



**Australian Government**



# New Media Arts Scoping Study Report to the Australia Council for the Arts

September 2006

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## **New Media Arts Scoping Study Report**

**September 2006**

### **Executive Summary**

The New Media Arts Scoping Study was established by the Australia Council for the Arts as a formal consultation process with the national new media arts (NMA) sector as part of the Council's 'Planning for the Future' Implementation Strategy of 2005.

The consultation process was designed to obtain meaningful input into the detailed design of structures and processes under the Australia Council's new organisational structure, and to establish a five to 10-year vision for new media arts in Australia.

#### **Aims of the New Media Arts Scoping Study**

The aim of the scoping study was to provide an overview and analysis of new media arts and gain an accurate and comprehensive view of the sector in Australia.

The study also aimed to provide baseline data from which a framework could be created for the Australia Council to assist the development of Australian new media arts practice into the future, and to articulate the practice for the entire organisation, helping it to manage its aim of funding new media practice across all artform boards.

Key considerations for the study included:

- Where should new media arts be in 10 years? What will a thriving sector look like?
- What new key partnerships do we need to develop to reach our vision?
- Has the scoping study identified the right mix of players?
- How can we ensure that new media arts is valued by the broader community, and how do we engage and increase awareness of new media arts in the community?
- How do we build capacity in the sector to ensure long-term sustainability of the practice?
- How should Australian new media arts be positioned internationally?

#### **Scoping study process**

The initial component leading into the research stage of the New Media Arts Scoping Study was the *Vital Signs: creative practice and new media now* conference, held by the School of Creative Media at RMIT in Melbourne on 7-9 September 2005. The conference was hosted at the Australian Centre for the Moving Image and involved the presentation of 39 papers across 15 different panel sessions covering a wide range of new media arts practice and issues. 193 people attended the conference. Conference papers and debate at the conference formed an early part of the research process for the scoping study.

The formal research and consultation process was undertaken this year and occurred in three stages:

1. Dr Elaine Lally of the Centre for Cultural Research at the University of Western Sydney prepared a discussion paper. The

discussion paper was based on analysis of documents and data from the Australia Council and other sources, and on a series of in-depth context interviews with key stakeholders conducted by telephone.

2. A series of focus groups, facilitated by Ms Sarah Miller, were held in Adelaide, Brisbane, Melbourne, Perth and Sydney using the paper prepared by Dr Lally as the basis for working through issues facing the sector.
3. Written submissions were invited from the sector in response to the discussion paper.

An Advisory Group for the study was established with two field nominated members, Melinda Rackham (director, Australian Network for Art & Technology) and Fiona Winning (director, Performance Space); Australia Council board members, Lesley Alway (chair, Visual Arts Board) and Julian Knowles (Music Board); and two staff members, Ben Strout, executive director Arts Development and Andrew Donovan, director Inter-Arts Office.

An email alerting people to the discussion paper was distributed to more than 200 past applicants, organisations and other stakeholders. The Australia Council website recorded 750 downloads for the paper in July–August. In total, the New Media Arts Scoping Study received and incorporated the input of 104 individuals and organisations.

### **New media arts**

New media arts has been one of the great success stories of Australian art at home and overseas. For eight years, funding support from the Australia Council's New Media Arts Board assisted in the development of a vital and innovative field of artists and organisations working in both media and hybrid arts.

New media arts gives audiences the opportunity to be entirely immersed in an environment, a location or a virtual world, and to interact with others around them, either physically, virtually or even across time. It challenges their perceptions of what art is by inviting them to interact with the world in completely different ways.

While concern about the impact of the Australia Council's restructure was still evident throughout the consultation process, there was also broad acceptance of the need for, and potential positive effects of, integrating new media arts across the boards of the Australia Council and in the infrastructure of all artforms.

### **A longer-term view**

The consultation process asked participants to imagine what new media arts would look like in 10 years time. This elicited a wealth of ideas and dreams for new media art. While further consultation is necessary to refine the vision, the report proposes that the future sustainability of the practice is dependent on the following seven elements:

1. Integrated infrastructure support for media arts.
2. Broad awareness of media arts in the arts community.
3. Clear career pathways for media artists.
4. Sophisticated field of practice-based research and development.
5. Promotion of media arts and media literacy.
6. A preservation and archiving strategy.
7. Participation and community engagement.

## **Recommendations**

Recommendations for the scoping study were divided into two groups based on the response sought from the Australia Council. The first group recommended that the Council determine who within the Australia Council should implement initiatives relating to its restructure and how this should be done. The group also proposed ideas that can be implemented reasonably quickly with positive impact for new media arts.

The second group suggested medium and longer-range initiatives that would benefit from further development through consultation with the field. These are divided into Australia Council-led and field-led initiatives to indicate where the impetus for them is likely to be best placed.

### **1. Key Strategic Recommendations NMA Scoping Study**

#### **Council governance-related recommendations**

- 1.1-1.4 Continued support for media arts
- 1.5 Visual Arts & Craft Strategy
- 1.6-1.7 Peer expertise at the Australia Council
- 1.8 Media literacy and Arts & Education Strategy

#### **Recommendations for implementation in the short-term**

- 1.9 Partnerships with museums and galleries sector to build media arts capacity
- 1.10 Publishing program
- 1.11 Media arts and contemporary practice research program
- 1.12 Career pathways in media arts

### **2. Recommendations for medium to long-term initiatives**

#### Australia Council-led initiatives

- 2.1 Further research
- 2.2 Devolved funding
- 2.3 Production hubs
- 2.4 National Centre for Creative Research
- 2.5 Partnerships with the film sector

#### Field-led initiatives

- 2.6 National networks
- 2.7 National archive committee
- 2.8 Skills development
- 2.9 Building knowledge and audiences nationally

## **Acknowledgements**

The Australia Council would like to acknowledge the artists, organisations and other interested individuals who participated in the scoping study through interviews, written submissions or participation in focus groups. Your contribution has been valuable. The dialogue and ideas that were developed from this consultation process were a great source of inspiration for the development of the recommendations of this study.

The Council acknowledges the work and commitment of Associate Professor Lyndal Jones and her team at the School of Creative Media at RMIT in organising the successful Vital Signs Conference within a very tight time frame in September 2005. The Council also acknowledges the support of the Australian Centre for the Moving Image, the Australian Film Commission, Experimenta and icon.inc in making the conference a success.

The Australia Council thanks Dr Elaine Lally and Bell Frolchenko of the Centre for Cultural Research at the University of Western Sydney for their research efforts, which drew together the discussion paper that became the basis for the consultation process.

The Australia Council also thanks Ms Sarah Miller, who facilitated the focus groups around the country and provided valuable advice and perspective in the development of the report and its recommendations.

Finally, the Australia Council acknowledges the efforts of peers in the Scoping Study Advisory Group—Melinda Rackham, Fiona Winning, Julian Knowles and Lesley Alway—who met regularly throughout the process to help shape its direction, and who provided a valuable overview of the sector and the needs of artists and organisations.

## Introduction

### *Overview of the New Media Arts Scoping Study*

The New Media Arts Scoping Study was established by the Australia Council for the Arts as a formal consultation process with the national new media arts (NMA) sector as part of the Council's 'Planning for the Future' Implementation Strategy.

The consultation process was designed to obtain meaningful input into the detailed design of structures and processes under the Council's new organisational structure, and to establish a five to 10-year vision for new media arts in Australia. The scoping study was undertaken to obtain meaningful input into the issues facing new media arts in Australia from diverse stakeholders. The Scoping Study Advisory Group consists of Lesley Alway (chair of the Visual Arts Board), Julian Knowles (Music Board member), Melinda Rackham (executive director of the Australian Network of Art & Technology–ANAT), Fiona Winning (director of Performance Space, Sydney), and Australia Council staff members Ben Strout (executive director Arts Development) and Andrew Donovan (director of the Inter-Arts Office).

The initial component leading into the research stage of the New Media Arts Scoping Study was the *Vital Signs: creative practice and new media now* conference, held by the School of Creative Media at RMIT in Melbourne on 7-9 September 2005. The conference was hosted at the Australian Centre for the Moving Image and involved the presentation of 39 papers across 15 different panel sessions covering a wide range of new media arts practice and issues. 193 people attended the conference. Conference papers and debate at the conference formed an early part of the research process for the scoping study and can be found at the Informit Library website [www.informit.com.au](http://www.informit.com.au).

The formal research and consultation process for the scoping study was undertaken this year and occurred in three stages:

1. Dr Elaine Lally of the Centre for Cultural Research at the University of Western Sydney prepared a discussion paper. The discussion paper was based on analysis of documents and data from the Australia Council and other sources, and on a series of in-depth context interviews with key stakeholders conducted by telephone.
2. A series of focus groups were held in Adelaide, Brisbane, Melbourne, Perth and Sydney using the paper prepared by Dr Lally as the basis for working through issues facing the sector. Ms Sarah Miller facilitated each of these focus group discussions.
3. Written submissions were invited from the sector in response to the discussion paper.

In total, the New Media Arts Scoping Study received and incorporated the input of 104 individuals and organisations.

This final New Media Arts Scoping Study report summarises the outcomes of the consultation process, and makes recommendations to the Australia Council on how best it can respond to the needs of the new media arts sector in terms of:

- Short-term initiatives that can be implemented for immediate impact on identified issues or concerns.
- Further research projects to address gaps in existing knowledge about new media arts practice.

- Medium to long-term initiatives that address the sustainability of new media arts practice in Australia.

### *A note on definition*

In the terms of reference developed for the scoping study tender, and in the preparation of the scoping study discussion paper itself, the term ‘new media arts’ was used, based on the definition contained in the Australia Council’s *Support for the Arts Handbook 2006*. This included the range of work that was previously supported by the New Media Arts Board.

Following the examination of new media arts practice during the scoping study, and in consultation with the field, the preferred term of ‘media arts’ has been adopted and will be used henceforth. There will always be debate on the best way to describe such a diverse area of practice; however, media arts acknowledges that artists working in this field use a combination of existing, new and emergent technology in their creative process.

#### **Media arts: a definition**

Media arts is a diverse and dynamic field, constantly evolving as artists find new ways of working with visual, audio and data technologies. In media arts, artists maintain creative and editorial control over their work, distinguishing it from the cultural industries of film, television and multimedia publishing.

Media arts may encompass participatory and location-based work, screen-based art, sound art, networked media, projection work, mobile or portable work, software and database generated art, artificial intelligence, wearable computing, bio-art, nanotech, robotics, interactive and immersive environments, art/science and technology practices, and augmented, mixed and virtual realities. It can inhabit traditional presenting spaces such as theatres, museums and galleries, but also non-institutional spaces ranging from online environments and networks to public spaces and remote communities.

Media arts may also involve hybrid collaborations between different artforms including the visual arts, dance, music, literature and theatre, as well as popular cultural forms, and disciplines such as science, architecture and history. It is integrated within, and funded by, all boards of the Australia Council.

## **Media arts support at the Australia Council**

### **A brief history**

In 1984, the Australia Council established an Art and Technology Advisory Committee in recognition of the impact of emerging technologies on contemporary arts practice, and to better support artists working in interdisciplinary, or hybrid settings. A Hybrid Arts Committee was established in 1994 by the Performing Arts Board, and in 1996, the New Media Arts Fund, a Section 17A committee of Council, was formed to support new media and hybrid arts practice across all artform areas. In 1998 the Council formally established the New Media Arts Board (NMAB) on an equal footing with the other artform boards of that time. The Board's responsibilities encompassed both interdisciplinary and hybrid practices, and supported artists' critical and investigative engagements with new technologies. A summary of New Media Arts Board funding 1995–2005 is included as Appendix 6.

New media arts has been one of the great success stories of Australian art in Australia and internationally. For eight years, funding support from the Australia Council's New Media Arts Board assisted in the development of a vital and innovative field of artists and organisations working in both media and hybrid arts. The Australia Council's approach, which included a dedicated funding program and policy board for new media arts, was unique in the world. It supported many artists, companies and organisations working in the rich intersections between artforms, cultures and media, and developed fruitful collaborations with areas such as industry and science. A decade of focused support for media arts established Australia as an international leader in the field.

The success of the New Media Arts Board is undisputed. However, the rapid evolution of the field in Australia meant that there was an increasing tension between the need to support established and emerging new media arts practice on one hand, while maintaining support for hybrid art on the other. Other artform boards were also beginning to engage with and support media arts, and given the increasing adoption of emergent technologies by existing artform areas, the decision was taken to 'mainstream' new media arts by integrating and supporting them within other artform boards.

### **Changes in 2005**

Given shifts in media arts practice throughout the preceding decade, the changes to the arrangements for funding media arts in 2005 were designed to ensure, wherever reasonably possible, that the practice be funded through the same process as other artform practices. The changes also aimed to provide more flexible and responsive ways to support arts practices that could not find their way to artform boards, including many hybrid activities, as well as other emerging practices.

Funding for a significant portion of media arts practice was passed to the Visual Arts Board (VAB) and Music Board, the split being around 80 per cent to the VAB and 20 per cent to Music. This division was based on an analysis of those projects funded by the NMAB (over a three-year period) that could be identified as assessable by these boards. The Inter-Arts Office (IAO) was established to support hybrid arts and other emerging art practices that do not fit clearly within the remit of other boards.

The new funding arrangement is to be closely monitored and modified based on application demand and analysis of funding results. As the VAB already funded a significant level of media arts practice through its existing grants categories, it does not offer a specific new media arts program. The Music Board, on the other hand, offers a sub-category for New Media Sound Art under its New Work program. Funds expended through the NMAB Program Grant category at the 2005 level of \$2.3 million are to be 'quarantined' for two years within the new structure. The Inter-Arts Office will maintain an overview of media arts funding across the Australia Council for a minimum of two years.

The Inter-Arts Office's role is to ensure that wherever possible, funding applications are assessed by artform boards, but it has a budget and peer review mechanisms to support funding applications which cannot be supported elsewhere. The IAO accepts short project proposals from applicants, or enquiries by telephone, then determines whether the proposed work should be referred to another board or accepted into a grants round for hybrid arts.

The IAO also offers a single fellowship for hybrid artists and continues to manage the Time-Place-Space and Synapse initiatives. In 2006, the IAO also managed a Community Cultural Development (CCD) program on behalf of the new Community Partnerships Section.

### *Media Art Funding by the Australia Council*

The Scoping Study Discussion Paper provided an analysis of the funding profile of media arts via the New Media Arts Board (NMAB) and other Australia Council Boards during 1996–2005. The key findings of this analysis were:

- The number of applications received each year by the NMAB fluctuated, but averaged approximately 300 applications per year.
- Just over half (52.2 per cent) of applications requested less than \$20,000, with 8.9 per cent requesting less than \$5000. Requests for more than \$50,000 accounted for 13 per cent of the total applications received.
- The overall success rate over the 10-year period was 28.8 per cent. This fluctuated slightly over the period but no trend was evident.
- Over the period, a total of 912 applications to boards other than the NMAB could be identified as having a media arts component (either on the basis of the project description, or on the project's 'genre' coding). Visual Arts and Music feature prominently, but other boards are also represented.
- Analysis across the Australia Council of NMAB clients who had made six or more applications demonstrated that they were more likely to be successful with applications to the NMAB than to other boards, but also that individuals and organisations with a relatively well-developed relationship with the Australia Council are comfortable moving between boards.

## The Australian Media Arts Sector

### *The evolving field of media arts practice*

Over the past decade, media arts practice has constantly evolved in response to emergent technologies and cutting-edge developments in industry and scientific contexts. Development of the field has tended to track key advances in technology as artists explore new ways of working with the latest hardware and software. The increasing rate of technological change, convergence and the breakdown of traditional disciplinary boundaries mean media artists are regularly re-inventing media arts.

Media arts is distinguished by the application of existing media and new technologies to fundamentally challenge preconceptions of art, audience and their philosophical context.

The past decade has seen the development of a mature and diverse field, creating work in many different environments. Media artists explore conceptually complex ideas and investigate how innovative applications of technology and hybrid processes can be a means to express them. Media arts has emerged as a distinctive mode of contemporary arts practice that has influenced all arts disciplines—dance, theatre, music, literature, film and visual art.

In tandem with the development of media arts in Australia has been the explosion of new media across all sectors of the economy, so that there is often confusion between the terms ‘new media’ and ‘new media arts’. The terms are less interchangeable than they appear.

### *An artist-driven practice*

At the simplest level, media arts is the application of existing and new technologies within the arts.

There has been a tendency to confuse this with the expectation that media artists will necessarily compete in the commercially-driven, digital content economy developing in the areas of television, film, mobile and wireless devices and multimedia; that they will become ‘content providers’. But this is not where most media artists wish to spend their careers.

Sculptors, painters and composers are not described as content providers, and neither should media artists be corralled into such a role. There are obvious connections between new media industries and media arts and certainly, the unique opportunity for media artists to be successful in both should be supported, but with an understanding of their differences. Media arts are distinguished by the artistic and editorial control that artists maintain over the development, creation and presentation or distribution of their work.

In recent years, media arts has become less screen-based, less reliant on mouse or keyboard-initiated interaction, and more about an embodied experience of the work. Hardware has retreated from visibility, so the art is less obviously about technology.

While artists are inventing imaginative new applications for established media and technologies whose artistic potentials have not yet been fully claimed, they are also exploring today’s *new media*—including biological materials and technologies, nanotechnology and new digital distribution technologies such as viral and contagious media.

Artists are pushing the boundaries of everyday technologies as ubiquitous as the Internet, or the mobile phones and iPods people carry around in their pockets. Inherent within such experimentation are new ways to engage audiences, including possibilities to disseminate work direct to the public, which will have long-term implications for artists, arts organisations and galleries.

The Australia Council needs to ensure there is opportunity and capacity for artists to explore contemporary technologies today.

Artists working with audio or sound technologies also found a place within the media arts, at the nexus of visual arts installation, electronics and software development, performance and spatial acoustics. Dynamic grass-roots networks have fuelled growth in the field of sound art over the past decade, but development of this distinctive field and opportunities for its practitioners has been hampered by a lack of both hard and soft infrastructures that support its characteristic needs.

New fields such as bio-art and Net-art have also become established as sub-sets of media arts over the last decade. New and exciting subcultures will always emerge as artists play with new technologies.

### *Existing media arts infrastructure*

The past decade has seen the growth of a number of dedicated media arts organisations, some new, some moving into the sector from experimental film and video. In 2005, as a response to the Australia Council restructure, a number of these organisations formed a coalition to provide the sector with a coordinated advocacy voice. Australian Media Arts Organisations (AMAO) aims to operate as a national network analogous to the Contemporary Arts Organisations of Australia (CAOs) network <[www.caos.org.au](http://www.caos.org.au)>, a national network of contemporary arts organisations that aim to play a pivotal role in the development and support of contemporary arts practice in Australia. The current members of AMAO are the Australian Network for Art and Technology (ANAT), the Biennale of Electronic Art Perth (BEAP), dLux Media Arts, Experimenta and Media Arts Asia Pacific (MAAP).

Over the decade, artists-run initiatives have gained traction and are building reputations and audiences for media arts. In addition, organisations like Electrofringe (run through the This Is Not Art Festival in Newcastle) and Liquid Architecture, Impermanent Audio and UNSOUND in the sound art area have been gaining momentum despite minimal resources.

What a future network of media arts organisations might look like is still emerging, and there should be further discussion between AMAO and the field to develop the most effective model.

### *Connections to other sectors*

The strength of media arts has always been its cross-disciplinary partnerships and its intersections with diverse forms of arts and non-arts activity. Media arts practitioners have formed successful collaborations with many non-arts organisations, particularly universities and some commercial organisations. However, much of this support has been in-kind, rather than monetary. While vital to the success of these partnerships, the benefits of these collaborations are often hard to quantify.

Higher educational institutions have supported the sector strongly since the early 1990s, in terms of training but especially of access to infrastructure. Media arts began to be taught in universities from the mid-1980s onwards and a number of significant departments and centres have developed through art and design schools in each state, or in some cases through media and communications schools. The

integration into the higher education sector has provided a high level of intellectual rigour.

Many artists first access equipment and studio space through study, subsequently finding work as academics or perhaps fellowships, partly because it gives them access to the infrastructure they need to make work. The media arts field has also been one of the most proactive in taking up doctoral work. As these practitioner-researchers have achieved track records across both domains, they have positioned the field well in competing for research and arts funding, and ensured a pool of expertise for the assessment of new media research funding applications.

The art-science nexus has had a significant impact on the development of the field. The Australia Council's Synapse Linkage Industry Partner scheme, developed in partnership with the Australian Research Council, has been important in giving high-end opportunities to artists. The development of new media research and development centres within universities is taking the integration of art and research to a new level, and has been an important step in consolidating the infrastructure for particular types of highly interdisciplinary and collaborative work.

The increasing understanding and importance of the Creative Industries has also opened up opportunities in the higher education sector.

Support from the corporate sector has been sporadic and not foundational to the field, other than through in-kind support (such as contributing equipment to exhibitions and projects). This is perceived as a missed opportunity by the field, but lack of expertise and experience in establishing partnerships with the corporate sector hamper further development in this area.

### *International engagement*

In other parts of the world media arts is being taken more seriously than ever, with some countries committing significant resources to building capacity and infrastructures. Internationally, activity is increasing in Thailand, Singapore, Hong Kong and China. New trails are being blazed in countries that are not yet well established in the traditional arts circuits, which are important to Australia's engagement with its region, such as Sri Lanka, Bangladesh, Pakistan, India and Indonesia.

Many Australian artists have worked internationally to develop their practice, and in the media arts field a significant number of them have brought a distinctive edge to the global media arts scene, achieving a high profile on the way. Australian media artists and curators hold positions of influence around the world, including in North America, Europe and Asia. Australian-driven media arts events such as PROBE, produced by the machine hunger company at the Australian Embassy in China, the Multimedia Art Asia Pacific festivals (MAAP) in Beijing and Singapore, and more recently, Experimenta's Under the Radar tour of the UK and the Strange Attractors exhibition at the Zendai Art Museum in China produced by Novamedia Arts, have all brought Australian media arts to international attention.

A number of international centres have also had significant impact on the Australian new media arts sector. The Banff New Media Institute at The Banff Centre <[www.banffcentre.ca](http://www.banffcentre.ca)> has been of particular importance through the NMAB's residency program (see Appendix 1). Other centres where Australian practitioners and researchers have had particularly strong connections include Sarai <[www.sarai.net](http://www.sarai.net)> in India; the Research Institute for Visual Media at ZKM, Centre for Art and Media, Karlsruhe, Germany; and Eyebeam in New York. International festivals that have been important for promoting Australian new media arts on globally include Ars Electronica (Linz, Austria), Transmediale (Berlin, Germany)

and the International Symposium of Electronic Arts (ISEA), a nomadic event that most recently took place in San José in California.

The International Federation of Arts Councils and Culture Agencies (IFACCA) is a global network of national arts funding bodies. In 2004, IFACCA hosted an international new media policy experts meeting in Finland that developed the Helsinki Agenda Strategy document on international development of new media culture policy <[http://www.ifacca.org/files/040916Helsinki\\_agenda\\_final.pdf](http://www.ifacca.org/files/040916Helsinki_agenda_final.pdf)>. The Helsinki Agenda made 11 recommendations for the development of new media practice in countries around the world with a focus on artistic collaboration across borders, research and development, networks and a flexible and adaptable infrastructure.

The last 10 years of dedicated media arts funding has resulted in a strong base on which to build a sustainable future for the practice. The scoping study has identified that in most instances the elements are there; the challenge is to connect all the dots. There are structures to support media arts in Australian tertiary institutions, in visual arts infrastructure, in performing arts infrastructure, in a range of funding agencies, and in dedicated media arts organisations. Not all of these elements are currently well supported or connected, and in some cases further work must be done to strengthen individual parts of the structure and develop stronger links between them.

Over the next 10 years, it is important that strategies are put in place to ensure that the strong base from which Australian media arts began is strengthened and broadened. There must be a focus on developing an environment for artists and organisations that enable the best and most inspirational media arts, no matter how technically challenging, to be created and then exhibited to the widest possible audience, as a normal part of the programming of most institutions and venues.

# Ten-Year Vision for Media Arts in Australia

The vision for media arts in Australia in 2016:

- 1. Integrated infrastructure support**  
Sustainable specialist infrastructures support media arts at all levels, from local grass roots and artist-run initiatives to regional networks, organisations and arts centres, and at state and national levels. Small-to-medium media arts organisations and spaces have been stabilised and supported, and have become a dynamic and vibrant rhizomatic structure with clear pathways that allow artists to develop work and engage with diverse audiences.
- 2. Awareness of media arts in the broader arts community**  
The needs of media artists and the requirements for disseminating and curating their work are well understood and catered for by mainstream arts organisations and networks, galleries and performance venues.
- 3. Clear career pathways**  
Pathways for young and emerging artists are highly visible and accessible, and facilitate their access to infrastructures for creative and professional development, creation of work, exhibiting and performing opportunities, documentation and promotion of work and reaching new audiences. International recognition follows naturally from success and achievement for Australian media artists.
- 4. Developed field of practice-based research and development**  
The role of research and creative development in media arts practice is understood and clearly articulated as a rigorous mode of cultural innovation that relates to but contributes different insights to scientific and academic research and development.
- 5. Promotion of media arts and media literacy**  
The distinctive nature of media arts practices, in all their diversity, is well researched, documented and transmitted; the work of media arts practitioners is well known and appreciated at local, regional, national and international levels. Media arts literacy is an integral but distinctive theme in a strong arts education framework at primary, secondary and tertiary levels and beyond.
- 6. A preservation and archiving strategy**  
Media arts works are valued and preserved as a part of the national cultural heritage.
- 7. Participation and community engagement**  
Opportunities exist for all Australians to engage with media arts as artists, producers or audiences. People from Indigenous cultures, people who are culturally and linguistically diverse (including newly arrived migrants and refugees) and people with a disability are considered and catered for in programs and activities. They are encouraged to engage with, and express themselves creatively through media arts, and to engage their communities in this practice.

## Challenges to the vision

### *Infrastructure and capacity-building*

Most participants in the scoping study accepted the need for media arts to engage with and be integrated across the range of arts infrastructure in Australia. It was seen as vital to the long-term sustainability of media arts that it is presented in the broadest range of institutions possible, and that media artists have access to the range of existing infrastructure available in the visual and performing arts.

There was broad acknowledgement that contemporary art institutions are increasingly supportive and familiar with a range of media arts, particularly at the less technically challenging end of the spectrum of practice. Many galleries, art museums, generalist arts organisations and other organisations have developed programs that include media arts. The Contemporary Arts Organisations of Australia visual arts network and artist-run initiatives have been particularly supportive of the presentation of media arts. Festivals and biennales play an increasingly important commissioning and presenting role.

However, the scoping study identified persistent gaps in infrastructure and expertise between the capacities of mainstream cultural institutions and the technically complex, leading edge side of the media arts field, which suggests that Australia is lagging behind Europe and Asia in this regard.

A common perception among media artists is that museums and galleries are reluctant to exhibit media arts at the technically innovative end of the spectrum. The accommodation of appropriate presenting environments for some media arts imposes particular requirements on physical spaces (the ability to isolate works so as to avoid noise or other forms of interference, for instance) as well as technical support for installation and maintenance. Gallery staff must be willing to take responsibility for the ongoing maintenance of artworks—the capacity to turn them on and off, for instance, or to reboot a computer if and when necessary.

Media arts touring can complicate matters still further, although organisations that tour such exhibitions report strong and growing interest from regional galleries and museums. Audience interest has always been high.

The problems are not insurmountable; presenting video art was challenging 10 years ago, but is now regularly programmed by galleries. Further education and awareness is needed in the sector to help build capacity so that media arts can be exhibited through the widest range of presenting institutions possible.

It is equally important that artists rigorously test their works and examine the proposed context for exhibition to ensure that only technically resolved and robust works are being presented. Artists need to consider such issues in the development phase; challenging artworks require sufficient research and development time so that they last the distance without the need for constant attention, rebooting or complex maintenance. [\[Recommendation 2.3\]](#)

Capacity building is therefore needed across all tiers of media arts. Museums, galleries, artist-run enterprises and self-producing artists must contribute to the technical, logistical and maintenance requirements for developing, exhibiting and touring media arts work. [\[Recommendation 1.5\]](#) and [\[Recommendation 1.9\]](#)

As well as a strong infrastructure for the presentation of media arts, the scoping study identified the need for individual artists to be able to plug in to specialist

infrastructure and access specialist expertise and/or equipment at different stages of their careers or the creative process. [[Recommendation 2.8](#)]

The creative development process in media arts can be framed as having three distinct streams:

- Creative development—playing with ideas, form and content to explore new modes of artistic expression directly related to the creation of an artwork.
- Research and development—formal practice-based research process with a clear research question to be addressed. The process builds new knowledge that can be applied more broadly to a field of arts practice.
- Experimentation—informal tinkering with technology or equipment to find unusual uses for it or to apply new techniques to established processes.

Media artists may need to work in one or all of these modes at different times in their creative process, and an effective infrastructure should accommodate all three.

It is recognised that universities, ARC funding and existing initiatives such as the Australia Council’s Synapse Arts/Science initiative allow research and development to take place, but there is also concern that there are few opportunities to explore other avenues, and that creative development and experimentation were rarely able to be supported, and were given inadequate infrastructure, in other contexts.

[[Recommendation 2.2](#)]

There was wide support across the country for some kind of leading-edge agency, such as a new national trans-disciplinary centre or institution that could fill the identified gap between high-end research and development, creative development, and experimentation—a place where artists could continue collaboration with other artists or practitioners from other fields after their formal arts education ends. It would also be a place where mid-career and senior people have the opportunity to undertake longer-term development processes in the creation of new work.

Such a centre would sit outside of the university system, but would retain strong links to both industry and the tertiary sector, ensuring a more flexible research environment for artists. International models raised as useful examples were The Banff Centre and ZKM—although a distributed model that built on existing infrastructure was also suggested in preference to a single location. A national ideas competition was proposed to develop a vision and implementation path for such an initiative. [[Recommendation 2.4](#)]

## *Community engagement*

Given that many groups in Australian society experience structural impediments to access and participation, whether as artists or audiences, several submissions to the scoping study stressed the importance of the Australia Council maintaining strategic oversight regarding equity issues in any new development initiatives throughout the sector. Many artists experience obstacles in gaining access to education and training because of their community background, language or disability. New media and technological advances are often seen as enabling, and while the potential may be enormous, the opposite may well be true for people who are on the wrong side of the ‘digital divide’ and for people who identify as having a disability, for instance.

Indigenous media artists also identified a range of specific issues relating to their intersecting needs as both Indigenous, and as media artists. For Indigenous artists practising in remote and rural areas, arts centres with a focus on collecting and/or

supporting the development and exhibition of media arts would help to create opportunities, improve understanding and establish better networks. It would also serve to unsettle stereotypical perceptions of Indigenous art as inevitably 'traditional'. Similarly, the inclusion of Indigenous media arts in more mainstream programming would also begin to change perceptions.

A significant number of artists from a range of disadvantaged groups first experience and develop arts skills through Community Cultural Development Board (CCDB) programs. Outside of the New Media Arts Board, the scoping study identified the CCDB as the third most common source of support for media arts projects, after Visual Arts and Music.

Despite this, there is still a separation of media arts and community-based arts in Australia, which one submission suggested reinforced a digital divide that is inhibiting the development of an important emerging component of the field. International trends suggest strong growth in user-contributed and interactive digital content, and a key component of this growth is an emerging emphasis on storytelling and on a connectedness to life experiences. This convergence suggests strong potential for synergies with media arts practices that engage with communities to explore ordinary and extraordinary lives, and to effect positive social change. This potential is already evident through, for example, the impact of media arts in remote Indigenous communities.

Submissions and input from the sector gathered through the scoping study stressed the importance of vigilance over these intersecting concerns through such initiatives as the Australia Council 2007–2009 Arts and Disability Strategy currently in development, and in the development of programming in the Community Partnerships section of the Australia Council. [[Recommendation 1.4](#)]

## *Education*

There is broad consensus across the sector that despite inhabiting a media saturated society, there is poor media literacy among the general public. Consequently, it was strongly recommended that a broad educational strategy, from primary to secondary schools and into the tertiary sector and beyond, would strengthen educational values in the broader community, build public awareness and develop new audiences for media arts in Australia. However, it is important to note that communication and understanding of the contemporary arts in Australia is seen as an issue across all artforms, not just for media arts, and there is a strong sense that the groundwork that addresses these concerns needs to start in schools. [[Recommendation 1.8](#)]

Within professional arts contexts, the field perceives a scarcity of well-qualified media arts expertise, particularly among curators and in galleries. It was acknowledged that as the media arts field is still maturing, it takes considerable time to develop a critical mass of knowledge, accumulate expertise and foster a level of collective intelligence about this form of practice. The sector identified a need for comprehensive programs of professional development and training for curators, producers, gallery staff and Australia Council staff and board members. Critics and commentators are also needed who can write in informed ways, who know the history of the field and how to give media artworks a context. [[Recommendation 1.9](#)]

## *Publishing*

A lack of quality publications of all kinds, from exhibition catalogues and histories to critical analysis and illustrative monographs, is widely lamented. While Australian artists and their work have a good reputation internationally, a bigger profile among curators and galleries (both here and overseas) requires high-quality

documentation in accessible formats. The irony for media arts is that while DVDs and websites are useful for some purposes, hard-copy publications are still the best currency for serious artists seeking to gain the attention of international curators. The limited size of the market for high-quality print publications in Australia means that they are generally not commercially attractive to publishers and publishing subsidies are often required. [[Recommendation 1.10](#)]

Documentation of media arts, as with most other artforms, continues to be a problem. Project and exhibition budgets for documentation, of both processes and finished products, are often limited. Related to the issue of documentation of media arts—which are often ephemeral—is the issue of collection and preservation. There were concerns that Australia may be falling behind other countries in terms of the preservation and archiving of its media arts. [[Recommendation 2.7](#)]

### *Audience development*

Over the last decade, Australia has produced some of the best media artworks and nurtured some of the best artists in the world, but there is a belief that it could better promote its achievements both nationally and internationally.

Media arts gives audiences the opportunity to be entirely immersed in an environment, a location or a virtual world, and it gives them the opportunity to interact with others around them either physically, virtually or even across time. It challenges perceptions of what art is by inviting audiences to interact with their world in completely different ways.

There seems to be a misconception among some mainstream curators and galleries that new media arts is less accessible than other forms of contemporary arts practice. However, the experience of artists and specialist media arts producers and contemporary arts organisations is quite the reverse—audiences are excited and engaged by media arts.

Audience development will therefore be most effective when media arts is embedded as a distinctive focus within mainstream contemporary arts presenting contexts. [[Recommendation 1.9](#)] [[Recommendation 2.9](#)]

### *New partners and initiatives*

Media arts practice is nearly always collaborative—it is generally not a solo practice and it is necessary to have access to technological infrastructures and diverse skills. Australia Council support in a project's early stages is often critical to facilitating the development of other partnerships. There is a strong sense from the field that better links to a range of industry and commercial partners are desirable, and would be able to take this distinctive kind of collaboration to a new level.

The ability of individual artists and groups to broker partnerships is limited not just by levels of expertise, but also by issues of credibility for micro-businesses among larger corporate entities. Assistance with brokering such partnerships is vital to the longer-term sustainability of the practice. The development of industry partnership programs and advocacy of arts producers to wider industry forums is critical to success.

Further research leading to new mechanisms that support partnerships in industry and with all tiers of government is desirable.

[[Recommendation 2.1](#)]

## *Strengthening the new structure*

Media artists have always been entrepreneurial and resourceful, and the Australia Council, through the NMAB, was integral to supporting an energetic, emerging and independent culture. Input to the scoping study from across the field stressed that the Australia Council should continue to be willing to take risks, and its open-mindedness to diversity of artistic practice should remain an important part of the funding processes for media arts.

The appointment of suitable board members with an understanding and expertise in the field of media arts should continue to be a focus of the Council in its nomination of new members to the Minister for the Arts. Mechanisms that ensure a sharing of knowledge about media arts across artforms should also be investigated and encouraged. [[Recommendation 1.6 & 1.7](#)]

The Australia Council should also be willing to monitor the impact of the changes beyond the originally proposed two-year time frame. In order to understand how media arts will develop over the next decade, it is important that the Council analyses how the practice is developing and being funded by each board. This overview is also vital to assisting the Inter-Arts Office in determining its role and the scope of hybrid and emerging contemporary practice that it will support in the long term.

The media arts field has always had a strong base in research and development, and a constant theme through the consultation process for the scoping study was that speculative research-based and highly process-based work must continue to receive recognition and support from the Australia Council. [[Recommendations 1.1-1.4](#)]

## 1. Key Strategic Recommendations NMA Scoping Study

*The recommendations below rely on key infrastructure such as the Australia Council or key organisations in the field; however, it is artists that remain central in this field of practice and the purpose of these recommendations is ultimately to support artists in their pursuit of excellence.*

### **Australia Council governance-related recommendations**

#### *Continued support for media arts*

- 1.1. That the Australia Council should:
  - annually monitor funding support for media arts across all grants programs of the Australia Council (through the Inter-Arts Office and the Strategy unit)
  - request the Inter-Arts Office (IAO) to make recommendations to the Council regarding any barriers to the integration of media arts across programs
  - consider the impact on media arts practice of any new Australia Council policies or strategies
  - regularly publish a list of media arts funding across all boards and sections to promote Australia Council support for the practice.
- 1.2. That the IAO should continue an internal education program for all Australia Council staff in the area of media arts and contemporary practice to ensure knowledge is regularly updated.
- 1.3. That the IAO should work with the Strategy unit to promote and monitor creative practice-based research<sup>1</sup> in contemporary practice across the organisation, building on the success of programs such as Synapse.
- 1.4. That the IAO should work with the Community Partnerships section to provide access to and promote the development of more substantial opportunities for engagement between diverse communities and media arts.

#### *Visual Arts and Craft Strategy*

- 1.5. That the Australia Council should actively develop and promote integrated strategies for media arts as part of its recommendations for the Visual Arts and Craft Strategy. These strategies should be targeted towards improved resources, programs and the development and presentation of media arts within a visual arts and exhibition context.

The recommendations should include strategies that enable museums and galleries to access technologies appropriate to the professional presentation of media arts to diverse audiences.

The recommendations should also provide opportunities for professional development training for artists and artist groups. This will enable them to upgrade their skills to more effectively negotiate professional requirements

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<sup>1</sup> At the most basic level, practice-based research in the arts is research that is conducted in or through the practical production of books, performance, film, video, internet, visual arts and other screen-based media.

for the presentation of their work in museums, galleries, performance spaces and other public spaces.

### *Peer expertise at the Australia Council*

- 1.6. That the Australia Council should make strong representations to the Minister for Arts to ensure media arts expertise is maintained at two members for the Visual Arts Board and one member for the Music Board, and that where possible, members with media arts expertise are appointed to other boards and committees.
- 1.7. That the Australia Council should establish a Media Arts Forum, which convenes at least annually and comprises representatives from each board and committee, including one board chair. The aim of the Forum is to share knowledge and expertise about media arts between boards and committees, identify barriers to media arts integration through all artform boards and committees, and promote and develop greater understanding about media arts by decision-making bodies of the Australia Council.

### *Media literacy and the Arts & Education Strategy*

- 1.8. That media literacy<sup>2</sup> is promoted as a key element of the Australia Council's Arts & Education Strategy, and that the Australia Council initiate partnerships with other key stakeholder agencies to further research the development of a proposal for a national review of media literacy education in schools that establishes the status and quality of teaching in this area. Further research would build upon the findings of the National Review of Education in Visual Arts, Crafts, Design and Visual Communication.

### *Initiatives recommended to be implemented in the short term*

#### *Partnerships with museums and galleries to build media arts capacity*

- 1.9. That the Visual Arts Board, using funds from the Australia Council's Strategic Initiatives Pool, the Visual Arts and Craft Strategy (see 1.2) or its own discretionary funds, should develop initiatives that enhance the capacity of the visual arts presentation infrastructure to exhibit media arts. This includes:
  - Building on and extending existing programs to build capacity nationally within museums and galleries to present new media arts. This includes increasing understanding and skills sets around the full spectrum of media arts practices as well as practical issues of presentation, maintenance and technological support.
  - Targeted funding for artist-run initiatives (including artist-run spaces, festivals and other events) to present innovative media arts and to develop and maintain stronger links with other parts of the contemporary arts infrastructure.

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<sup>2</sup> Media literacy is the ability to communicate competently in all media forms, including print and electronic, as well as the ability to access, understand, analyse and evaluate the powerful images, words and sounds that make up contemporary mass media culture. It has resonance with the concept of visual communication.

### *Publishing program*

1.10. That the Inter-Arts Office should seek funding to implement a media arts publishing program in 2007 to develop a suite of books that improve knowledge of and promotion of media arts, including:

- anthology of extant critical writings about media arts
- critical theory
- monographs
- special events
- documentary histories.

The program would seek to broker and develop partnerships with publishers as well as identify audience development opportunities within the publishing program.

### *Media arts and contemporary practice research program*

1.11. The following research projects were identified as generating valuable new knowledge that could contribute to the development of media arts in Australia:

- Mapping sound culture nationally, identified as a growth area with a steadily increasing number of practitioners, curators and events.
- Exploring the role of local and state governments towards the development of infrastructure embedded in communities that promote or have the potential to promote the interface between experimental and community-based media arts practice..
- Recognising the increasing emergence of presenting and/or venue-based producers, and as a complement to the work the Australia Council's Theatre Board is undertaking, research new models for the creative development, production and commissioning of media arts, and the potential for the establishment of production hubs.

### *Career pathways in media arts*

1.12. That the IAO should publish a guide that assists emerging artists to understand the potential pathways available to them as they enter the field of media arts, as well as assisting artists to understand the development and presentation pathways for the creation of media arts in Australia.

## 2. Medium to Long-term Strategic Recommendations

*The following ideas were commonly identified during the scoping study, but require further consultation with the field in order to develop them further. The media arts field is a dynamic and entrepreneurial sector and the Inter-Arts Office will continue to canvass views to ensure future initiatives are developed in partnership with stakeholders in the field.*

*The Australia Council recommends that the Inter-Arts Office, in negotiation with other boards and sections of the Australia Council where appropriate, take a lead when future opportunities are presented to develop these proposals further.*

### *Australia Council-led*

#### 2.1. Further research

- Mapping local and state government public art strategies and percent-for-art schemes<sup>3</sup> in terms of their potential and/or actual engagement with media arts.
- Life-cycle and labour processes of artists in the creation of media arts. What are the pathways and do they differ from more conventional arts practices, including access to resources, research, production, presentation and promotion, and publishing? Can media artists sustain careers in Australia or do they need to move overseas?

#### 2.2. Devolved funding

That the IAO, Visual Arts Board or Music Board, in discussion with state and local funding agencies, should consider expanding existing and/or developing new devolved funding initiatives to support media arts in Australia (e.g. ANAT Conference and Workshops Fund, PICA's R&D Fund and BEAPWorks).

#### 2.3. Production hubs

Encourage the establishment of production hubs through significant investment in a program to provide funding for creative development and production of media arts projects.

#### 2.4. National centre for creative research

That the Australia Council should undertake research and conduct a feasibility study into the development and establishment of a national centre for creative research in Australia, modelled on international examples such as those at The Banff Centre (Canada) and ZKM (Germany).

#### 2.5. Partnerships with other new media sectors

Develop partnership demonstration projects between agencies with strong new media programs or an interest in encouraging a broader understanding of media arts, and demonstration projects that offer skills and expertise development such as exchanges between film sector producers and media artists.

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<sup>3</sup> Percent-for-art schemes allocate a proportion of the costs of civic capital works programs to commission public artworks within a new development.

## *Field-led*

- 2.6. National networks  
Improve sustainability by strengthening national networks, with the most appropriate model and process to be developed following discussion with key stakeholders across overlapping professional spheres, including the visual, media and sound art fields. The next step is then to determine the most appropriate role and nature of a peak body to support the development and growth of media arts in Australia.
- 2.7. National archive committee  
That a national committee be established to steer the development of a research project into documentation and archiving that addresses long term needs in this field. The committee would comprise representation from artists, major collecting institutions, libraries, universities and other relevant agencies in Australia.
- 2.8. Skills development  
Promote the development of short-term initiatives with the following focus:
  - Short-term skills development workshops for artists in both common and specialised technologies used in the production of media arts.
  - Workshops facilitated by high profile, international practitioners that generate new knowledge, build temporary communities and strengthen national networks.
- 2.9. Building knowledge and audiences nationally  
Support a regular, national lecture series introducing high profile, international practitioners and theorists, and presented in partnership with key organisations nationally.

## Appendices

### *Appendix 1 - New Media Arts Board initiatives*

The New Media Arts Board established a number of important initiatives to support the development of new media arts practice. The most significant of these are summarised here.

**Time\_Space\_Space** is a national initiative aims to challenge, invigorate and strengthen the area of hybrid arts practice in Australia, with an emphasis on performance. Its objectives are to: seed and support new collaborations and works that have the potential to tour nationally and internationally; build national and international networks of artists, curators, presenters and producers; broaden and diversify audiences; and establish an international reputation for Australian artists working in this area of practice.

The Australia Council for the Arts **Synapse** initiative provides opportunities for artists and scientists to work together, and seeks to promote the benefits of such collaborations to the wider community. By developing awareness and understanding of arts/science practice, Synapse aims to advance the role the arts plays in Australia's innovation system.

The Synapse initiative currently involves three streams:

- Australian Research Council Linkage Grant Industry Partnerships
- Synapse Residencies
- Synapse Database

**Run\_Way** forms part of the Australia Council's Young and Emerging Artists Initiative, which aimed to encourage young people's participation in the arts, both as artists and audiences, and to support the development of artistic production and practice by young and emerging artists (aged to 30 years) in Australia. It provides grants to young and emerging new media artists to undertake programs of professional development.

The **Banff International Residency** supports an artist to participate in the Visual Arts and Media Thematic Residency Program at Banff Centre for the Arts, Alberta, Canada. Recipients are involved in a program for five weeks with up to 30 artists from around the world, with themes varying from year to year. They may also be one of the small number of participants who are selected to stay on and further develop their projects using the production facilities at the centre.

The **SymbioticA Residency** is a six-month residency at SymbioticA, situated in the School of Anatomy and Human Biology at the University of Western Australia. SymbioticA is an independent research laboratory dedicated to the exploration of scientific knowledge from an artistic perspective.

The **ABC Radio Fellowship/Residencies** with ABC Radio National have now been transferred to the Music Board. This residency provides resources for artists to work in a broadcasting environment, and proposals must include an outcome suitable for broadcasting. Additional outcomes may include installation and/or performance.

**Indigenous Media Labs.** Formerly called Indigenous Summer Schools and held by ANAT in Darwin (1999) and Adelaide (2002), the Board supported a further iteration of the summer school in 2004 (Brisbane), called the

Indigenous Media Lab. Continuing support of the Indigenous Media Lab in 2004 was a key recommendation coming out of the ATSIAB/NMAB Indigenous Roundtable meeting, and was part of the Indigenous New Media Strategy (2003-2005).

**Vital Signs Conference.** RMIT University School of Creative Media hosted this national conference, which was held at the Australian Centre for the Moving Image in September 2005. The conference explored the range of new media and interdisciplinary creative practice across Australia and provided a rare opportunity for artists, filmmakers, curators, critics and arts academics to come together to clarify and articulate the pivotal role they play within the culture. The conference was sponsored by RMIT, the Australia Council, the Australian Film Commission, ACMI, Experimenta and icon.inc. (<http://www.vitalsigns.rmit.edu.au/2005.htm>).

The Australia Council has also published a number of documents, reports and publications dealing with new media arts in Australia:

Janke, T. (2002) *New Media Cultures: protocols for producing Indigenous Australian New Media*, Aboriginal and Torres Strait Islander Arts Board, Australia Council for the Arts.

Gallasch, K. (ed.) (2003) *In Repertoire: a guide to Australian new media arts*, Produced by RealTime for Australia Council for the Arts

Australia Council for the Arts (2003) *Terra Nova: new territories in new media art*. Australia Council for the Arts.

Machine Hunger (1998) *Embodying the Information Age*

various (2002) *Evolve: A Guide to New Media Arts Fund Support*

### **NMAB Triennial organisations**

**Performance Space** researches and develops contemporary performative arts. Time-based installation works, performances and forums provide opportunities for artists and audiences to come together to explore hybrid art forms.

**Open City/RealTime** is a free, bi-monthly national arts tabloid. Each edition also goes online. *RealTime* encourages innovative writing about the arts, with a focus on new media and emerging hybrid forms. *RealTime* also publishes special print, online and video editions at national and international arts events.

**The Australian Network for Art and Technology (ANAT)** is Australia's peak network and advocacy body for artists working with technology. The role of ANAT is to advocate, support and promote the arts and artists in the interaction between art, technology and science, nationally and internationally.

## Appendix 2 - Infrastructure supporting media arts

### **Visual Arts and Craft Strategy (VACS)**

The Visual Arts and Craft Strategy (VACS) is a four-year \$39 million package of Australian, state and territory government support developed in response to the Rupert Myer's Contemporary Visual Arts and Craft Inquiry. In 2006, the Australia Council is administering \$4.3 million of VACS support on behalf of the Australian Government. This includes \$1 million in direct grants to individuals and artist-run programs. The remaining funds are allocated to contemporary arts organisations, craft and design organisations, publications and service organisations, major events and a number of programs supporting Indigenous arts infrastructure. Funding is managed primarily through the Council's Visual Arts Board and the Key Organisations section, though significant support for Indigenous infrastructure will be delivered through the Aboriginal & Torres Strait Islander Arts Board. Other support is distributed through Community Partnerships and Market Development.

### **State and territory arts funding**

State government arts and screen funding bodies have supported new media arts in a variety of ways. There should be a greater sense of partnership between the media arts and the film sectors in developing relationships that can be beneficial to both.

The following table summaries the current arrangements.

<b>Organisation</b>	<b>Details</b>
<b>Arts ACT</b>	Funds new media activities in different artform areas. Applicants self-nominate their artform on the application form. Digital Arts applications assessed by the Digital Arts assessment panel (together with Visual Arts applications) with comments from other appropriate panels where appropriate. New Media applications are assessed by the relevant artform assessment panel with reference to other panels where appropriate. artsACT's grants database is able to identify projects across artforms, including New Media, Digital arts, multi-arts and Film/Video
<b>Arts NSW</b>	Funds new media activities in different artform areas. Applications involving more than one artform go to the program area representing the major component of the project.
<b>Arts NT</b>	No specific program category for media arts. Applications are identified by artform in their system, including new media.
<b>Arts Qld</b>	Currently undertaking its own State scoping study for new media arts to inform future policy and strategy directions. Further information should be available later in 2006.
<b>Arts SA</b>	Funding is granted in generic categories. Media artists have been supported within the project assistance category. Arts SA also supports ANAT. Projects are coded by artform, but applicants self-nominate and so there is no guarantee of consistency in classification.

Organisation	Details
<b>Arts TAS</b>	Arts Tasmania does not operate artform-based programs, but rather assesses grant applications based on whether individual artists or arts organisations are applying. Any artist or arts organisation may apply for a New Media Arts project under Arts Tasmania's Assistance to Individual Program or its Assistance to Organisations Program. The Assistance to Individuals Program also has a series of Industry Residencies available each year. One is a specific New Media Arts Residency which offers \$5,000 to an artist to undertake a specific project or program with a new media organisation of his or her choice. Coding system in the database is based on the Australian Culture and Leisure Classification (ABS): media arts comes under Radio, TV/Film & Multimedia.
<b>Arts VIC</b>	Categorisation is by type of project and policy area addressed not by artform. Database includes coding for new media, multi-arts. No separate media arts program. Arts Innovation program supports artists working with a non-arts partner.
<b>Arts WA</b>	No separate program for media arts. Applicants can tick an artform including a 'multi media' category. Former BEAPWorks devolved grant pool (\$50,000 per annum for two years to the Biennale of Electronic Arts Perth) was absorbed into core funding during VACS negotiations. Other relevant funding includes Research and development Grants available through Perth Institute of Contemporary Arts

### ***Other State and Federal agencies and initiatives***

**Austrade** has an Export Adviser for Arts, Culture and Entertainment. The Austrade website (<http://www.austrade.gov.au>) includes a searchable database of information on export opportunities for Australian industry which is classified by industry and countries.

The **Digital Content Industry Action Agenda** (DCIAA) is an industry-led and Government-supported initiative to support the digital content industry. Launched in February 2004, its purpose is to ensure that the digital content industry in Australia reaches its full potential and stays competitive in the global economy. The DCIAA Report, *Unlocking the Potential*, was released on 13 March 2006.

([http://www.dcita.gov.au/arts/film\\_digital/digital\\_content\\_industry\\_action\\_agenda](http://www.dcita.gov.au/arts/film_digital/digital_content_industry_action_agenda))

**Festivals funding** – DCITA offers information on festivals funding ([http://www.dcita.gov.au/arts/arts/festivals\\_australia](http://www.dcita.gov.au/arts/arts/festivals_australia)) including Visions of Australia and Regional Arts Festival funding programs.

**Australian Film Commission.** Assistance is available through AFC's Industry & Cultural Development (ICD) Interactive Media Fund to support development of the interactive digital media industry, with specific emphasis on interactive and broadband content designed for interactive television applications and online exhibition and distribution. The Fund is primarily aimed at professional development for film and television practitioners and digital media producers to engage with interactive content for online and broadband applications. Recent launches include the Broadband Cross-media Production Initiative (BCPI), a partnership between AFC and the ABC's New Media Digital Services. (<http://www.afc.gov.au>)

**Australian Film, Television & Radio School (AFTRS)** Digital Media Department runs full-time courses with specialisations in Emerging Media and Interactive Design, Computer Animation and Visual Effects, and short courses, workshops, seminars, forums, masterclasses and conferences. AFTRS Laboratory for Advanced Media Production (LAMP) is an emerging media R&D and production lab with a mix of creative and business seminars, workshops, immersive rapid prototyping residencies and industry focused product development. LAMP accepts project applications from all parts of the Australian media industry, including content development for mobile devices, advanced television, broadband, games consoles and shared online virtual networks.

The **Australian International Cultural Council (AICC)** was established by the Minister for Foreign Affairs, the Hon Alexander Downer MP, in 1998. The AICC provides strategic advice on, and funding toward, the development of coordinated promotions overseas designed to advance Australia's interests through arts and cultural activities. Undergrowth Australian Arts UK 2006 is an initiative of the Australian Government through the Australia Council and the Australia International Cultural Council. A number of Australian new media artists, the Performance Space/Arnolfini collaboration Breathing Space Australia, and Experimenta's 'Under the Radar' have been sponsored under this program. (<http://www.dfat.gov.au/aicc/paca/aims.html>)

Formal government links and overseas partnerships also offer opportunities for media artists. For example, the **Australia-Korea Foundation** was involved in an interdisciplinary sound/media installation project (<http://www.dfat.gov.au/akf>).

### **Local government**

At local government level, many councils run galleries and museums, have arts development policy as part of their cultural planning, and manage community development grants programs giving small amounts of funding for individual artists and groups on a competitive basis. Organisations which promote and tour new media work report strong and rapidly increasing interest on the part of regional and local galleries and museums in this work, and there are a number of regional arts centres actively promoting new media arts. Peak organisations, such as Museums and Galleries NSW (MGNSW) are also active in this area.

As major cultural institutions and infrastructure, public libraries (State and Local Government) are naturally positioned to provide a platform for new media arts distribution and promotion, and many are involved in partnership initiatives with media arts organisations.

### Appendix 3 - Context interviewees, focus group participants and submissions

#### Context Interview and Focus Group Participants (80)

Keith Armstrong	Qld	Teresa Crea	SA
Thea Baumann	Qld	Sam Haren	SA
Philip Brophy	Vic	Martin Potter	SA
Rebecca Cannon	Vic	Teri Hoskins	SA
Oron Catts	WA	Linda Cooper	SA
Alessio Cavallaro	Vic	Michael Yuen	SA
David Cranswick	NSW	Jenny Fraser	Qld
Jason Davidson	NT	Daryl Buckley	Qld
Caroline Farmer	Vic	Zoe Butt	Qld
Keith Gallasch	NSW	Lawrence English	Qld
Andrew Garton	Vic	Jonathan Duckworth	Vic
Nigel Helyer	NSW	Gina Czarnecki	Vic
Amanda McDonald Crowley	OS	Phillip Samartzis	Vic
Kim Machan	Qld	Robin Fox	Vic
Milentie Pandilovski	SA	Martine Corompt	Vic
Julianne Pierce	SA	Kirsten Bradley	Vic
Gail Priest	NSW	Ian Haig	Vic
Melinda Rackham	SA	Larissa Hjorth	Vic
Sue Rowley	NSW	Christian Thompson	Vic
David Teh	NSW	Darren Tofts	Vic
Paul Thomas	WA	Pip Shea	Vic
Mari Velonaki	NSW	Stelarc	Vic
Marcus Canning	WA	Nat Bates	Vic
Marco Marcon	WA	Daniel Palmer	Vic
Amy Barrett-Leonard	WA	Ryk Goddard	Tas
Michelle Glaser	WA	Merryn Tinkler	Vic
Guy ben Ary	WA	John Gillies	NSW
Josephine Wilson	WA	Kathy Cleland	NSW
John Barrett-Lennard	WA	Miles van Dorssen	NSW
Geoffrey Drake-Brockman	WA	Alex Davies	NSW
Dave Carson	WA	Sarah Waterson	NSW
Greg Ackland	SA	Heidi Angove	SA

Francesca da Rimini	SA	Anne-Marie Kohn	SA
Kate Richards	NSW	Bec Dean	NSW
Ross Gibson	NSW	Lisa Havilah	NSW
Leon Cmielewski	NSW	Denis Beaubois	NSW
Tiffany Lee-Shoy	NSW	Sarah Last	NSW
Blair French	NSW	Shannon O'Neil	NSW
Mister Snow	NSW	George Khut	NSW
Rosie Dennis	NSW	Caleb Kelly	NSW

Written Submissions (24)

Somaya Langley	ACT	Peter Wadham	Vic
Hugh Davies	SA	Anthea O'Brien	NSW
Greg Schiemer	NSW	Daniel Heckenberg	NSW
Jon Rose	NSW	Museums & Galleries NSW	NSW
Wendy Suiter	NSW	Anna Munster	NSW
Geert Lovink	OS	D.V. Rogers	NSW
Arts Access Australia	NSW	George Khut	NSW
Ernest Edmonds	NSW	Alex Davies	NSW
Nancy Mauro-Flude	Tas	Bec Dean	NSW
Kate Richards	NSW	Lawrence English	Qld
Ian Haig	Vic	Cat Hope	WA
Larissa Hjorth	Vic	Darren Tofts	Vic
Paul Thomas	WA		

## Appendix 4 - Australian Media Arts Organisations

**ANAT (Australian Network for Art and Technology)** is Australia's peak network and advocacy body for artists working with science and technology, creating opportunities for innovation, research and development both nationally and internationally. ANAT supports emerging and established artists in the fields of new media arts, internet, video, sound and performance to develop new work and create national and international networks. ANAT collaborates with a range of science, industry and arts partners within Australia and overseas to initiate innovative opportunities such as residencies, databases, Masterclasses and Summer Schools. Through avenues such as forums, artist talks and Newsletter, ANAT fosters critical debate on the synthesis between art, culture, science and technology. (<http://www.anat.org.au>). The *Synapse Database* (<http://www.synapse.net.au>) is an online resource promoting the nexus of art and science. The *Synapse Art and Science Residency* program develops dynamic creative partnerships between scientists and artists, science institutions and arts organisations. The data base and the residency program are managed by ANAT and are a major component of the Australia Council's *Synapse Art and Science* initiative.

The **Biennale of Electronic Arts Perth (BEAP)** is the only ongoing national festival dedicated to showcasing exemplary works of art in the areas of digital, new media, electronic screen, sound, interactive and bio arts in Australia. BEAP facilitates the development of individual practitioners, new audiences, the electronic arts and the greater field of cultural innovation, through a diverse range of exhibitions, benchmark conferences, masterclasses, screenings, and special commissions. BEAP was founded in 2002 as an independent non-profit cultural organisation. (<http://www.beap.org>)

**dLux media arts** is one of Australia's key screen and media arts organisations committed to supporting the development, engagement and experience of Australian screen and digital media culture. dLux media arts presents an annual exhibition and screening program, which comprises three signature events: FutureScreen, which examines major emerging technologies; D>Art Festival, an annual showcase of new international digital media arts; and TourdLux, a touring exhibition program with a targeted regional focus. Following the success of the Mobile Journeys project, dLux will integrate new initiatives for mobile and handheld devices across all of its program and activities. (<http://www.dlux.org.au>)

**Experimenta Media Arts** is a national organisation dedicated to commissioning, exhibiting and promoting media arts. Every two years Experimenta launches a major thematic exhibition of the best and most innovative Australian and international media arts and tours this exhibition throughout Australia and overseas. *Experimenta House of Tomorrow* (2003) toured to nine venues in Australia and was seen by record breaking audiences at each venue culminating in a total of 160,942 visitors. *Experimenta Vanishing Point* (2005), featuring works exploring fantastic and illusionistic takes on the everyday, was launched in Melbourne in 2005 to over 50,000 people and is touring Australia in 2006-7. International projects include *Experimenta Under the Radar*, a touring exhibition of exemplary artworks of Australian media arts to the United Kingdom in 2006. Also in 2006 Experimenta will collaborate with the Sendai Mediatheque in Japan. Experimenta's New Visions Commissions program provides support for the development of Australian media arts by commissioning the next generation of ground-breaking Australian media artists. Experimenta also focuses on

developing projects with regional and indigenous communities through ExperimentaLAB. (<http://www.experimenta.org>)

**MAAP (Multimedia Arts Asia Pacific)** was established to bring focus to 'unmapped' new media cultural content emerging from the Asia Pacific regions and has now grown into a touring festival and web site resource partnering with key organisations in the region. MAAP specialises in showcasing the work of the region's major and emerging new media arts practitioners, creating new networks, introducing the artists and their work to audiences, and increasing cultural contact and understanding through the experience of new media arts. MAAP has developed links China, India, Indonesia, Japan, Korea, Malaysia, New Zealand, Phillipines, Singapore, Taiwan, Thailand and Vietnam. MAAP's 2004 Singapore festival was a 2 month long event. The festival theme GRAVITY created a critical mass with 7 major art venues presenting new media arts. MAAP in Beijing 2002 was collaboratively achieved with the China International Exhibitions Agency. The exhibition set many precedents in China and was the first official event of the 30th Anniversary of China-Australia relations. For the 2001 festival MAAP sent out screening programs and partnered satellite events in Beijing and Seoul, and collaborated with the Digital Media Festival in Manila. (<http://www.maap.org.au>)

## Appendix 5 - List of New Media Arts Board grant recipients

(e)-vision	200 Gertrude Street (Gertrude Street Artist Spaces)	A.D.I.E.U
Adams, Patricia	Adelaide Festival Corporation	Adelaide Fringe Inc.
Adelaide International Film Festival	Alchemy	Alice
Althoff, Ernest	Amerika, Mark	Aphids Events Inc
Arena Theatre Company Ltd	Arf Arf	Armour, Paul
ARTEC Arts Technology Centre	Artspace Visual Arts Centre Ltd	Askin, Selcuk
Ausdance National (trading as Australian Dance Council - Ausdance Inc)	Australian Broadcasting Corporation (VIC)	Australian Humanities Research Foundation Limited
Australian Museum	Australian Network for Art and Technology	Avanti Productions
Back to Back Theatre Inc	Baguley, Margaret	Barrass, Stephen
Barratt, Virginia	Baumann, Thea	Berry, Rodney
Biennale of Electronic Arts Perth Inc	BioKino	Blakeborough, Benjamin
Blois, Rodolphe	Blundell, Andrea	Bonemap
Bosscher, Jacqueline	Boyle, Kirsty	Breynard, Shane
Bridgeman Law Merton	Brisbane Powerhouse Pty Ltd	Broinowski, Adam
Brown, Paul	Brown's Mart Community Arts Incorporated	Buckley, Michael
Canberra Contemporary Art Space Incorporated	Carla Gottgens & Sam Slicer	Carroli, Linda
Carson, David	Castaldi, Damian	Casula Powerhouse Arts Centre (t/u Liverpool City Council)
Catts, Oron	CELL	Centre for Contemporary Photography
Challender, Madeleine	Chapple, Elizabeth	Cheryle Thompson and nplace
Childs, Reva	Christen, Rene	Chunky Move
Cicada	Cide Limited	Cinematrix
CITRICACID	City of Greater Bendigo t/u Bendigo Art Gallery	City of Melbourne
City of Swan	Clancy, Peta	Clare, Vicky
Client Name Unknown	Cmielewski, Leon	Company In Space Incorporated
Contact Inc	Contemporary Sound Arts	Cooper, Justine
Corcoran, Ian	Corompt, Martine	Corporation of the City of Adelaide
Corrugated Iron Youth Arts Inc	Coupe, Bronwyn	Coutts, Martyr
Cox Rayner / Craig Walsh	Crea, Teresa	Crooks, Daniel
Cross, Rosie	Cruickshank, Alan	David Hannan Productions
da Rimini, Francesca	Darwin Theatre Company Inc.	Davis, Anna
Davidson, Jason	Davies, Alexander	DeLys Chambers, Sherre
de Gruchy, Ian	Del Favero, Dennis	Dennis, Sarah-Mace
Delys Sherre and Grounds Joan	Dement, Linda	dLux media arts Inc
DeQuincey/Lynch	Digitarts	Dyson, Clare
Dundas Area Neighbourhood Centre Incorporated	Dundon, Mark	Electronic Writing Research Ensemble
Edge of Zero	Electrofringe	eMERGE: Victorian Multimedia Centre
ELISION Incorporated	Ellis, Nicole	Evans, Christine
English, Lawrence	Erceg, Linda	EXILE - Urban Exile Pty Ltd
Evans, Jane	Ewing, Andrew	Federation Square Management Ltd.
Experimenta Media Arts Inc	Fabulon Sweet Shop	Fine Art Forum
Felber, Joe	Feral Arts Association Inc	Forbat, Sophie
Fitzgerald, Thomas	Footscray Community Arts Centre Ltd	Fraser, Jennifer
Fox, Robin	Frankston Arts Centre	Frumpus
Frost, Benjamin	Frost, Ruth Elizabeth	George Khut & Wendy McPhee
Gazzola, Paul	Geekgirl	Glaser, Michelle
Gibson, Ross James	Gillies, John	Gravity Feed Incorporated

Golja, Dean	Gondwana Voices	Griffith Artworks
Gravity Research Institute Inc.	Greenwell, Andrée	Haig, Ian
Griswold, Erik	Grycewicz, Leah	Hart, Tanya
Haren, Samuel	Harper, Marion Ruth	Hennessey, Peter
Healy, Sean	Helyer, Nigel	Hinkley, Rhian
Hill, Peter	Hilyard, Virginia	IdioSync
Hinterding, Joyce	Horton, Lauren	IMG
Ihle, Lucas	IMAGO Multimedia Centre	is theatre Ltd
Impermanent Audio	International Art Space Kellerberrin Trust	James, Samuel
Ivanova, Antoanetta	James, Jeremy	Joe Felber and Julie Henderson
Janssen, Bernadette	Jensen, Brenna	Jones, Jeffrey
Johnston, Anita	Jones, Catherine	Josephine Wilson & Vikki Wilson
Jones, Mathew	Jones, Megan	Katharine Neil & Associated Artists
Joy, Rosemary	Kanamori, Mayu	Keiso, Samia
Katie Major & Michelle Glaser	Kaye, Zina	Khut, George
Kelly, Caleb	Kelly, Robert	Knowles, Julian
Kiechle, Horst	King-Smith, Leah	Laden, Benjamin
Knox, Elena	Kreckler, Derek	Lam, Jun-Ann
Lake Technology	Lalila	Law, Joanne
Landcare Vision Incorporated	Last, Sarah	Lewis, Ruark
Leggett, Michael	Lerner, Sophea	Linda Carroli and Josephine Wilson
Liebzeit, Anna	LifeBoat	Lost Garden Found Project
Link Theatre Australia	Liquid Architecture	Lunney, Maria
LOUD National Youth Arts Festival	Lucy Guerin Association Inc	Mabuse
Lynch, Maryanne	Lyons, Andrew	Maiorano, Serafina
Machan, Kim	Machine for Making Sense	Marrugeku Company
Maribyrnong Festival Ltd	Mark Grey-Smith and Phillip Gamblen	McCormack, Jon
Maude Davey/Catherine Fargher/Heather Grace Jones	Mayu & Lucy	McNicoll, Jesse
McDonald Crowley, Amanda	McKerral, Adrian (Ajax)	Melbourne Workers Theatre
McRae, Emma	Medlin, Margie	Merton, Cameron
Melbourne's Living Museum of the West Inc	Merewether, Janet Tempe	Milledge, Russell
Mesiti, Angelica	Middlemist, Mahalya	Minds Eye
Miller, Brad	Miller, Gretchen	Modern Image Makers Association Inc
Miranda, Maria	MOB Productions Pty Ltd	Mott, Iain
Moore, Mary	Morieson, Benjamin	Multimedia Art Asia Pacific Inc
Mowson, Bruce	Multi Dimensional Performance Enhancer Inc	Museum of Tropical Queensland
Munster, Anna Marie	Museum of Contemporary Art Limited	Nervous Objects
Museums & Galleries NSW	Nerveshell	Newcastle City Council
Neumark, Noralyn	New Flames Incorporated	Nexus Multicultural Arts Centre Inc
Newton-Broad, Caitlin	Next Wave Festival Inc	Nicholas, Fabienne
Ng, Martin	Ngulliyangi	Octapod Association Inc
Nodemadic	Novamedia Pty Ltd	Outram, Michelle
Open City Incorporated	Osbourne, Janet	Panozzo, Dina
PACT Youth Theatre Inc	Paine, Garth	Peter Barry and Associates
Parsons, Harriet	Pearce, Ion	Pither, Luke
Petrovitch, Debra	Piccinini, Patricia	Power Publications
Points of Entry	Pollard, Deborah	Prion
Preston, Edwina	Priest, Gail	QPIX
Pryor, Sally	PVI Collective	Queensland University of Technology
Queensland Art Gallery	Queensland Sciencentre	radioqualia
Quick, Mickie	Rackham, Melinda	Reamont Pty Ltd
Ramilo, Christian	Raw Space Residencies	Rhodes, Kate
Resonant Designs Pty Ltd	Reynolds, Jesse	Rodgers, Paul
Riedel, Kate	Rock 'n' Roll Circus Inc	Rogers, Mark

Rodney Glick & Lynnette Voevodin	Rogers, David	Ross Donaldson Architects
Rose, Jon	Roseczky, David	Saint-Clare, Andrish
Rothfield, Philipa	Rowland, Megan	r e a
Sanderson, Lynne	Satar, Arif	scenario URBANO
SBS Television	Scalene Melbourne	Seto, William
Schacher, Alan	Sculpture by the Sea	Simon Price and Simon Terrill
Shopfront Theatre for Young People Co-operative Ltd	Sieper, Kathryn	skadada (trading under Alpha Corp Pty Ltd)
Sipthorp, Bella	SK Culture Foundation	Snow
Smith, Jackie	Snaith, Tai	Sonic Residues
SodaCake	Sone, Yuji	Spence, Victoria
Sowerwine, Vanessa	Sowry, Vicki	Street Level Incorporated
Starrs, Josephine	Stelarc	Swain, Rachael
Stuckey, Helen	SustEnancE Productions	Tandanya National Aboriginal Cultural Institute Inc.
Sweeney, Jason	Sydney 2002 Gay Games Ltd	Thames and Hudson (Australia) Pty Limited
Taranto, Anne-Maree	Taylor, Joni	The Body Ophelia Production
The Australian Centre for Photography Ltd	The Australian Choreographic Centre Incorporated	The opera Project Inc
The Encyclopaedia of Similarity	The Kingpins	Therese, Karen
The Party Line	The Performance Space Ltd	To, Hiram T H
Thompson, Christian	Thompson, Ian	Townsville City Council
Tonkin, John	Tourism South East Incorporated	Treister, Suzanne
Trail, Margaret	Transmute Collective	University of New South Wales
Typeslowly	Uniikup Productions Ltd	van Dorssen, Miles
University of Sydney (Business Liaison Office)	University of Technology Sydney (Tumblong)	Voorendt, Ingrid
Velonaki, Mari	Verdon, James	Wallace, Linda
Walbrook, Benjamin	Walch, Martin	Waterworth, Claire
Wallworth, Lynette	Walsh, Meredith	Westbury, Marcus
Wax Sound Media Pty Ltd	Welsh, Jonathan	Wilcox, Dennis Michael
Whitelaw, Mitchell	Wicks, Arthur	Wishart, Stevie
Williams, Christopher	Wilson, Vikki	Yencken, Andrew
Y Space	Yalga binbi Institute for Community Development ATSI Corp	Zile, Emile

*Appendix 6 - Summary of New Media Arts Board funding, 1995-2005*

	1995-96	1996-97	1997-98	1998-99	1999-2000	2000-01	2001-02	2002-03	2003-04	2004-05
Hybrid Arts Development	\$34,623									
Hybrid Arts Fellowships	\$56,624									
Hybrid Arts Program	\$695,000									
Hybrid Arts Projects	\$1,180,050									
Hybrid Arts Services & Communications	\$31,200									
Project Grants: New Work		\$714,150	\$726,358	\$626,016	\$666,798	\$884,661	\$784,218	\$667,105	\$466,372	\$773,951
Project Grants: Presentation & Promotion		\$133,000	\$322,730	\$294,258	\$296,943	\$103,271	\$163,040	\$172,823	\$125,138	\$129,486
Project Grants: Skills & Arts Development		\$115,200	\$168,132	\$191,112	\$273,809	\$188,807	\$185,682	\$222,909	\$190,279	\$153,896
Fellowships		\$80,000	\$240,000	\$280,000	\$240,000	\$240,000	\$240,000	\$240,000	\$240,000	\$200,000
Partnerships-General		\$62,200	\$208,325	\$75,121	\$44,750		\$110,000			
Partnerships: Art & Tech Residencies		\$43,000								
Partnerships & Initiatives								\$230,430	\$169,146	\$68,000
Commissions		\$60,000	\$101,405	\$16,320	\$29,000	\$30,000				
Central Programs		\$42,512	\$62,987	\$66,201	\$76,998	\$90,268	\$72,140	\$83,990	\$79,694	\$56,319
Program and Triennial Grants		\$994,960								
Triennial Grants			\$785,000	\$600,000	\$970,000	\$785,000				
Other-Emerging Artists Initiative			\$50,000							
National Aboriginal & Torres Strait Islander Arts Initiative			\$65,143							
Other Fund initiatives			\$62,795	\$81,023	\$142,073					
Art & Technology Placements			\$35,000							
Key Organisations*							\$885,000	\$835,000	\$986,975	\$814,225
Residencies-International						\$22,401	\$11,285	\$11,277	\$20,220	
Residencies-National						\$52,000	\$80,000	\$20,000	\$87,765	\$56,096
Other Board Initiatives						\$30,658	\$77,205	\$81,200	\$251,053	\$46,089
ARC Joint Initiative										\$43,000
Total	\$1,997,497	\$2,245,022	\$2,827,875	\$2,230,051	\$2,740,371	\$2,427,066	\$2,608,569	\$2,564,734	\$2,616,642	\$2,341,062

*Source: Australia Council Annual Reports*

\*includes Triennial and Program Grants