3,355
Presentation & Touring Fees		2,352	3,935
Bank Interest		9,600	7,386
Insurance Claims Recovered		5,798	6,612
Sundry		115	749
TOTAL OTHER INCOME		**151,189**	**31,348**
NON CASH INCOME			
Sponsorship - In Kind	1	14,509	0
TOTAL NON CASH INCOME		**14,509**	**0**
TOTAL INCOME		**615,274**	**375,475**

EXPENDITURE

	Note	2004	2003
ADMINISTRATION			
OFFICE RENT & RUNNING COSTS			
Rent/Insurance		24,172	21,208
Electricity/Security/Outgoings/Cleaning		6,444	7,827
TOTAL OFFICE RENT & RUNNING COSTS		30,616	29,035
OFFICE CONSUMABLES & RESOURCES			
Library/Archive/Photocopying		3,440	3,947
Equipment/Office/Depreciation		20,845	25,762
Loss on Disposal of Equipment		272	3,547
TOTAL OFFICE CONSUMABLES & RESOURCES		24,557	33,256
COMMUNICATIONS			
Telephone/Teleconferencing		8,688	6,892
Internet		3,020	4,016
Postage/Courier		5,548	5,748
TOTAL COMMUNICATIONS		17,256	16,656
LEGAL, FINANCE & GOVERNANCE			
Board Expenses		3,715	8,464
Audit/Accounting Fees		4,230	5,002
Licenses/Fees/Charges		2,207	3,357
TOTAL LEGAL, FINANCE & GOVERNANCE		10,152	16,822
TOTAL ADMINISTRATION		**82,580**	**95,770**
STAFF WAGES & EXPENSES			
Wages Permanent & Leave Adjustments		168,320	151,283
Casual Wages		5,783	8,514
Superannuation		16,724	13,153
Workcover		624	616
Staff Development & Amenities		1,761	1,783
Conference/Seminar Fees		1,133	987
Recruitment		1,236	880
TOTAL STAFF WAGES & EXPENSES		**195,581**	**177,215**
STAFF TRAVEL			
International Airfares		4,883	2,273
Domestic Airfares		6,065	3,517
Accommodation/Per Diem		9,470	2,296
Taxi & Carhire		3,085	3,250
TOTAL STAFF TRAVEL		**23,503**	**11,335**
MARKETING			
Advertising		4,834	2,697
Printing/Distribution/Documentation		18,488	14,765
Server Hosting		1,931	1,914
Design/Reproduction Fees		913	2,966
Public Relations, Publicist		2,222	4,732
TOTAL MARKETING		**28,388**	**27,074**
PROGRAM EXPENSES			
CONSULTANTS FEES			
Artists Fees		37,253	10,836
Speakers Fees		676	100
Writers fees		4,423	2,000
Project Managers/Consultant Fees	1	49,755	700
Curators/Tutor Fees		15,675	0
Technical Support Fees		1,602	50
TOTAL CONSULTANTS FEES		109,384	13,736
PROGRAM LOCATION EXPENSES			
Venue Hire & Costs	1	15,722	0
Equipment Hire & Purchases	1	45,137	100

Insurance/Security		4,861	0
Catering		9,862	2,336
Production Materials/Freight		8,950	0
TOTAL PROGRAM LOCATION EXPENSES		84,532	2,436
PROGRAM TRAVEL			
International Airfares		5,278	6,909
Domestic Airfares		5,058	1,030
Accommodation/Per Diem/Travel Allowance		19,847	2,629
Taxi/Car Hire		1,374	66
TOTAL PROGRAM TRAVEL		31,557	10,633
CONFERENCE & WORKSHOP GRANTS		47,255	35,825
TOTAL CONFERENCE & WORKSHOP GRANTS		47,255	35,825
TOTAL PROGRAM EXPENSES		**272,729**	**62,630**
TOTAL EXPENDITURE		**602,780**	**374,025**
OTHER INCOME	10	29,023	0
OTHER EXPENDITURE	10	29,023	0
TOTAL		**0**	**0**
OPERATING SURPLUS		**12,493**	**1,450**

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 2004

	$	$
ADVOCACY & NETWORKING		
INCOME		
NMAF 2004	28,134	
NMAF 2003	600	
TOTAL INCOME		28,734
EXPENDITURE		
Wages	14,254	
International Airfares	4,883	
Domestic Airfares	957	
Accommodation	3,008	
Taxi & Carhire	1,018	
Per Diem	1,568	
Conference/Seminar Fees	915	
Insurance & Security	485	
Public Relations	872	
Office Expenses	775	
TOTAL EXPENDITURE		28,734
Net Profit (Loss)		0
FILTER MAGAZINE		
INCOME		
NMAF 2004	14,021	
NMAF 2003	450	
TOTAL INCOME		14,471
EXPENDITURE		
Writers Fees	2,373	
Wages	6,339	
Printing/Distribution/Fees	5,060	
Postage	700	
TOTAL EXPENDITURE		14,471
Net Profit (Loss)		0
CONFERENCE & WORKSHOP FUND		
INCOME		
NMAF 2004	57,145	
TOTAL INCOME		57,145
EXPENDITURE		
C&W Grants	47,255	
Wages	6,945	
Office Expenses	200	
TOTAL EXPENDITURE		54,400
Net Profit (Loss)		2,745

Australian Network for Art and Technology Incorporated
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Project Based Operating Statements
Year Ended 31 December 2004

	$	$
INDIGENOUS NEW MEDIA LABORATORY 2004		
INCOME		
ATSIAB	60,000	
Australia Film Commission	8,000	
Arts SA	6,000	
Arts Qld	3,005	
Arts NT	3,000	
NMAF 2004	3,350	
Participants Fees	1,636	
Inkind Sponsorship	3,510	
TOTAL INCOME		88,501
EXPENDITURE		
Venue Hire & Cleaning	11,700	
Equipment Hire & Purchase	4,228	
Production Materials & Freight	1,522	
Catering	3,945	
Domestic Airfares	3,215	
International Airfares	580	
Accommodation	14,255	
Taxi & Carhire/Per Diem	937	
Project Managers	17,080	
Curators/Tutors Fees	12,475	
Speakers/Writers Fees	1,826	
Wages	9,645	
Staff Travel/Accommodation/Per Diem	2,819	
Advertising	311	
Printing/Documentation	545	
Office Expenses	3,019	
TOTAL EXPENDITURE		88,501
Net Profit (Loss)		0
LUMINOSITY		
INCOME		
Adelaide City Council Tender	108,000	
Adelaide City Council Consultancy Fee	12,000	
TOTAL INCOME		120,000
EXPENDITURE		
Equipment Hire & Purchase	33,512	
Production Materials/Freight	7,327	
Domestic Airfares/Taxi & Car Hire	3,047	
Accommodation/Per Diem	3,728	
Venue Costs/Insurance	4,967	
Catering/Public Relations	2,500	
Project Manager	23,325	
Consultant & Technical Support Fees	3,402	
Curator /Tutor Fees	3,200	
Artist Fees	12,700	
Wages/ Superannuation	2,297	
Advertising/Server Hosting	1,525	
Printing/Design/Distribution/Documentation	3,997	
Office Costs	1,465	
TOTAL EXPENDITURE		107,192
Net Profit (Loss)		12,808

Australian Network for Art and Technology Incorporated
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Project Based Operating Statements
Year Ended 31 December 2004

	$	$
BLAST THEORY MASTERCLASS		
INCOME		
Arts SA	6,850	
Australian Film Commission	1,695	
TOTAL INCOME		8,545
EXPENDITURE		
Artist Fees	3,303	
Venue Hire & Cleaning	990	
Catering	811	
Accommodation/Taxi & Car Hire	1,360	
Documentation/Public Relations	78	
Wages	750	
Office Costs	837	
TOTAL EXPENDITURE		8,129
Net Profit (Loss)		416
BLAST THEORY PERFORMANCE		
INCOME		
SAFC	19,644	
TOTAL INCOME		19,644
EXPENDITURE		
Artist Fees	5,000	
Equipment Hire & Purchase	3,679	
Project Manager/Superannuation	8,175	
Taxi & Car Hire/Public Relations	629	
Office Costs	1,256	
TOTAL EXPENDITURE		18,739
Net Profit (Loss)		905
MINISERIES		
INCOME		
SAFC	6,618	
DFEEST	6,410	
nNet Corporation	1,277	
NMAF 2004	3,500	
TOTAL INCOME		17,805
EXPENDITURE		
International Airfares	4,699	
Domestic Airfares	293	
Taxi & Car Hire	181	
Project Manager	6,000	
Venue Hire & Cleaning	909	
Equipment Hire & Purchase	335	
Catering	999	
Advertising/Printing/Public Relations	675	
Wages	3,500	
Office Costs	582	
TOTAL EXPENDITURE		18,172
Net Profit (Loss)		(367)

Australian Network for Art and Technology Incorporated
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Project Based Operating Statements
Year Ended 31 December 2004

	$	$
SYNAPSE DATABASE		
INCOME		
NMAF 2004	6,240	
Australia Council (Synapse)	457	
TOTAL INCOME		6,697
EXPENDITURE		
Casual Wages	140	
Wages	5,884	
Server Hosting	673	
TOTAL EXPENDITURE		6,697
Net Profit (Loss)		0
SYNAPSE RESIDENCIES		
INCOME		
New Media Special Initiative	19,278	
Inkind Sponsorship	10,500	
TOTAL INCOME		29,778
EXPENDITURE		
Artist Fees	12,200	
Consultant Fees	6,800	
Equipment Hire & Purchase	3,500	
Venue Hire & Cleaning	1,500	
Catering/Taxi & Car Hire	152	
Wages	3,710	
Advertising	315	
Office Costs	802	
TOTAL EXPENDITURE		28,979
Net Profit (Loss)		799
SYNAPSE - FISH BIRD PROJECT		
INCOME		
NMAF 2004	15,197	
TOTAL INCOME		15,197
EXPENDITURE		
Writers Fees	400	
Domestic Airfares	175	
Accommodation/Per Diem	2,279	
Taxi & Car Hire	106	
Printing/Distribution	2,455	
Wages	8,932	
Office Costs	650	
Total Expenditure		15,197
Net Profit (Loss)		0

Australian Network for Art and Technology Incorporated
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Project Based Operating Statements
Year Ended 31 December 2004

	$	$
TIME PLACE SPACE		
INCOME		
NMAF 2004	2,080	
Arts Qld	4,000	
Presentation & Touring Fees	1,500	
TOTAL INCOME		7,580
EXPENDITURE		
Artist Fees	4,300	
Catering	517	
Taxi & Cathire	71	
Wages	2,692	
TOTAL EXPENDITURE		7,580
Net Profit (Loss)		0
GRANULAR SYNTHESIS PRESENTATION		
INCOME		
NMAF 2004	908	
TOTAL INCOME		908
EXPENDITURE		
Artist Fees	550	
Domestic Airfares	238	
Accommodation	120	
TOTAL EXPENDITURE		908
Net Profit (Loss)		0
WEB CONSULTANCY		
INCOME		
Consultancy Fees	3,222	
TOTAL INCOME		3,222
EXPENDITURE		
Server Hosting	427	
Internet	136	
Wages	2,459	
TOTAL EXPENDITURE		3,222
Net Profit (Loss)		0

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

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