The Australian Network for Art & Technology (ANAT)
1988 Annual Report

About ANAT

The Australian Network for Art & Technology (ANAT) is a national arts organisation, based in Adelaide, and established to promote, foster and develop the area of interaction between the arts, sciences and technology.

ANAT has its foundations in a research-based pilot project initiated by the Experimental Art Foundation and the South Australian Ministry of Technology in 1985, and funded primarily through the Commonwealth Employment Program.

In 1988, the Australia Council provided core organisational funding for ANAT, enabling its establishment as an autonomous organisation. ANAT is housed within the Experimental Art Foundation on a sub-tenanting/co-operative basis.

Mission

The Australian Network for Art & Technology:

- Is a networking organisation

- Manages and dispenses the Australia Council's devolved Artists and New Technology Fund

- Is active in the collection and dissemination of information relevant to the fields of art, science and technology

- Maintains a database on the field of art and technology, including listings of relevant artists, educational and research institutions, art organisations, government bodies, and high-technology companies.

- Publishes and distributes a regular bulletin to a mailing list of over 300 individuals and organisations

- Contributes news and articles to various local, national and international arts and technological publications and newsletters

- Initiates and manages special projects in the areas of:
  - Publishing
  - Education and training
  - Conferences and seminars
  - Exhibitions and performances

- Provides information, advice and varying forms of assistance to artists, art educators and students

- Facilitates artists' access to technological facilities and expertise through a range of mechanisms including; Advice and information; Letters of support; Personal introductions and is developing a library, slide file, audio and video collection documenting the electronic arts in Australia and overseas.

Staff

Executive Officer
Francesca da Rimini

Administrative & Project Assistant (from July '88)
Caron Ward

Committee (as of Dec '88)

Louise Dauth
Chair 1984 – August 1988

Dr Peter Ellyard
Present Chair

Committee Members

Garry Benson
Lecturer in Electronic Publishing, Adelaide College of TAFE

Jim Bettison
Accountant
Director, Luminis

Stephanie Britton
Editor, Artlink

Francescca Da Rimini (ex officio)
Executive Officer, ANAT

Louise Dauth
Freelance Arts Researcher

Julie Lawton
Graphic Designer
Assistant, Experimental Art Foundation

Michael Snelling
Director, Experimental Art Foundation

Chair's Report

For much of the past 18 months, I was Deputy Chairperson of ANAT. I became chair when Louise Dauth stepped down to make herself available to be considered as a consultant to ANAT.

During 1988 and 1989 ANAT has become the major national co-ordinator and promoter in the Art and Technology area in Australia. It has always been intended that ANAT would not be an organisation, which would continuously need to depend on government grants to fulfil its role of promoting, increased interaction between artists and advanced technology in Australia, and of promoting new wealth generating enterprises based on intellectual property. We in ANAT have always seen the government grant as fulfilling a "seedling" role rather than a recurrent one, which if stopped would lead to the collapse of the program. Therefore ANAT has always been anxious to make clear to people who would judge its performance, that the ultimate test of success of ANAT would be if we succeeded in placing ANAT in circumstances where it is funded in the main from sources outside Government.

Accordingly a major activity during the last 12 months has been the development of a proposal to establish a Foundation for a Creative Australia (FFCA). The Foundation is being proposed to test the concept that the Federal Government's Civil Offsets Program could be used to develop new sources of funding to promote the development of major new economic enterprises based on Australia's artistic intellectual property. We in ANAT are deeply committed to the idea that it is only by the integration of the highest quality intellectual property in the Arts, Sciences and Technologies that we will develop products and services which will help address Australia's economic problems while at the same time providing new outlets for artists to derive reasonable incomes from their artistic work. While Australia continues only to depend on Government grants, and on the sale of traditional artistic products through the established networks of galleries, magazines, films etc, the arts will continue to receive totally inadequate funding. I would say that without a wholly new way of integrating the arts into the mainstream economy, Australia will not prosper.

During the last year a sub-committee of the ANAT board has been working with Louise Dauth, who was chosen as a consultant of the ANAT board, to develop the program. I am hopeful that by the end of June we will obtain Federal Government support for the proposal. This will enable specific research and development projects, which are designed to develop new economic enterprises based on artistic intellectual property, to be funded through the Federal Government's Civil Offsets Program by major trans-national companies.

Should this happen there will then be many more opportunities to place Australian artists in situations where they will be able to improve their skills in utilising advanced technology, and also participate in commercial programs through which the should derive significant incomes. It is proposed that ANAT be incorporated within the Foundation structure. The administrative arrangements for achieving this, however, have not been decided. This will be a job for the incoming ANAT board.

I also hold the position of Director for the Commission for the Future (CFF). For the last 18 months the CFF has been implementing a program jointly funded by the Australia Council and the CFF. This project is called the "Creative Australia" project. The project aims to develop a policy and program framework to guide the integration of artistic Australia with the economic mainstream. As such, it aims to provide the philosophical and program basis for the new FFCA and ANAT. The CFF has recently implemented a whole new program with activities in 5 new program areas. One of these new program areas is called Creative Futures. This program will continue the work of the Creative Australia project which will terminate with a workshop in Adelaide from 2 – 4 July 1989. The CFF is deeply committed to further developing this program.

The FFCA will hopefully be one of the major mechanisms for the delivering on-the-ground, real life examples of economic enterprises based on artistic intellectual property, which will serve as examples for others to follow.

Although the development of the FFCA proposal has been the major activity of ANAT this year, there have been some other considerable successes. During January 1989 ANAT sponsored a Summer School in CADCAM for artists at the Regency College of TAFE. This was a spectacular success and will be repeated next year. Similar programs are planned in other cities. It is very important to remember that the education and training function is critical for our ultimate success. ANAT must continue to be a leader in the development of programs designed to give Australian artists opportunities to skill themselves in advanced technology. ANAT is also working with the Adelaide Festival of the Arts. ANAT has continued to implement the work program it inherited from the Australia Council when it was given the responsibility to manager the Australia Council's Artists' and New Technology Fund.

I want to thank all those people who have worked so hard to get ANAT off the ground, and in particular the members of the ANAT board and the former chairperson Louise Dauth. I am especially grateful to Francesca Da Rimini, the former Executive Officer, who resigned from her position in March 1989 to pursue her career elsewhere. Francesca gave ANAT110% of her effort.

Francesca was strongly supported by Caron Ward, who after Francesca's resignation and prior to Virginia's appointment worked very hard to keep ANAT progressing. I am deeply grateful to Francesca and Caron for their loyalty, support and work over the last 12 months. To the new Executive Officer, Virginia Barrett, I give my thanks also. In Virginia, ANAT has aquired a particularly able Executive Officer.

I wish the incoming board good fortune in their work of further realising the potential of ANAT.

Peter Ellyard
Chair

EXECUTIVE OFFICER'S REPORT

1988 marks the first year of the Australian Network for Art & Technology's establishment as an autonomous national arts organisation with its own legal identity and financial base. ANAT continued to be housed at the Experimental Art Foundation during 1988, and benefited from the continuation of its association with the EAF.

In addition to the core operating costs of $54,000 contributed by the Australia Council, the Artists & New Technology Program of the Australia Council was devolved to ANAT. In 1988 this consisted of a $15,000 seeding art fund to assist artists' projects, and was administered and managed by ANAT as an Art Research & Development Fund.

Despite the acute lack of resource in staffing and office facilities (ANAT's "high tech" infrastructure during 1988 consisted of a paleolithic computer shared with the EAF and an unreliable answering machine!), ANAT was able to accomplish much towards its primary aim of fostering, promoting and developing the interaction between the arts, sciences and technology.

Feedback received throughout 1988 from the field of artists working with new technology confirmed the worth and importance of ANAT's activities. A very strong need has continued to be expressed for an arts agency devoted to this area.

One major problem for ANAT in its role as an information provider has been the sheer breadth of the field loosely identified under the umbrella of 'art and technology', both in terms of artforms and technologies. The scope of this field has made the collection, organisation and retrieval of relevant data a cumbersome task for an organisation which has extremely limited human and computer resources at this time in its history.

Another area of difficulty has been the expectation (mainly from the Australia Council) that ANAT could facilitate a number of artists' residencies within high tech companies in its first year. Experience has demonstrated that one of the most critical factors in the achievement of successful sponsorship and/or promotional relationships with private sector organisations is the development of trust between the sponsor and the sponsored. This development requires a fairly lengthy period of gestation, typically between 6 and 18 months, and is strengthened by on-going, and ideally, face-to-face, communication. For ANAT, operating as a 1/2 person organisation, situated in a 'regional location', with very limited travel and promotional budget lines, a more realistic expectation of what can be achieved within the current circumstances of the organisation, needs to be clearly defined.

These difficulties aside, it has been a successful and very productive year for ANAT, with a significant expansion of the network; the complete restructuring of the data base; the documentation of individual artists' work through ANAT's artists' files; the establishment of a credible National Referral Group; the publication and wide distribution of a regular bulletin; the management of the Art Research and Development Fund; the co-ordination of the cultural delegation to attend the First International Symposium on Electronic Art in The Netherlands; the ratification by the international community of ANAT's bid to host the Third International Symposium on Electronic Art; and the co-ordination of the highly successful first National Summer School for artists in computer-aided design and manufacture.

I look forward to watching the consolidation of some of the above activities and projects in ANAT's second year in addition to the new directions it will take in 1989.

Francesca da Rimini
Executive Officer

ANAT Activities

From the beginning, the need for the existence of an organisation such as ANAT was apparent. Many requests for information and advice were received by ANAT from grass roots organisations and from practising artists, and a large percentage of the human resources of ANAT in 1988 was devoted to responding to these requests. The contacts established through such interaction have proved invaluable in the planning of and development of many of our own projects. Details of all enquirers were placed in our data base, and this in turn led to the further expansion and development of the art and technology network.

In addition to these activities, emphasis was placed on activities that consolidated a global network, on a corporate level as well as a grass roots level. The development of a credible national public profile was seen as a high priority, and its activities have been further promoted by the national media and by the international art and technology community.

Throughout 1988, ANAT continually provided support/liaison/information etc for local, interstate and international visiting artists, theorists, curators and educationalists interested in this field.

Additional activities included self-maintenance, provision of advice, services and equipment, liaison with artists, national/international networking, and information collection and dissemination and public relation activities.

The major achievements of ANAT's first year of independent operations were:

- Consolidation and expansion of the grass roots base of the Network

- Furthering of links with high technology and manufacturing companies

- Restructuring and significant expansion of the ANAT data base

- Establishment of a National Referral Group

- Management of the Art Research & Development Fund

- Engagement of a consultant to develop a proposal for presentation to the Federal Department of Industry, Technology and Commerce and a major transnational company for the establishment of an essentially private sector-funded art and technology foundation

- Participation by an Australian delegation in the First International Symposium on Electronic Art, Utrecht, September 1998

- Endorsement by the international art and technology community of ANAT's hosting of the Third International Symposium on Electronic Art, Australia, 1992

- Planning and co-ordination of a National Summer School for artists in Computer Aided Design and Manufacture, Adelaide, January 1989

- Increased coverage of art and technology news in the national media.

Establishment Steps

Initial activities undertaken during the first quarter of 1988 included:

- Drafting of ANAT's Rules of Association

- Completion of legal processes through which ANAT became an Incorporated Association (incorporated in SA)

- Implementation of office/administration systems more appropriate to an ongoing organisation

- Establishment of an accounting system

- Negotiation with the Experimental Art Foundation for a new co-operative sub-tenanting arrangement

National Referral Group

A National Referral Group, the composition of which reflects the interdisciplinary focus of ANAT, was established in the third quarter of 1988.

The role of the National Referral Group is to provide a soft infrastructure for the organisation that contributes to its conceptual and philosophical base, as well as providing valuable new nodes in the network.

Individual National Referral Group members have been actively involved with various ANAT special projects and ongoing activities including:

- Representation of Australian in the First International Symposium on Electronic Art

- Participation and observation of the National Summer School in Computer Aided Design and Manufacture for artists

- Input into policy and planning

- Preliminary planning and discussion of curatorial proposals, including artists' residencies

- Distribution of the ANAT Bulletin and other information

- Participation in national and international networking

- Involvement in preliminary planning stages of ANAT's 1989 program and longer term projects, including the Third International Symposium on Electronic Art (TISEA)

It is intended that over the next year ANAT will meet with all members of the group to exchange information and ideas, and to discuss possible areas of interaction and joint projects with organisations and groups with which individual members are associated.

Examples of projects that may be developed through interaction with the National Referral Group in the near future include:

- A tripartite artist-in-residence program hosted by the Australian Artificial Intelligence Institute (Vic), the National Science & Technology Centre (ACT), and the Museum of Applied Arts & Sciences (NSW)

- The production of a discussion paper(s) in conjunction with the Australian Research Council and the Australian Science & Technology Council

- The linking in with the "Creative Australia" project initiated by the Australia Council and the Commission for the Future

National Referral Group Members

Professor Don A. Aitken (ACT)
Chair, Australian Research Council
Member, Australian Technology Council

Ms Virginia Barratt (QLD)
Performance Artist
Board Member, Queensland Artworkers Alliance

Ms Margaret Coaldrake (NSW)
Freelance Research & Management Consultant
Formerly Acting Director, Museum of Applied Arts and Sciences

Ms Paula Dawson (NSW)
Artist & Holographer
Lecturer, University of Technology, Sydney

Mr Michael Georgeff (VIC)
Scientist
Director, Australian Artificial Intelligence Institute

Dr Jane Gilmore (VIC)
Audio-Visual Designer/Producer
Consultant, Australia Council and the Commission for the Future

Dr Michael Gore (ACT)
Director, National Science & Technology Centre
Founding Director, Questacon Centre

Mr Ross Harley (NSW)
New Media Artist
Managing Editor, Art & Text

Dr Ken Hews-Taylor (NSW)
Scientist
Program Manager, CSIRO Division of Applied Physics

Mr Ian Howard (NSW)
Artist
Head, Arts Education, City Art Institute

Ms Jeanelle Hurst (QLD)
New Media Artist

Alistair Livingstone
Designer/Co-ordinator, Perth Institute for Contemporary Art
Freelance Consultant

Mr Chris Mann (VIC)
Artist, Composer and Writer

Ms Camilla Mowbray (NSW)
Film-maker/Scriptwriter
Editor, Broadcast

Ms Sally Pryor (NSW)
New Media Artist & Writer
Computer Programmer

Ms Lorna Tilley (ACT)
Project Officer/Researcher, Australian Science & Technology Council

Ms Lyn Tune (NSW)
Artist & Designer
Director, Lyn Tune Designs

Mr Gary Warner (NSW)
New Media Artist
Program Manager (New Image Research), Australian Film Commission

Mr David Worrall (ACT)
Composer & Musician
Senior Lecturer, Canberra School of Music

Adelaide Festival

In February/March 1988, ANAT assisted with the organisation of three technology-related exhibitions mounted as part of the Visual Arts Program of the 1988 Adelaide Festival. These exhibitions are listed below:

- *Imagescape* - outdoor multi-screen public film event showcasing recent work from Australian film, video and computer-graphic artists

- *To Absent Friends* – holographic installation (work-in-progress) by Paula Dawson

- *Brian Eno* – multi channel video art installation

One of the findings of the original Art & Technology Pilot Project was that there are extremely limited exhibition opportunities for new media artists in Australia. As one of ANAT's goals is to assist in the exhibition of technology-based work, ANAT invited four new media artists to contribute new work to the *Imagescape* event.

Participation in Artists Week – Liaison and Networking

In March 1988, attendance by the Executive Officer at Artists Week, held during the Adelaide Festival and the premier national forum for the visual arts, provided numerous opportunities to introduce ANAT to a wide range of artists, art educators, curators, administrators and other interested parties.

International contacts made during this time included Toronto-based artists and administrators, David Binnel from The Funnel, a major video and film centre, and Mikki Fontana of Interference, a holographic exhibition/production centre which runs a successful residency program.

Initial discussions were held with Paul Gottlieb, President of the US art-publishing house, Harry M. Abrams, with regard to the possibility of a full-colour publication on Australian art and technology.

Special Policy Meeting

A special policy and planning meeting of the Management Committee was held in April to determine the major priorities for ANAT. These were identified as:

- The technological skilling of artists through specialised educational programs

- The initiation of longer term artists' residencies and artist-in-industry programs

- The upgrading of the original ANAT database

- The establishment of state nodes for the network

- The facilitation of information transferral

The Committee determined that the participation of an Australian delegation to the First International Symposium on Electronic Art (FISEA) in Utrecht in September 1988 would represent a major project for ANAT.

Within the context of a quinquennial plan for ANAT, it was proposed that FISEA could provide ANAT with a very useful model to work towards the co-ordination of a major international symposium/exhibition to be held in Australia in 1992.

Canberra/Sydney Consultative Tour, May 1988

It was decided at the April policy and planning meeting that a tour to Canberra and Sydney be undertaken in May to consult with a number of key parties within the government and private sectors.

The primary aims of the tour were:

- To introduce ANAT as a new national interdisciplinary arts organisation

- To establish or renew links between ANAT and key government, semi-government and industry bodies with similar or complementary interests, with a focus on areas of potential future interaction

- To investigate funding sources for the proposed Australian delegation to FISEA in September 1988

- To investigate specific possibilities for interface with the corporate sector

- To extend ANAT's information base

- To conduct a series of informal meetings with new media artists

Representing ANAT was the then chair, Louise Dauth, and Executive Officer, Francesca da Rimini. ANAT Management Committee member, Stephanie Britton, was also in attendance at some meetings.

The Canberra/Sydney liaison and consultative tour resulted in contacts with over 30 parties and generally attracted a high level of support and enthusiasm for ANAT and its proposed programs and projects.

The major gains of the tour were:

- The offer of a letter of support for ANAT from the Minister for Science, Customs and Small Business, the Hon. Mr Barry Jones, MP and an invitation to meet with him again in reference to specific projects

- The initiation of links with senior officers of the Federal Department of Industry, Technology and Commerce (DITAC), and the gaining of information about the Civil Offsets Scheme

- Positive discussions about FISEA with potential funding sources including DFAT, AFC and VACB

- The establishment of links with the Australian Science and Technology Council (ASTEC) and establishing mechanisms for interaction with the larger ASTEC network

- The initiation of positive links with the Federal Department for Arts, Environment, Tourism and Territories (ASETT)

- The initiation of links with the National Science & Technology Centre and the discussion of possible future areas of interaction including residency programs and the proposed 1992 International Symposium

- The initiation of links with the CSIRO (Div. of Applied Physics, Lindfield)

- The initiation of links with the editorial staff of Computers and The Australian newspaper, to supply information on art and technology artists and projects on a regular basis

- The renewing of links with the Museum of Applied Arts & Sciences and discussion of possible future areas of interaction including residency programs and the proposed 1992 international symposium

- The opportunity to exchange information and ideas with a number of new media artists

In summary, the Canberra/Sydney tour fulfilled all its objectives, and facilitated the establishment of new linkages with key personnel and institutions in the area of interaction between the arts, sciences and technology. The tour also provided ANAT with a new source of ideas, expertise and contacts to draw upon its expansion of the network.

The Australia Council received a full report on this Consultative Tour in ANAT's 1989 Grant Application.

ANAT Bulletin

ANAT's first newsletter, the ANAT Bulletin #1, was produced in July. The bulletin included information on the Art Research and Development Fund (the special project fund devolved to ANAT by the Australia Council) and information on ANAT's current and future projects and opportunities for artists' involvement with ANAT.

A direct mailout facilitated by the new computerised data management system directly reached an estimated 200 individuals and organisations. In addition, members of the newly established National Referral Group assisted with more extended distribution of the bulletin within their own specialist networks as mentioned above.

ANAT produced its second bulletin in December 1988, following participation by an Australian delegation coordinated by ANAT, at the First International Symposium on Electronic Art in The Netherlands.

The bulletin provided, inter alia, a summary of FISEA, details of projects funded through the Art Research and Development Fund, publicity on the National Summer School in Computer Aided Design and Manufacture for artists, a listing of ANAT's National Referral Group, announcement of the Australian tour by Roger F. Malina, Executive Editor of Leonardo and Chair of the International Society for the Arts, Sciences and Technology, and a calendar of national and international art and technology events.

The distribution of this second bulletin reflected the growth of the network, reaching an estimated 350 individuals and organisations, and generated much positive comment from many sectors of the field, including industry.

Art Research and Development Fund

In 1988, the Australia Council made available $15,000 to ANAT to fund artists' projects and residencies. ANAT has named this the Art Research and Development Fund.

The Art Research and Development Fund was advertised and promoted in the national press. Announcement of the fund, along with guidelines for proposals, formed the core of the first ANAT Bulletin detailed above. In addition, National Referral Group members disseminated information on the fund through their own channels.

ANAT received over 55 expressions of interest in the Art Research and Development Fund, with 31 applications finally submitted, including one from Switzerland.

The applications reflected the diversity of interests, media forms, experience and technological expertise of artists working with new technologies, and were generally considered by the Management Committee to be of a high standard.

The ANAT Management Committee selected five projects for assistance through this fund. In addition, some funds were held over for a possible sixth project.

It is anticipated that the structure and management of the Art Research and Development Fund will be reviewed following completion of the projects in 1989.

Major Corporate Sponsorship Project

It was determined by the Management Committee that in order to realise ANAT's goal of attracting substantial funding for its activities from the private sector, special resources (human and financial) needed to be allocated to investigate the most likely current options within the high technology corporate environment.

Louise Dauth resigned as Chair of ANAT in August 1988 to take up the position of paid consultant to conduct a feasibility study on a possible joint program between ANAT and Fujitsu Australia Limited, which would be funded in the main through the Federal Department for Industry, Technology and Commerce Civil Offsets Scheme.

The findings of this feasibility study, along with an update as to the corporate sponsorship drive's current status, are detailed in the Chairperson's Report and in the attached "Foundation for a Creative Australia" report. Please refer to *Attachment D.*

First International Symposium on Electronic Art (FISEA), The Netherlands, 1988

The First International Symposium on Electronic Art (FISEA) was held in Utrecht, the Netherlands, September 27 - 30, 1988.

ANAT successfully attracted funding and help in kind from the Australian Film Commission, KLM Royal Dutch Airlines, the Australia Council, Telecom and the Department of Foreign Affairs & Trade to enable the participation of a fully sponsored Australian cultural delegation of seven artists and art workers. In addition, another ten Australians attended the symposium under the ANAT umbrella.

ANAT's participation at FISEA marked Australia's visible entrée into the international community of art and technology. The aims of our involvement in this major event were fully achieved and are documented in the report attached. Please refer to *Attachment E.*

Third International Symposium On Electronic Art (TISEA), Australia, 1992

One of the major outcomes of ANAT's participation in FISEA was the enthusiastic endorsement by the international art and technology community of Australia's bid to host the Third International Symposium of Electronic Art in 1992.

Initial contact with key organisations and individuals was undertaken by ANAT immediately after return from FISEA, confirming ANAT's interest in co-ordinating and hosting TISEA. It is envisaged that follow-up contact with relevant bodies and initial planning for TISEA will form an important part of ANAT's program in 1989.

Australian Tour By Roger F. Malina, September 1989

FISEA also provided ANAT with the opportunity to meet with a key figure in the international community, Roger F. Malina. Malina, and astrophysicist, is Chair of the International Society for the Arts, Sciences and Technology (ISAST) and Executive Editor of Leonardo, the only international publication to specifically address this interdisciplinary sphere of activity.

Malina enthusiastically accepted ANAT's invitation to visit Australia in late 1989. The benefits from such a tour include:

- Further promotion of Australian activities in the international arena

- Expansion of ANAT's international networking activities

- Investigation of future joint projects with relevant international organisations

- Assistance with the planning stages of TISEA.

National Summer School in Computer Aided Design and Manufacture for Artists, Craftworkers and Designers, Adelaide, 9 January – 3 February, 1989

The final quarter of the year was mainly devoted to the planning and coordination of a National Summer School in Computer Aided Design and Manufacture for artists, craft workers and designers. Initiated by ANAT, this four-week intensive skilling program was hosted by the Advanced Technology Education Centre, Regency College of TAFE in Adelaide.

Funding was attracted from the South Australian Office of Employment and Training, the Victorian Ministry for the Arts and the Premier's Department of the Queensland Government. ANAT made a significant financial contribution towards the project.

This highly successful project is fully documented in the attached report. It is envisaged that ANAT will undertake further technological skilling programs for artists in 1989 based on the model established by the first national summer school.

Introduction

Assisting the skilling of artists in the field of new technology has been one of ANAT's primary aims since the inception of the Art & Technology Pilot Project (ANAT, March 1987) identified the severely limited opportunities for artists to acquire knowledge, skills and contacts in the field of high technology, thereby placing a fundamental limitation of the professional development of artists wishing to work within this area.

Underpinning ANAT's aim to assist the skilling of artists in the use of new forms of technology is the conviction that the larger community will benefit through artists' usage and development of high technology.

In addition to the development of new art practices and artworks, a range of other benefits will gradually accrue from the linkage between artists and new technology. Traditionally, Australian artists have operated within the margins of society, rather than within the economic and social mainstream. However, artists **do** have a critical role to play in the development of an innovative knowledge-based economy.

Countries such as Sweden, Denmark, Finland, Italy and Germany have long recognised the benefits from artist/industry collaboration and have nurtured programs linking the two. Australia is only just beginning to appreciate the value of the creative contributions of its artists, and in particular, the economic potential inherent in the translation of intellectual property developed by artists, craftworkers and designers into commercial and exportable applications. (Donald Horne's recent paper *Think – or Perish!* published by the Commission for the Future in 1988 provides an excellent discussion of these points).

Through a wide range of mechanisms ANAT aims to assist artists to play a more central role in the development of a 'productive culture'. The National Summer School in CADCAM has been the first major educational initiative undertaken by ANAT to address some of the key issues in this arena and has been perceived by all those directly involved (ie, the ANAT organisers, ATEC managerial and tutorial staff, Open Day guests and, most importantly, the participants themselves) as being a highly successful and worthwhile pilot program.

It is anticipated that future educational and skilling programs will be an integral feature of ANAT's quinquennial plan.

It is strongly recommended that the potential arising from the knowledge and expertise gained from the first National Summer School, along with the demonstrated interest from the field and

broad-based media exposure generated through this project, be maximised through the planning and implementation of another one or two similarly structured national educational programs in 1989.

Goals of the National Summer School in CADCAM

The following are the stated aims and objectives of the National Summer School in CADCAM:

- to assist the professional development of Australian artists through the acquisition and development of new technology-based skills

- to facilitate 'technology transfer', enabling artists to
  - impart knowledge about CADCAM processes to other artists and interested parties
  - transfer information and skills acquired to other CADCAM systems.

- To create new links between artists and industry

- To introduce artists to a range of practical and theoretical issues associated with the use of new technology.

- To promote the fruits of the National Summer School through a wide range of channels including mainstream and specialist media

- To exhibit the results of this and other ANAT-initiated programs in an international symposium /exposition planned for Australia in 1992

- To establish a model for future educational and skilling programs for artists in the area of technology.

National Summer School Planning Stages

The Host Educational Institution

The National Summer School in CADCAM was conceived as a unique learning environment for artists, craftsworkers, designers and art educators to acquire and/or develop a range of skills in computer aided design and manufacture.

Following advice from the Chair of ANAT, Dr Peter Ellyard, initial discussions were held in July '89 between ANAT and the Advanced Technology Education Centre (ATEC) at the Regency College of TAFE, to ascertain ATEC's interest in developing and hosting an intensive skilling program.

Planning for the proposed summer school commenced, following a positive response from ATEC. A series of informal meetings were held between ANAT's Executive Officer, Francesca da Rimini, and the enthusiastic and supportive ATEC Manager, Pat Tucker, to develop the conceptual basis of the summer school and to discuss the logistics for the proposed course.

Funding

Initial contact was made with various government funding agencies and educational institution s to determine the possibility of the attraction of funding for the summer school. In particular, recognising the economic disadvantages experienced by many Australian artists, ANAT wished to attract funding to help subsidise the tuition fees set by ATEC. Agencies and institutions initially contacted included:

- ACT Arts Bureau

- Australia Council (National Infrastructure Program)

- Canberra Institute of the Arts

- City Art Institute (NSW)

- Darwin Institute of Technology (School of Fine Arts)

- NSW Office of the Ministry of the Arts

- Queensland Premier's Art Department

- SA Department for the Arts

- SA Office of Training and Employment

- SA School of Art

- Tasmanian Arts Advisory Board

- Victorian Ministry of the Arts

- Western Australian Department of the Arts

Based on the advice received from the above organisations formal applications for financial assistance were lodged by ANAT with:

- City Arty Institute (NSW)

- Darwin Institute of Technology (School of Fine Arts)

- SA Office of Training & Employment

- SA School of Art

- Tasmanian Arts Advisory Board

- Victorian Ministry for the Arts

- Western Australian Department for the Arts

In addition, sponsorship approaches were made to three high technology companies which were in some way linked to the technological facilities at ATEC. These companies were:

- Digital Equipment Corporation (Aust) Pty Ltd

- IBM (Aust) Pty Ltd

- NEC (Aust) Pty Ltd

Funding totalling $3000 was successfully attracted from the SA Office of Training and Employment and the Victorian Ministry of the Arts.

The ANAT Committee agreed to use $2000 of ANAT's budget towards the ATEC tuition fees.

In addition, the Queensland Premier's Art Department approved an application independently lodged by Brisbane-based artist, Virginia Barratt, for assistance with tuition and travel expenses. The QPAD also approved an application lodged by computer artist, Adam Wolter, for travel

expenses to enable his participation as a guest tutor in a special computer animation workshop planned by ANAT as a satellite event to the summer school.

From ANAT's perspective, it was unfortunate that although both City Art Institute and the Darwin Institute of Technology had approved funding for one each of their lecturers to attend the summer school, in the final instance the unavailability of any staff members in January meant that this funding option was not able to be utilised.

With regard to corporate sponsorship for future events, it is recommended that information be gathered as early as possible in the project planning stages as to the optimum leadtime for an approach with each targeted company. Of the three companies approached, both DEC and IBM gave positive indications of their interest in being kept informed for future projects, and their interest in looking at associated sponsorship proposals. However, IBM (national headquarters) generally require a leadtime of between 6 and 12 months, and DEC (in South Australia) require a minimum of 6 weeks to decide on requests for low level funding (ie, under $2000).

Pre-publicity for the National Summer School

The National Summer School was advertised nationally in the Visual Arts pages of the Weekend Australian, calling for expressions of interest from individuals working across all media in computer-aided design and manufacture. Artists with, or without previous experience but with a desire to learn, were encouraged to apply. In addition, a special ANAT mailout targeted over 250 artists, art organisations and educational institutions. Members of ANAT's National Referral Group were also involved in the dissemination of invitations for application.

The Summer School was also publicised in the following publications:

- ANAT Bulletin (Vol 1, No. 2)

- Artlink (Vol 8, No. 3)

- Genesis (Nov '89)

- NAVA Newsletter

- The Australian (Computers and High Technology Feature, Diary Listings)

Following a presentation by ANAT's Executive Officer at a seminar convened by the South Australian Branch of ACADS (Association of Computer Aided Design) a number of expressions of interest from artists, graphic designers and photographers working in the private sector were registered.

In all, around 60 expressions of interest were registered with NAT, and 24 written applications were received. In addition, over 30 artists from around Australia indicated their future interest in similar courses. In most instances, the January timeframe was a problem for these artists.

Selection of Participants
Copies of applications for participation in the Summer School received in writing by ANAT were distributed to the ANAT Committee for perusal. A Committee meeting was held soon after for the selection of 12 participants.

The decision of the selection of the 12 participants was based on the following criteria:

- a balance of gender

- location – to ensure a national representation of participants

- art forms – to ensure a wide representation

- age/experience – to ensure a wide representation

- artists' capacity for networking and dissemination of knowledge gained from their participation in the Summer School

Participants

Hilary Archer/Wrigley (Vic)
Art Educator/2D Multimedia Artist

Virginia Barratt (Qld)
Performance Artist

Richard Brecknock (SA)
Sculptor & Fabric Artist

Pamela Harris (SA)
Multimedia Artist & Printmaker

Stephen Hennessey (Vic)
Designer & Painter

Lloyd Kan (WA)
Sculptor

Please note that Lloyd Kan was unable to attend the Summer School. Jennifer Oldfield was invited to participate in His place

Diane Mantzaris (Vic)
Printmaker

Roger Noakes (SA)
Sculptor

Jennifer Oldfield (SA)
Leatherworker

Linda Wallace (Vic)
Video Artist

Ian White (WA)
Jeweller & Leatherworker

National Summer School Course

Content and Structure
It was envisaged that after gaining basic skills in the use and general applications of a particular CADCAM program, the course participants would then be in a position to determine how these skills might be applied to their particular field of practice and areas of interest.

As computer-based learning is most effective when class sizes are small, a maximum of 12 places were available in the Summer School. Each student had their own NEC computer work station. ATEC had selected the CADDSMAN computer-aided design and manufacturing software program as an appropriate software system. Further, the CADDSMAN Bureau had an office on site, and arrangements were made for programmers to be available for trouble-shooting, 'bushfires' and general assistance.

To complement the core skills-based program, a number of satellite events were planned to introduce participants to other new technologies and future-orientated issues through a computer animation workshop, visits to industrial and research facilities and various social events.

Special course notes were prepared by Pat Tucker of Regency College. In retrospect, Pat Tucker has determined that more allowance needs to be made in the preparation of future training documents for visual learning.

Course notes used at Regency College for the Summer School are available for perusal at the offices of the Australian Network for Art and Technology.

Planned Format

Week 1
A 40 hour introductory program focussing on an examination of the concepts underlying the creation of data. 'Hands-on' tutorials on a range of CADCAM systems will be an integral feature of the first week.

Weeks 2 & 3
A 10 day workshop program:

- Enabling participants to become more conversant with specific CADCAM systems. creation of designs, product programs and manufacturing specifications.

- Specialist seminars looking at issues relating to artists' use of new technologies and techniques.

- Tour of Technology Park, Adelaide, followed by a social event designed to bring artists and industry together.

- An Open Day at ATEC featuring work-in-progress by the participants.

Week 4
A 5 day advanced workshop consolidating skills and refining software application programs developed in the first three weeks.

Satellite Events

A series of satellite events were planned, including:

- tours to other research and commercial organisations housing high-tech facilities including Technology Park Adelaide.

- A computer animation workshop

- Introductions to industry representatives

National Summer School Open Day – 26 January 1989

An Open Day for the National Summer School was held during the third week of the course. This event was planned primarily as a public relations exercise targeted at the high technology, government and education sectors. Key representatives from the arts community were also in attendance. Around forty guests were invited to the morning session and luncheon and the day's proceedings were videoed.

The Open Day commenced at 11am and incorporated informal and formal presentations by participants of their work-in-progress. The presentations were followed by a tour of the ATEC site and manufacturing facilities, conducted by Pat Tucker.

An al fresco luncheon provided an opportunity for invited guests and course participants to mix informally and was followed by addresses by the Chair of ANAT and newly appointed Director of the Commission of the Future, Dr Peter Ellyard, and Coordinator of the Creative Australia Project, Dr Jane Gilmour. A lively dialogue ensued after each speech.

From 2pm, the Summer School was open to the general public. 200 invitations were extended to representatives from the high technology, government, education and art sectors. Many of the luncheon guests stayed on throughout.

The Minister for State Development and Technology, Employment and Further Education, The Hon. Lynn Arnold, was in attendance during the afternoon session.

Publicity for this event appeared in The Tuesday Australian the following week. It was written by Summer School participant and freelance writer, Linda Wallace.

Recommendations

It is recommended that there be longer lead time in planning for the purposes of:

- funding sources

- artists' availability

- liaison with host institutions (4 months proved to be an adequate period)

Corporate Sponsorship Leads

It is recommended that DEC and IBM be pursued as first potential sponsors of a subsequent school. DEC – particularly for a course to be held at Regency College because of the new DEC communication system currently being installed at that institution.

It is recommended that ANAT seek the involvement of the National Arts Industry Training Council (NAITC) and the South Australian Arts Industry Council (SAAITC). Francesca da Rimini has meet with Murray Brown, Executive Director, NAIT, and also talked with Dale Durie, Training Development Executive Officer, (SAAITC) – they are very interested in supporting training programs of this sort.

It is recommended that ANAT publicise its interest in developing future courses, and inform all TAFEs, CAEs, Universities and educational bodies i.e. through the Arts and Education publication.

It is recommended that ANAT obtain more detail of course content from its participating host institution, so that artist applying for participation can have access to more knowledge of the course and its potential.

It is recommended that the process employed by ANAT for the selection of participants was an appropriate one, conducive to a broad representation of participants and artforms.

It is recommended that a three-week course, with an optional fourth week, seemed to be an optimum length.

It is recommended that any special events, i.e. satellite events, be held in the second week of the course – this was suggested by the participants and Pat Tucker, course lecturer, for the purpose of minimal distraction.

It is recommended that events such as the Open Day be arranged in a week of the course where there are no other satellite activities arranged, so that the participants have two or three uninterrupted days to prepare for the Open Day.

It is recommended that consideration be given to the notion of a certain percentage of participants being selected from the commercial or industrial sectors. This would provide advantage with links to these sectors, promotion of ANAT's activities to a broader base of people, and provide opportunity for ANAT to offer something to these sectors.

It is recommended that there is more money allowed in budgets for discs, and other miscellaneous expenses.

It is recommended that ANAT continue discussions with Paul Brown, Director of the Computer Image Program, Swinburne Institute of Technology regarding a 5 day intensive course based around the Supernova computer video image generator.

Financial Reports

Arthur Young

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Chartered Accountants
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Adelaide, S.A. 5000
Australia

AUDITORS REPORT

TO THE MEMBERS

THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

We have audited the accounts of the Australian Network for Art and Technology, being the Income and Expenditure Statement for the year ended 31 December, 1988 and the Balance Sheet at that date. Our audit was conducted in accordance with Australian Auditing Standards.

In our opinion the accounts present fairly the financial position of the Australian Network for Art and Technology at 31 December 1988 and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

ARTHUR YOUNG

A. J. Potter, Partner.
CHARTERED ACCOUNTS

Adelaide 17 May 1989.

Australian Network for Art and Technology
Income and Expenditure Statement
Period ended 31/12/88

Notes to and forming part of the Financial Statements for the year ended 31 December 1988.

(a) Basis of Financial Statements
   The financial statements have been drawn up in accordance with Accounting Standards of the Australian Bodies. They have been prepared in accordance with the historical cost system except for certain assets which are at valuation.

(b) Depreciation
   In determining the organisation's surplus, depreciation charges are made in respect of fixed assets based on straight line or diminishing value methods relating to the useful economic life of each asset.

(c) Equity
   The opening Equity balance as at 31 December, 1988 represents the assets on hand at the time the organisation became autonomous.

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY
INCOME AND EXPENDITURE STATEMENT
PERIOD ENDED 31/12/88

INCOME	$
Australia Council Grant	69,770
F.I.S.E.A.	20,105
Interest	2,131
Sundry	197
TOTAL INCOME	**92,203**

EXPENDITURE	
Accounting and Audit fees	300
Advertising	1,694
A.N.A.T. Bulletin	186
Art Research & Development Fund	12,463
Bank Fees & Charges	129
Telephone	2,045
Postage	1,033
Computer Facilities Hire	158
Computer Supplies	96
Consultancy	5,310
Couriers & Freight	66
Depreciation	1,075
Designs	200
Documentation	338
Equipment Maintenance	224
F.I.S.E.A.	23,742
Insurance - Equipment	279
Insurance - Workcover	106
Library	106
Miscellaneous	76
N.S.S.	52
Public Relations	158
Rent & Power	1,250
Salaries - per Diem	2,100
Salaries Wages & Taxes	26,779
Stationery - Photocopy	721
Stationery - Supplies	1,522
Sundries and Amenities	1,000
Travel	150
Visiting Artist Fees	100
TOTAL EXPENDITURE	**83,458**
SURPLUS OF INCOME OVER EXPENDITURE	**8,745**

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY
BALANCE SHEET
AS AT 31 DECEMBER 1988

ASSETS	$
Cash	80,494
Accrued Interest	71
Office Equipment	7,758
Office Furniture	302
TOTAL ASSETS	88,625

LIABILITIES	
Accrued Liabilities	1,670
Grant Income Received in Advance	70,000
TOTAL LIABILITIES	71,670
NET ASSETS	16,955

EQUITY	
Opening Balance	8,210
Surplus of Income over Expenditure	8,745
TOTAL MEMBERS FUNDS	16,955