The Australian Network for Art and Technology
1991 Annual Report

About ANAT

The Australian Network for is a non-profit organisation, the primary aim of which is to connect artists with science and new technology. ANAT is the communication, information and education link between art, science and technology.

Mission

ANAT is an organisation unique to Australia, which through a broad based program including training, publication, event organisation and funding programs aims:

- To promote and develop the interaction between the arts, sciences and technology.

- To establish a link between artists and new technologies.

- To establish a facility that will research, collate and disseminate information about the arts, sciences and technology.

- To foster the improved capabilities of artists to use new technologies.

- To foster and encourage an environment of critical debate within the field of art and technology.
- To research and develop interactive networks for the arts, and to promote and facilitate access to these by interested persons.

Staff

Director & TISEA Coordinator
Virginia Barratt

Administrator (part time)
Lesley Fairbairn

Casual Staff
Marciek Marianski
Francesca da Rimini

Committee

Frank McBride, Chair
Chief Executive Officer
Jam Factory Craft and Design Centre

Linda Cooper
Manager Exhibitions and Education
Investigator Science and Technology Centre

Richard Grayson
Artist and Director
Experimental Art Foundation

Bronia Iwanczak
Artist, Graphic Designer

Toby Ralph
Strategic Planning Officer
Stokes King DDB Needham

Kevin Richardson
Manager
Technology School of the Future

Dr Philip Sluczanowski
Senior Scientist
Department of Fisheries

John Tonkin
Artist

Voluntary Consultants

Pat Tucker
Manager
Advanced Technology Education Centre

Julie Lawton
Administrator
Experimental Art Foundation

Chair's Report

This year's operation has seen the development of a number on initiatives which will possibly set in motion significant changes to the nature and scope of ANAT's operation. It seems clear that we are moving towards the end of the first phase of operation which developed in response to the specific need to redress the marginalised position of artists wishing to work with new technologies.

After six years the need to advocate artists use of technology does not have to be argued in quite the same way. The arguments and strategies need to be more complex and wide ranging. For ANAT to remain a vital and viable organisation it needs to assess, in conjunction with the arts community and funding authorities, the appropriate strategies and mechanisms for the next six years of its activities.

As a start to this process the current organisational plan, which appears later in this report, has been endorsed by this board as a clarification of present operations. However it can also serve as a starting point to assess possible changes to the focus of our operations. ANAT's role as host organisation for the Third International Symposium of Electronic Art has pushed us into a realm of operation which for us is unprecedented. It will give ANAT a national and international profile which has not been possible for us in the past. It will also provide for us the opportunity to assess the type and scope of national projects which we think are feasible for us to become involved in. With limited financial and administrative resources I feel that the most effective mode of operation is for ANAT to broker joint ventures with a range of national organisations so that art/tech projects are naturally integrated into existing infrastructures. The doubling this year of our art research and development fund to $40,000 means that the impact of our direct assistance to artists has been enhanced. The fund now represents a major source of support for the increasingly sophisticated projects which are submitted.

This year (1992) also sees the departure of Virginia Barratt who as Director has very ably guided our activities in recent times. Our success in that time is very much due to Virginia and all the board thank her warmly for her efforts and wish her well.

Frank McBride
Chair, ANAT
May 1992

Director's Report

At the time of writing this I have tendered my resignation to the ANAT Committee in order to undertake some of my own creative production, and replenish my own personal energy resources.

1991 was a very busy and focussed year for ANAT, a year which saw a consolidation of its program of activities, and a further definition of its role within the broader arts community. I have always stressed the need for ANAT to be a flexible organisation, responsive to changes in this developing community, and this is still the case. However, attitudes towards art and technology have changed considerably, and positively, since 1985, and indeed, in the three years that I have been involved with ANAT.

In 1985 ANAT began with a project, the purpose of which was to discover is there was a need for an organisation dedicated to supporting the art and technology community in Australia, or if in fact there was such a community. The findings of the project were conclusive. Indeed there were many new technology artists working all over Australia, mostly in isolation, not in institutions and not shown in galleries. ANAT has provided the supportive infrastructure necessary for these artists, its clients, to empower themselves and consolidate a community profile. This highly visible group of artists is now an active part of an international electronic arts network.

Most importantly, the electronic arts are more able now to engage in substantial critical discourse as part of the contemporary arts community. As technology becomes an integral part of daily life, so it is influencing the production of culture on a broad scale, not just through the efforts of a visionary subculture.

Since ANAT's inception, the ANAT Committee has been made up of individuals who have been dedicated to the purpose of promoting and developing the art and technology community. As the 1991 AGM, we were fortunate in acquiring the expertise of some committed individuals and retaining the skills of those committee members who, though they have certainly done their time, chose to stay on.

One of the first tasks the 1991 Committee undertook was to review its organisational plan to reflect and embrace the changes touched on above. The Mission Statement arrived at through this process articulated a position which the Committee felt was more appropriate to the future work of ANAT: to 'Develop and promote innovative contemporary art which has as a principal component the use and exploration of new technologies'.

1991 is the first year that ANAT has received funding through the Visual Arts and Crafts Board of the Australia Council. To date, administrative funds have come from the Strategic Development Unit of the Australia Council. The VACB provided ANAT, in 1991, with project and administrative funding. We are glad that a place has been found for us, nebulous though we may be!

Projects for 1991 included the ever popular Summer School during January of 1991, followed in June by the first of ANAT's state-based Winter Schools, attended by eight South Australian artists. Both Schools were held at Regency College of TAFE, under the invaluable direction of Pat Tucker, Manager of the Advanced Technology Education Centre there. The College has provided these schools, and all previous schools with state of the art equipment suited to the needs of very diverse artists. We are grateful, yet again, for the generous in-kind support always offered by Regency, and personally by Pat Tucker.

The Art Research and Development Fund, which assists individual artists with technology based projects, was increased in 1991 to $20,000, from its original $16,000. Though not a significant amount to distribute throughout Australia, we are nevertheless always impressed by the quality of the work we are able to assist, and the diversity of the projects which are proposed.

In the latter part of the year funds were made available through the VACB for developmental planning towards the Third International Symposium on Electronic Art (TISEA), to be held in November 1992. ANAT is very excited to be coordinating this important project - the first of its kind in Australia. TISEA has been part of ANAT's plans since 1988, and represents our major priority until the end of 1992. We are not under any illusions about the magnitude of the project, and the amount of work we are taking on – but we are convinced of the significance of TISEA as an international project. Support for the project is already strong, and with the enthusiasm of a dedicated Committee, we are confident of success. In the latter part of 1991, a TISEA Coordinating Committee was convened by ANAT, comprised of individuals who have been in attendance at the previous symposia of this kind, and who have an excellent knowledge of the electronic arts. We also have the active involvement of a group of international individuals who have demonstrated their support for ANAT and its projects over the years.

ANAT will inevitably dedicate a large amount of its time and resources to the TISEA project throughout 1992. A decision was made in 1991 to commit the Director's wage and time to

the TISEA project throughout 1992, which meant that ANAT would have a largely remote Director until TISEA is over. Consequently in November 1991, I took up residence in Sydney to undertake coordination of TISEA. Due to my recent resignation, however, ANAT's administrative affairs will be handled by Jenni Robertson in Adelaide, and ANAT will be without a director until the end of 1992. In light of these changes there is obviously much administrative and management planning to do in order to maximise the resources of ANAT, without being detrimental to the organisation and its ongoing projects. The ANAT Membership will be kept informed of the TISEA project via regular TISEA newsletters and updates in the ANAT newsletter.

Given that TISEA will be ANAT's major project for 1991 – 1992, ANAT will not implement additional new initiatives during that period, but operate on a skeleton program with its skeleton staff. TISEA itself will present initiatives in exhibition, performance and education. TISEA will open up new areas for exploration, ask questions, initiate projects, enhance the community through imparting knowledge. It will present ANAT with a number of possible futures, and choices to make.

Thankfully, ANAT secured permanent housing on the new Lion Arts Centre site from the end of 1991. We will be tenants of the Experimental Arts Foundation, continuing a beneficial and pleasurable association with them. We will be pleased to move into the new premises, where we will be separated from large machines by bricks and mortar, instead of by very thin fibro.

I would like to thank the current ANAT committee – Frank McBride (Chair), Linda Cooper, Richard Grayson, Bronia Iwanczak, Toby Ralph, Kevin Richardson, Jenni Robertson, Philip Sluczanowski, John Tonkin and Pat Tucker for their dedication, interest and energy. I have enjoyed working with you all and offer my best wishes for the future, especially the TISEA project, which I am certain will be an important and successful event for ANAT.

I would like to offer my special thanks to Frank McBride, the ANAT Chairperson during 1991 – 1992, Lesley Fairbairn, David O'Halloran (briefly) and Jenni Robertson. The administrative support provided by all ANAT staff has been invaluable. Particular thanks must go to Jenni for taking over the administration of ANAT so competently at such a difficult time.

ANAT has been a very important professional experience for me, and has always been a challenge. I look forward to watching future developments.

Virginia Barratt
Director, ANAT
May 1992

Project Reports

Schools in Computer Aided Art, Design and Manufacture

1991 Summer School

The Third National Summer School in Computer Aided Art, Design and Manufacture (CAADM) for artists, craftworkers and designers was held at the Advanced Technology Education Centre, Regency College of TAFE for four weeks during January 1991. The primary aim of the school was to facilitate the acquisition of computer based skills by artists.

This third school in ANAT's training program remains the only such intensive training program in Australia devised specifically for artists.

The subsidised training program of Summer Schools is a high priority in ANAT's yearly program, expanding and modifying each year in response to technological developments and student needs. The schools offer a unique learning environment which has become synonymous with ANAT's Summer Schools. Due to the success of the program, and also the continuing lack of training opportunities for artists, ANAT introduced state-based Winter Schools, the first of which was held in Adelaide in July 1991.

ANAT maintains contact with all former participants in order to monitor benefits of the Summer School to them and the wider community. Following are comments from participants in the Third National Summer School in CAADM.

'In conclusion, the environment was inspiring and supportive for my needs as an artist and beginner to computer graphics…gave me an important overview of technology being utilised in the artistic realm, broadening my scope and the possibilities available and helping to define the area of my work closer to its rightful context. Currently I am working with the Film and Television Institute with their assistance on a computer/video project.' Colleen Cruise

'The ANAT Summer School I attended in January this year was an outstanding, stimulating and well needed course. If the intention was to promote a confidence amongst artists to enable them to work with new technology, this was certainly achieved.' Natalie Jeremijenko

Eighteen artists from all over Australia attended the 1991 Summer School. They were: Ann Wulff (Tasmania), John McQueenie (Tasmania), Pat Hoffie (Queensland), Glenda Nalder (Queensland), Sheridan Kennedy (Queensland), Natalie Jeremijenko (Queensland), Peter Travis (New South Wales), Linda Johnson (New South Wales), Colleen Cruise (Western Australia), Jill Smith (Western Australia), Dale Nason (Victoria), Troy Innocent (Victoria), Robin Best (Victoria), Rebecca Young (Victoria), June Savage (Victoria), Avra (Victoria), Alan Cruikshank (South Australia), Mark Abbott (South Australia).

Each student had their own computer work station. To complement the core skills-based program, a number of satellite events introduced participants to other new technologies and future-orientated issues through hands-on workshops and demonstrations, visits to industrial and research facilities and seminars.

Tutorial was given by technological experts from ATEC and technologically literate artists who were employed to offer their expertise in the area of computer imaging, and to focus on the creative, as opposed to the technical aspect of the program. They were Sally Pryor and John Tonkin, two of Australia's most respected computer artists. Over three weeks, John and Sally taught the students animation, painting and manipulation on Amiga computers.

1991 Winter School

In July 1991, ANAT held the first of its Winter Schools in Computer Aided Art, Design and Manufacture. The rationale behind the inauguration of Winter Schools was to supplement the extremely popular Summer Schools held by ANAT, which are unable to answer the growing needs of the arts community with regard to training in the field of computer aided art. ANAT decided to initiate a program of state based schools, beginning with a school for South Australian artists. ANAT hopes that other states will follow this lead and organise training programs based on the ANAT model in their own states.

There were eight places available for the two week course, for South Australian artists. The artists who participated were: Michael Hutchings, Greg Holfeld, Josie Starrs, Bev Puckeridge, Sue Berry, Robert Farnan, Leah Grycewicz, Wayne Macintosh.

One of the students at the Winter School described the experience as follows:

'...the ability to experiment endlessly...the lack of physical clutter and the lack of frustration of working with physical matter. These facilitated long hours of focussed productivity. The positive attitudes of the tutors helped enormously too. Another every exciting window that was opened was the Art-Science linkage. The notion of a more open-ended creativity, of an exploration of the physical world...we could not be but absorbed by the straight and obvious potential of this medium... One could not help but be taken by the sense of excitement, the energy levels, and the feeling of shared discovery we saw in practitioners in this area...What a fortnight!' Rob Farnan

It was not necessary for the artists to have computer experience. The artists who attended were largely inexperienced in computer usage, or had a very basic introduction to them for word processing.

Phil George and Lynne Roberts-Goodwin, Sydney based computer artists and lecturers, both exemplary graduates of a previous ANAT Summer School, were employed as tutors at the school. Over ten days, Lynne and Phil taught the students animation, painting and manipulation on Macintosh computers.

Support
Support for the schools was provided by a wide variety of sources. The training program is reliant on a huge amount of in-kind support, and the success of the schools has been due in large part to the goodwill extended to us by individuals and organisations in the industry. Over the time we have been running the schools we have developed mutually beneficial relationships with a number of industry groups.

We have been fortunate in linking up with the Advanced Technology Education Centre and the Technology School of the Future here in Adelaide, both organisations which have a sense of innovation and whose aims and objectives are compatible with our own. These organisations have enhanced the schools by their contributions of (much) time and equipment without which it would have been impossible to run the schools.

Art Research and Development Fund

In 1991 ANAT's Art Research and Development Fund was increased from $16000 to $20000. We received a total of 62 applications for the available funds.

Following is a list of successful applications:

- Charles Anderson was awarded $3000 towards the production of a work for a site specific installation in collaboration with staff and patients of the Heidelberg Hospital, Melbourne. The work is to be generated by medical imaging technologies on site.

- Simon Carroll was awarded $2800 to track weather systems at dawn, dusk and in moonlight from a meteorology research aircraft, recording the events onto film in

timelapse mode. The work is to be undertaken in collaboration with Flinders University Meteorology Department.

- Joyce Hinterding was awarded $1000 towards the realisation of a large scale electro-acoustic work that explores viable sculptural interpretations of electronic components. The work was exhibited in the Art Gallery of NSW as part of the 1991 Perspecta.

- Csaba Szamosy was awarded $1400 towards his attendance at and participation in "Computer and Art '91 International Summer Academy", Switzerland, July 1991.

- Paula Dawson was awarded $1916 for research into the development of an outdoor landscape computer generated holograph titled 'You are Here'.

- Sally Pryor was awarded $2745 towards the production of 'Live Machine', an Amiga based interactive installation that critically explores the relationships between people, computers and robots.

- Noelle Janczewska was awarded $2300 towards 'Science Fictions', an interdisciplinary environmental work exploring the concepts of scientific 'discovery', to take place in the Botanic Gardens.

- Linda Johnston was awarded $1500 to make a computer based interactive work that moves between manipulated photographic images, sounds, animations, theoretical references and stories.

- James Harley and Shiralee Saul were awarded $3000 towards FACT, a national touring project, whereby computer based images and text are sent on disk to various sites, where the work is modified according to viewer interaction. The effect is cumulative. The work is printed out as publication and for exhibition.

- Stephen Hennessey was awarded $380 to attend an Urban Design Workshop at RMIT.

Third International Symposium on Electronic Art (TISEA)

From 9th – 13th November, 1992, the Third International Symposium on Electronic Art will be staged in Sydney. TISEA will be the most significant symposium on electronic arts culture ever staged in Australia. An international forum for artists, scientists, critics, theorists and performers, TISEA will provide a unique opportunity to explore questions concerning recent developments in science, art and technology and their impact on the evolution of culture.

Background
In 1988, the Inter-Society for the Electronic Arts (of which ANAT is a member organisation) held the First International Symposium on Electronic Art (FISEA) in the Netherlands. ANAT coordinated a delegation of Australian artists to attend the event. During the event, proposals to host subsequent symposia were received, one of which was from ANAT.

At the Second International Symposium on Electronic Art (SISEA) in the Netherlands in November 1990, Australia was officially announced as the host country for the Third International Symposium on Electronic Art (TISEA). The Australian Network for Art and

Technology was to act as coordinator for the Symposium, under the direction of the TISEA Coordinating Committees.

Much initial work had already been done towards TISEA since it was first proposed in 1988, particularly with regard to networking and consolidating strategic contacts, e.g. publishers and institutions. ANAT has been consistently promoting the project since 1988, and significant interest in the project had been received from our national and international colleagues.

With the receipt of Project Development Funding from the Visual Arts and Crafts Board of the Australia Council in the former half of 1991, ANAT was able to undertake initial tasks towards TISEA, and further funding granted in November of 1991 enabled ANAT to engage a coordinator for TISEA.

Extensive discussions led to a decision to hold TISEA in Sydney, as a vital cultural centre with excellent resources and facilities.

Administration

As TISEA was identified as ANAT's major project until the end of 1992, ANAT reviewed its program and priorities over that period in order to take this into account. ANAT's regular program was scaled down in order to accommodate for the amount of work that TISEA would generate.

In recognition of the fact that TISEA is of the highest priority for ANAT, the ANAT Director Virginia Barratt was engaged to undertake coordination of TISEA. This necessitated a move to Sydney for Virginia, in order to negotiate face to face with individuals and organisations.

This rationalisation of ANAT administrative structures and budgets for 1991 enabled the utilisation of the VACB funds for employment of additional support staff for TISEA. The individuals employed were Maura Walsh-Seaman as Sponsorship Manager, and Alessio Cavallaro as Administrator. These part time appointments offset the Coordinator's workload considerably.

At the time of writing, Virginia Barratt has resigned from the Coordinator's position, which has necessitated a review of the administrative structure. As a result of her departure, Ross Harley was engaged as full time Director of TISEA, Alessio Cavallaro was engaged as full time Administrator, and an accountant, Lokita Barnard, was engaged to undertake financial management on a part time basis.

This restructuring leaves ANAT without a Director for the remainder of 1992, and the program was been scaled down to compensate for this. Jenni Robertson, ANAT's Administrator, will take responsibility for the ANAT office in Adelaide for 1992.

TISEA staff are ultimately responsible to the ANAT Committee and work closely with the TISEA Coordinating Committee to develop and implement the programs of TISEA.

A number of individuals had been responsible for the early development of TISEA, and these people made up the core of the TISEA Coordinating Committee, which is a sub-committee of ANAT based in Sydney.

The TISEA Coordinating Committee is comprised of eight individuals, each of whom chair Advisory Committees to TISEA. Following is a list of those individuals:

Gary Warner
Chair, TISEA Committee
Chair, Exhibitions Advisory Committee

Virginia Barratt
Coordinator
Chair, Performance Advisory Committee

Rebecca Coyle
Chair, Papers and Panels Advisory Committee

Paula Dawson
Chair, Poster Sessions Advisory Committee

Tim Gruchy
Chair, Technical Advisory Committee

Ross Harley
Chair, Publications Advisory Committee

Jon McCormack
Chair, Electronic Theatre Advisory Committee

Bill Seaman
Chair, Workshops and Courses Advisory Committee

The TISEA Coordinating Committee reports regularly to the ANAT Committee.

TISEA is also supported by an International Advisory Committee, comprised of individuals who have been involved with the previous symposia, artists, scientists, educators and administrators.

Funding and Support
Generous support has been forthcoming from the Visual Arts and Crafts Board of the Australia Council. ANAT has also applied to them for further project funding. Funding has also been received from the Bushell Foundation. Discussions are continuing with the Australian Film Commission regarding major financial support of TISEA.

The project has received in-kind support through The College of Fine Arts, University of New South Wales which has offered TISEA rent-free office space and use of facilities for the duration of the project.

Substantial in-kind support has been received from Zero Plus, Sony, Phillips, Apple Centre Sydney, Art Gallery of New South Wales, Museum of Contemporary Art, Zero Plus Communication Design, Opera House, Botanical Gardens, Roslyn Oxley Gallery, Omnicon Video.

A plan to seek sponsorship through institutions nationwide is underway. It is proposed that a number of institutions sponsor the attendance of international visitors at TISEA. That individual will then spend some time with the sponsor institution before or after TISEA in whatever capacity is negotiated as part of the package.

TISEA Programming
TISEA will be structured similarly to the first and second symposia staged in the Netherlands. The first two days for the five day symposia will offer a series of workshops and courses,

followed by two days of papers and panels. Day five will be devoted to poster sessions, which provide the opportunity for individuals to present up-to-the-minute talks about their various areas of research and endeavour. Programmed evening events include a film and video program and a program of performance. The exhibition program will involve some of Sydney's major galleries.

The two major themes of TISEA are:

Art and the Algorithm

Algorithms, sequences of well defined rules for computational problem solving, are the language of digital discourse. Computer graphics enhance our visual awareness and our conceptual powers to understand, intuit and invent. Scientists, artists and programmers work to address the complex intellectual problems of creating efficient algorithms which provide the essential infrastructure of computational productivity.

The development of supercomputers that can stare, correlate and process information on a massive scale has led to exciting advances in visual communication. It is now possible to numerically simulate phenomena previously considered too complex to model with precision, such as weather patterns, the human heartbeat, environmental impact studies etc.

Such esoteric data translates into effective communication only through collaboration between the scientists who understand the data and the artists with visual literacy skills to give expression to that data. This integration of mathematics, science and graphic visualisation is leading to significant applications in computer graphics, diagnostic imaging, remote sensing, image processing, computer assisted design, machining, manufacturing and many other disciplines.

Whither Cultural Diversity in the Global Village

The explosive proliferation of information technologies over the past three decades has arguably transformed the world into a 'global village', a metaphor which evokes many exciting and challenging questions.

How are such technologies integrated with existing forms of human communication, and how can the rich diversity of human cultures be ensured their unique futures within a global communication network?

What relationships exist or are evolving between the industrialised cultures which develop and manufacture technologies and those which are expected to utilise these technologies, wherever and whoever they may be?

ANAT Organisational Plan

Mission Statement

Develop and promote innovative contemporary art which has as a principal component the use and exploration of new technologies.

Leadership and Focus

Foster the consideration of the cultural value of the integration of new technology into art practice.

Arts Development
Develop a series of strategies and programs which will provide technological skills and creative opportunities leading to significant developments in the work of artists.

Education
Raise the awareness and appreciation of art and technology projects and to develop a context in which relevant issues of critical dialogue are identified.

Management and Resources
Ensure sound management of the organisation and secure adequate resources to meet present and future financial, human and material needs.

Leadership and Focus
Foster the consideration of the cultural value of the integration of new technology into art practice.

Goals

- Provide a focus for the art and technology community in Australia.

- Play a leading role in developing projects and initiatives which will benefit artists wishing to use new technologies.

- Be the conduit for access to resources and information in the technology sector for artists.

Strategies

- Implement promotional strategies to focus public attention on the artistic achievements of the art and technology community in Australia.

- Develop and extend a national database of individuals and organisations involved in the art and technology community.

- Publicise the organisation locally, nationally and internationally.

- Develop or facilitate nationally and internationally exhibitions incorporating the work of Australian artists who use new technologies.

- Organise or participate in conferences, workshops, symposia which explore the artistic applications of new technologies.

- Encourage the coverage of art and technology in a broad spectrum of publications and electronic media.

- Provide a model for short term training programs which can be emulated nationally.

- Develop and maintain collaborative relationships with relevant institutions.

- Remain abreast of developments in new technologies to ensure that resource information provided to artists is up to date.

Arts Development

Develop a series of strategies and programs which will provide technological skills and creative opportunities leading to significant developments in the work of artists.

Goals

- Each year, provide training in new technology applications for thirty artists

- Each year, provide funding support for a minimum of ten artists.

Strategies

- Provide a number of short term training courses for thirty artists throughout the year located in South Australia and elsewhere which acknowledge the technological background and aspirations of trainees.

- Ensure that the best available technology base and facilities are secured for the training courses.

- Develop a training policy and implementation document.

- Conduct a research and development program which will provide funds for a minimum of ten artists for innovative art and technology projects.

- Develop policy guidelines for the implementation and review of the research and development program.

Education

Raise the awareness and appreciation of art and technology projects and to develop a context in which relevant issues of critical dialogue are identified.

Goals

- Conduct or facilitate a program of exhibitions and ancillary programming for the benefit of the general public and the specialist practitioner community.

- Encourage the development of a specialist art and technology periodical.

- Foster and develop critical writing on art and technology.

- Encourage the inclusion of technology based art in the programming of museums, galleries and high profile national events.

- Encourage the promotion of art and technology in the formal education system.

Strategies

- Secure funding or other support for exhibitions to be curated by ANAT.

- Collaborate with other organisations in the development of exhibitions for their galleries.

- Communicate the technological processes embodied in exhibitions in accessible language.

- Organise activities and events such as lectures, seminars, demonstrations and symposia which engage current issues of interest to the specialist practitioner community.

- Encourage debate on a national level about the need for and strategies for developing an art and technology publication.

- Ensure that ANAT is involved in the development of any art and technology publication.

- Identify and secure sources of funding for writers.

- Identify and secure outlets for writing on Australian art and technology in regional national and international publications.

- Develop effective liaison with curatorial staff in exhibiting organisations.

- Develop exhibition proposals compatible with the exhibiting policies of potential host organisations.

- Develop ANAT's reputation as an exhibition facilitator.

- Liaise with appropriate educational bodies.

Management and Resources
Ensure sound management of the organisation and secure adequate resources to meet present and future financial, human and material needs.

Goals

- Ensure that sufficient income is generated to meet ongoing expenditure requirements and special projects.

- Ensure the operational effectiveness of the organisation.

- Maintain an efficient organisational structure which includes effective reporting and communication mechanisms.

- That the Committee be knowledgeable on the issues relevant to art and technology.

- That the staff service the mechanisms of the Committee structure and implement its decisions effectively.

- All areas of the organisation's operations be based on appropriate policy and implementation documents.

Strategies

- Effectively advocate to the government the value of the organisation and the continuing justification for funding.

- Identify and secure other areas of government support.

- Develop sponsorship proposals and appropriate presentation mechanisms to secure support from the business sector.

- Ensure adequate staff training.

- Foster a positive and responsive working environment.

- Ensure that the technology and equipment requirements are adequate to meet operational needs of the administration.

- That all Committee deliberations and decisions be supported by thoroughly prepared Committee papers and discussion documents.

- That the Committee make a commitment to keep informed of current issues of importance to the art and technology community.

- That the staff of ANAT will provide, where appropriate, articles, documents, publications which will assist Committee members in being well informed.

- That deadlines will be set by the Committee and met for the production by staff of all Committee discussion and reporting documents.

- That an organisational plan for ANAT will be developed and endorsed by November 1991.

- A training policy and related three year implementation plan will be developed and endorsed by January 1992.

- An arts development policy and a related three year implementation plan will be developed and endorsed by May 1992.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Scope

We have audited the financial reports as set out on pages 1 to 3. The Director of the Australian Network for Art and Technology was responsible for the preparation and presentation of the financial reports and the information contained therein. We have conducted an independent audit of the financial reports in order to express an opinion on them to the members of the Australian Network for Art and Technology.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the accounts are presented fairly in accordance with Australian statements of accounting concepts and standards so as to present a view of the Australian Network for Art and Technology which is consistent with our understanding of its financial position and the results of its operations.
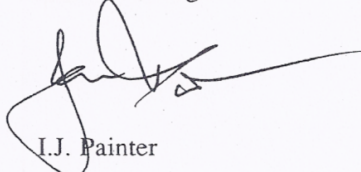
The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In our opinion, the financial reports present fairly the financial position of the Australian Network for Art and Technology as at 31 December 1991 and the results of its operations for the year then ended in accordance with Statements of Accounting Concepts and Australian Accounting Standards.

Ernst & Young

I.J. Painter

Partner

Adelaide, 31 March 1991

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY
INCOME AND EXPENDITURE STATEMENT
YEAR ENDED 31/12/91

INCOME	1991 $	1990 $
Art Research & Development Fund	20,000	16,000
Australian Council Grant	70,000	54,000
Interest	4,234	1,617
Sundry	-	36
Special Projects	30,243	54,555
Sponsorships/Donations	-	1,500
Returned Fees	358	870
Resource Hire/Purchase	-	260
Membership	1,921	-
TOTAL INCOME	126,756	128,838

EXPENDITURE		
Accounting and Audit Fees	1,475	625
Advertising	1,037	564
A.N.A.T. Bulletin	4,185	1,448
Art Research & Development Fund	20,203	16,000
Bank Fees & Charges	893	377
Communications	4,531	6,569
Postage	1,032	994
Computer Supplies	118	102
Consultancy	-	445
Couriers & Freight	1,070	348
Depreciation	2,131	1,841
Designs	3,054	514
Documentation	60	213
Equipment Maintenance	345	254
Insurance - Equipment	563	250
Insurance - Workcover	318	333
Library	244	81
N.S.S.	-	15,267
Public Relations	396	232
Rent & Power	1,560	1,560
Salaries - Per Diem	136	-
Salaries Wages & Taxes	45,680	35,897
Stationery - Photocopy	542	1,105
Stationery - Supplies / other	946	421
Sundries & Amenities	1,331	1,979
Travel & Artist Fees	1,075	1,075
Special Projects	30,499	45,554
Staff Development	216	-
Leave Loading	365	-
Superannuation	1,184	-
Subscription out	192	-
TOTAL EXPENDITURE	125,381	134,048
SURPLUS(DEFICIT) OF INCOME OVER EXPENDITURE	1,375	(5,210)

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY
BALANCE SHEET
AS AT 31/12/91

ASSETS	1991 $	1990 $
Cash	10,491	3,804
Accrued Interest	-	692
Debtors	-	700
Office Equipment - Cost	13,133	12,423
less Accumulated Depreciation	(3,972)	(1841)
W.D.V	9,161	10,582
Prepayments	500	1,372
TOTAL ASSETS	20,152	17,150

LIABILITIES		
Accrued Liabilities	3,892	2,345
NSS Grant Received in Advance	-	2,000
Prepaid Income	2080	-
	5,972	4,345
NET ASSETS	14,180	12,805

EQUITY		
Opening Balance	12,805	18,015
Surplus(Deficit) of Income Over Expenditure	1,375	(5,210)
TOTAL MEMBERS' FUNDS	14,180	12,805