

The Australian Network for Art & Technology (ANAT)

1994 Annual Report

About ANAT

Aims

The Australian Network for Art and Technology 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.

ANAT is an organisation unique in Australia, which through a broad based program including training, publication, event organisation and funding programs, which 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, collage 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 develop interactive networks for the arts and to promote and facilitate access to these by interested persons.

Staff

David O'Halloran

Director

Jenni Robertson

Administrator

Committee

Linda Cooper, Chair

Manager Exhibitions & Education, Investigator Science & Technology Centre

Robin Best

Artist & Designer, Computer Animator

Cecelia Cmielewski

Designer & Project Officer: Multicultural Film & Video, Media Resource Centre

Richard Grayson

Artist & Director, Experimental Art Foundation

Bronia Iwanczac

Artist & Designer

Christine Leahy

Project Officer: Film, South Australian Department for Arts & Cultural Heritage

Ron Rowe

Lecturer: Sculpture Department, University of South Australia

Mark Simpson

Interactive Multimedia Publisher

John Tonkin

Artist & Computer Animator

Mike Wescombe-Down

Lecturer: DIVA Department, University of South Australia

Chair's Report

ANAT has witnessed an explosion in the participation and interest in digital art, multimedia and technology. Opportunities and developments are occurring nationally and globally at a rapid pace. Ensuring the culture of this contemporary art practice keeps pace with these changes and that Australian artists are well represented is the key focus of ANAT. This has been a challenging task for ANAT's Board and staff given that the growth of the field has not been reflected in the resourcing of the organisation.

In 1994 ANAT remained committed to supporting new developments in the field. This year's Research and Development Fund allocated support to a greater diversity of work than in the previous years, reflecting the growing interdisciplinary nature of contemporary art practice.

Because of the growth, ANAT has been moving to develop a plan with clear objectives for the future of the organisation. ANAT's role as an advocacy and funding organisation for new and experienced artists has broadened. Through our increased liaison with industry and government bodies, we have contributed to new policy initiatives. The most significant is *Creative Nation*, the Australian Commonwealth Government's cultural policy statement, launched in October 1994.

This statement paves the future direction of the interaction between art and technology in Australia. It aims to develop the 'content providers' to create an economically competitive multimedia industry. The Federal Government clearly recognises that the interaction between artists and technology can not only increase innovation and creativity, but is of economic importance as well.

Being the Australia Council's sole body to represent and support the development of artists and art practice in this field, we believe we are well placed to contribute significantly to the implement process of Creative Nation. ANAT can ensure that artists are represented and indeed contribute to all stages of the development. This is not only essential for the Creative component of this policy but in the impending invasion of the information superhighway. Bringing the disciplines of art, science and technology together is needed to enhance technology's contribution to society.

*... 'The body of technical science burdens us because we are trying to use it without spirit'.
Jacob Bronowski.*

I would like to acknowledge the assistance of the Visual Arts and Crafts Board of the Australia Council in supporting ANAT and the more than expected contribution of Board members and staff.

Linda Cooper
Chairperson

Director's Report

A discursive report on the work of the Australian Network for Art & Technology in a lustrous 1994 will out of necessity be labyrinthine, and lengthy. The previous year had seen a consolidation of ANAT's finances, staffing and administration. 1994 was the year for this consolidation to become material, within the liminary frame that still existed. This consolidation was achieved through substantial networking and strategic partnering. Important relationships were formed with the South Australian Department for the Arts & Cultural Development, the Federal Department for Communication & the Arts, the Questacon Science Centre, Academy of the Arts at Queensland University of Technology and the Next Wave festival.

I would like to thank the ANAT Committee of 1994 who committed many hours of their time to the planning process that resulted in numerous planning and future models documents. The time they provided to ANAT went well beyond the usual and expected voluntary commitment to an organisation, so a very large thank you to all the committee. A thank you also to Jenni Robertson, ANAT's administrator, who continues to provide extraordinary service to the organisation.

The wellbeing of art and technology in Australia is now in the hands of the Australia Council. ANAT must be better resourced, and the Australia Council need to recognise that ANAT, with its history of cross art form focus, its encouragement of critical debate and its truly national emphasis, is the right organisation to drive the work of artists working with science and technology forward.

David O'Halloran
Director

Summer School

The Fifth National summer School in Computer Aided Art & Design was staged at Curtin University, Perth. The air-conditioned computer rooms at Technology Park provided a sense of the unreal, being cool when outside the temperature was 40 degrees Celsius, but an outside one couldn't see. The artists at the school named the computer labs the "Space Lab".

Perth based artist and Curtin University Computer Centre employee, Sue Perry coordinated the equipment needs of the school and then went on to provide valuable, patient tuition. Adelaide based artist, John Tonkin was the other full time artist tutor in the program. Curtin provided two technical support staff, who not only had technical knowledge but appropriate software teaching skills as well.

Jon McCormack, the Melbourne based animator visited the school for four days, demonstrating Wavefront software on a Silicon Graphic machine. John discussed and presented his work to the participants. Silicon Graphics provided the machine on loan for the period and Integrated Technical Software provided Wavefront, a \$40,000AUD software package.

Macintosh, Silicon Graphics and Amiga platforms were all taught. IB computers were also. John Tonkin taught all the programs on the Amiga computers, that being the platform in which most of his experience lies. Three top of the line Amiga computers, keys and software were provided by Headlam Computers. Mr Tonkin also taught Infini D, a three dimensional software package that runs on Macintosh.

The following artists participated in the school: Linda Carolli (QLD), Elizabeth Edwards (QLD), Caellaigh Norman (SA), Steven Houston (SA), Tom Kantor (Vic), Allyson Bell (Vic), Mahalya Middlemist (NSW), Kathy Smith (NSW), Felix Radcliffe (Tas), Dorothy Erickson (WA), Martin Phillips (WA), Erica Cheu Yen doing (WA), Moo-Hon Hiew (WA).

Sponsors:

Silicon Graphics
Integrated Technical Software
Headlam Computers & Software
Tektronix Australia Pty Ltd
WA Department for the Arts
Arts Tasmania
SA Department for the Arts & Cultural Development
Arts Queensland
NSW Ministry for the Arts
Victorian Ministry for the Arts

Arts Research & Development Fund

The fund once again received a large number of applications, this year in excess of 80. The assessment committee for the 1994 applications comprised: David O'Halloran, Jenni Robertson, Linda Cooper and from outside ANAT, Lynne Barwick (conceptual artist) and Francesca da Rimini (VNS Matrix artist). The committee noted a much higher standard of applications in 1994 over previous years indicating a growing maturity in contemporary technology art practice. A special emphasis was given to applications which had a science art interface in order to address a field of work which had always been expressed by ANAT as a field in which it was interested, but which perhaps had not been given due focus. The following were successful in their applications:

Mindflux

For *Mind Virus* magazine publication assistance.

Richard Stanford

Producing images whilst an Artist in Residence at the Western Pathology Service at Liverpool Hospital.

Faye Maxwell

To complete an animation using Silicon Graphics technology.

David Cranswick

For an eco sculpture project.

Tasmanian Trades & Labour Council

For an Artist in Residency project at the Royal Hobart Hospital.

IHOS Opera

For multimedia production examining issues of AIDS, medicine and the body.

Isabelle Delmotte

To continue working on her work, which deals with epilepsy.

Neila Justo

For sculptural installation

System X

A networking service for artists providing access to the Internet.

Wayne Stamp & Panos Courous

For interactive art work which deals with male sexuality.

Linda Dement

To produce an interactive art work of parts of womens' bodies that she collected at Artists Week in Adelaide.

Statistical breakdown of Research & Development Recipients**Gender**

4 successful female applicants

4 successful male applicants

3 collaborative non-gender

Geography

7 successful applicants from New South Wales

1 successful applicant from Victoria

1 successful applicant from South Australia

2 successful applicants from Tasmania

Artwork Type

1 publishing project – Mindflux

2 science/art projects – Richard Stanford, Tasmanian Trades & Labour Council

1 networking project – System X

2 installation projects – Neila Justo, David Cranswick

2 interactive projects – Wayne Stamp & Panos Courous, Linda Dement

2 animation projects – Faye Maxwell, Isabelle Delmotte

1 cross art form work – IHOS Opera

The Next Wave Festival

This festival for young people received a Research & Development grant from ANAT in 1993 for their 1994 program. Next Wave Festival held in Melbourne included a comprehensive symposia looking at technology and art practice. Hank Bull from the Western Front in Vancouver and ANAT delivered keynote presentations at the Symposia. ANAT's paper took a critical and theoretical view on computer technology and their use as a tool for the production of art. ANAT has been invited to present another paper at Next Wave 1995.

Planning

ANAT's board and staff produced a comprehensive report on ANAT that outlined the history of the organisation and its current standards and roles. The document then provided two different models of ANAT. The document was written for the Visual Arts Crafts Board (VACB) in light of the Creative Nation policy. A major funding proposal was put to the VACB for consideration of providing adequate resources for ANAT to perform its national duties in this burgeoning field.

Great Australian Science Show

ANAT received a \$25,000 grant from the Visions of Australia program to enable the touring of an exhibition *Artists Looking at Science* to the Great Australian Science Shows in Melbourne, Sydney and Brisbane. An audience of 60,000 people saw the exhibition, which featured the work of Linda Dement, Richard Stanford, Kevin Todd, Jan Nelson and John Tonkin.

The work *Typhoid Mary*, by Linda Dement, caused questions to be asked in the Senate after one Queensland person complained about the sexual content of the work. The media, print, radio and television were all interested in covering the issue but not only had the exhibition finished by the time, which therefore offered little publicity value, but such interest distorted the serious issues being addressed by the artist. The work was labelled as being unsuitable for children, and the organisers of the Great Australian Science Show were aware of the content of Linda Dement's work before it was exhibited in the three showings of the exhibition.

The exhibition was very much a success. It was seen by a large number of people, it enabled Richard Stanford to gain more commissions and it gave ANAT a good profile event in three Australian states. The publishing of a quality catalogue enabled by the Visions of Australia money gave ANAT a quality vehicle to distribute both Australia-wide and internationally.

CD Rom of Australian Electronic Art

ANAT secured a great sponsorship deal with Empire Ridge in Melbourne to produce a CD of Australian electronic art for international distribution. Empire Ridge committed \$25,000 of labour and equipment access to the project. ANAT applied for \$20,000 to enable the printing of the material for CD cases, mastering costs and distribution costs. An application was put to the VACB for funding of this project, which very poorly was rejected. It was a disappointing result to secure such a large sponsorship deal, in an area, which the VACB professed a special interest. A poor performance from the VACB. The proposal was subsequently put to the Australian Film Commission, with the outcome still to be determined.

The Newsletter

The newsletter continued to be ANAT's primary information vehicle in 1994. The number of issues was increased from four to six in order to accommodate the increasing information in the field in line with increasing interest. The newsletter contained not only a 'what's on' list or opportunities list but also essays and reviews of conferences etc.

The South Australian Government

ANAT, as a result of the growing interest by the SA State Government in contemporary technologies, began to build a stronger relationship with the SA Department for the Arts & Cultural Development. Through the Department, ANAT has had introduction into the state's CMC bid process and has established contact with the MFP, universities and private multi-media companies which could provide ANAT with interesting future platforms upon which to build.

Summer School planning

The 1995 January Summer School discussion was held with the Academy of the Arts at Queensland University of Technology (QUT). The enthusiasm for staging the school in Queensland was very strong, facilitated by Elizabeth Edwards, a student at the Perth School. QUT Academy of the Arts planned to use the staging of the ANAT Summer School to equip their school with new computer facilities. In this way the school was a true strategic partnership for ANAT and QUT with tangible outcomes for all including the final participants.

Financial Report



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INDEPENDENT AUDITOR'S REPORT

To The Australia Council

Scope

We have audited the attached special purpose financial report of the Australian Network for Art and Technology for the year ended 31 December 1994, comprising the Income and Expenditure Statement, Balance Sheet and notes to the accounts. The Australian Network for Art and Technology's Committee of Management is responsible for the preparation and presentation of the financial report and the information contained therein, and has determined that the basis of accounting used is appropriate to 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 members. No opinion is expressed as to whether the basis of accounting used is appropriate to the needs of the members.

The special purpose financial report has been prepared for distribution to the members of the Australia Council for the purpose of fulfilling the Committee of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology. 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 the 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 basis of accounting described in Note 1 to the financial report.

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 presents fairly the financial position of The Australian Network for Art and Technology at 31 December 1994 and the results of its operations for the year then ended in accordance with the basis of accounting described in Note 1 to the financial statements.

ERNST & YOUNG

A. J. Potter
Partner

Adelaide
Date Opinion Formed: 28 April 1995



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**Australian Network for Art and Technology
Notes to and Forming Part of the Accounts
Year Ended 31 December 1994**

1. SUMMARY OF ACCOUNTING POLICIES

This special purpose financial report has been prepared for distribution to the members to satisfy the Committee of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology. The accounting policies used in the preparation of this report are consistent with previous years and are described below:

- (a) The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- (b) The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology in relation to the year ended 31 December 1994 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 Australian Accounting Standard 28, Statement of Cash Flows.

2. SUMMARY OF ACCOUNTING POLICIES

Office Equipment

Office equipment is carried at cost.

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

3. RELATED PARTY DISCLOSURES

- (a) The Director of the Australian Network for Art and Technology during the financial year was David O'Halloran.
- (b) There were no related party transactions.

4. REMUNERATION OF DIRECTORS

		1994	1993
(a)	The number of directors whose remuneration falls within the following bands: \$30,000-\$39,999	1	1
(b)	Retirement benefits and superannuation contributions		
	Amounts paid to or on behalf of the director of the entity	\$1,080	\$730

**Australian Network for Art and Technology
Income and Expenditure Statement
Year Ended 31 December 1994**

	1994 \$	1993 \$
INCOME		
Art Research & Development Fund	40,000	40,000
Australia Council Grant	77,442	75,661
Australia Council Special Administration Grant	5,000	19,033
TISEA Wage Contribution Reimbursement	-	7,816
Interest	2,458	1,672
Special Projects (GAAS)	25,000	7,600
Special Projects (WS & NSS)	22,328	-
Fringe Festival Repayment	250	-
Membership	<u>3,580</u>	<u>3,546</u>
TOTAL INCOME	176,058	155,328
EXPENDITURE		
Accounting and Audit Fees	2,775	3,950
Advertising	40	1,536
A.N.A.T. Bulletin	2,315	6,816
Art Research & Development Fund	42,090	40,880
Bank Fees & Charges	756	469
Communications	1,315	2,784
Postage	1,051	1,093
Computer Expense	620	988
Couriers & Freight	54	169
Depreciation	3,443	2,257
Design and Printing	10	956
Equipment Maintenance	135	-
Equipment Hire	-	250
Equipment Purchase	10	-
Insurance - Equipment	750	-
Insurance - Workcover	278	244
Library	220	117
Public Relations	151	270
Rent & Power	4,680	4,695
Salaries Wages & Taxes	59,734	45,254
Stationery - Photocopy	889	1,038
Stationery - Supplies / other	241	39
Sundries	-	410
Travel & Artist Fees	2,046	2,276
Special Projects	14,213	6,027
TISEA Expense	-	8,349
Staff Development	40	170
Leave Loading	(58)	598
Superannuation	1,698	395
Doubtful Debts	-	(100)
Write-back of unrepresented cheques	25	(428)
Relocation costs	-	1,992
Office furniture repairs	-	48
Subscription out	406	125
Curtain University Expense	7,000	-
GAAS Expenditure	23,179	-
Telecommunications	2,563	-
Newsletter	3,163	-
CMC Meetings	<u>212</u>	<u>-</u>
TOTAL EXPENDITURE	176,044	133,667
SURPLUS/(DEFICIT) OF INCOME OVER EXPENDITURE	<u>14</u>	<u>21,661</u>

Australian Network for Art and Technology
Balance Sheet
As at 31 December 1994

	1994 \$	1993 \$
CURRENT ASSETS		
Cash	<u>71,249</u>	<u>12,630</u>
TOTAL CURRENT ASSETS	<u>71,249</u>	<u>12,630</u>
NON CURRENT ASSETS		
Office Equipment - Cost	25,380	21,088
less Accumulated Depreciation	(13,248)	(9,805)
W.D.V	12,132	11,283
Prepayments	<u>13,143</u>	<u>6,680</u>
TOTAL NON CURRENT ASSETS	<u>25,275</u>	<u>17,963</u>
TOTAL ASSETS	<u>96,524</u>	<u>30,593</u>
CURRENT LIABILITIES		
Accrued Expenses	12,196	11,240
Provision for Annual Leave	5,007	3,380
Grants Received in Advance	<u>65,372</u>	<u>2,038</u>
TOTAL CURRENT LIABILITIES	<u>82,575</u>	<u>16,658</u>
TOTAL LIABILITIES	<u>82,575</u>	<u>16,658</u>
NET ASSETS	<u>13,949</u>	<u>13,935</u>
EQUITY		
Opening Balance	13,935	(7,726)
Surplus(Deficit) of Income Over Expenditure	<u>14</u>	<u>21,661</u>
TOTAL MEMBERS' FUNDS	<u>13,949</u>	<u>13,935</u>