

Biennale of Electronic Arts Perth Inc.

**BUSINESS PLAN
2005–2007**

VISSION

Lead the world in showcasing innovative artworks that engage with emerging technologies

MISSION

The Biennale of Electronic Arts Perth (BEAP) is the only national festival dedicated to showcasing exemplary works of art in the areas of digital, new media, electronic screen, sound and interactive arts in Australia, and it is the largest and most visionary electronic arts event in the Southern Hemisphere.

BEAP is an unprecedented platform for Western Australian artists working in the field of electronic, interactive and new media arts to develop innovative works and to showcase their creations within high profile, international contexts locally, in Perth.

BEAP facilitates the development of individual practitioners, new audiences, the electronic arts and the greater field of cultural innovation, through diverse range of exhibitions of exemplary international and Australian artworks, benchmark conferences, master-classes, public performances, screenings, and special research and development commissions.

BEAP aims to make new media and electronic arts accessible to everyone by dedicating a considerable proportion of its program to activities that encourage and facilitate the participation of the general public, the development of new audiences and new creative talent.

CONTENTS

EXECUTIVE SUMMARY	Page 4
HISTORY	Page 5
KEY ACHIEVEMENTS	Page 6
CONTEXT	Page 7
International	Page 7
Electronic Arts, New and Digital Media Industry	Page 7
BEAP Global/Local Network	Page 8
BEAP's links to the Government of Western Australia	Page 8
STAKEHOLDERS	Page 9
COMPETATIVE POSITION	Page 10
GOALS	Page 11
STRATEGIES	Page 12
Goals and Initiatives matrix	Page 12
Key Performance Indicators and Critical Milestones	Page 13
Prioritised Initiatives and Targets	Page 14
ORGANISATIONAL STRUCTURE	Page 15
Governance	Page 15
Management	Page 16
Organisational Structure and Reporting	Page 16
RISK MANAGEMENT	Page 17
BEAP 2007 PROGRAMMING	Page 17
Timeframe	Page 18
Theme of BEAP 2007	Page 18
BEAP 2007 Curatorium	Page 18
Programming Schedule	Page 19
FINANCIAL STATEMENT	Page 21
MARKETING STATEMENT	Page 22
Marketing Objectives	Page 22
Key Result Areas	Page 22
CONTACT DETAILS	Page 23
APPENDIXES	Page 24
Convention, Tourism and the City of PERTH	Page 24
The City of PERTH at a glance	Page 25
BEAP Programs 2002 and 2004	Page 26

EXECUTIVE SUMMARY

The BEAP 2005–2007 Business Plan establishes the foundation for the Biennale’s business and artistic activities during its first stage of development since its incorporation in May 2005.

BEAP was initiated and founded by Paul Thomas, who has been the Biennale’s Artistic Director since its inception. The 2002 and 2004 Biennales were delivered through the collaborative efforts of key organisational partners, most notably the John Curtin Art Gallery at Curtin University of Technology.

In response to stakeholders’ keen interest in seeing the Biennale develop, in 2005 BEAP became an independent, self-governed non-profit organisation incorporated by constitution under the laws of the State Government of Western Australia.

BEAP’s Board of Directors comprises of influential professionals representing key industries in Western Australia. The Board and Staff of BEAP are strongly committed to developing sound strategies for achieving the event’s goals outlined in its three and ten-year business plans.

The Biennale is produced for an intensive period of activity of ten days, while offering a program of exhibitions extending to a three-month period and presented at key galleries, museums and associated spaces in Perth and in regional centres.

The high calibre of artists and curators, the exceptional quality of its program and uniqueness have contributed significantly to establishing the Biennale’s high profile over a relatively short period of time. BEAP has enjoyed the attendance of not only local audiences but also the participation of renowned international scholars and creators and an impressive number of influential cultural workers, artists and professionals from the eastern states.

BEAP’s success is primarily based on building strategic partnerships with many leaders and organizations from the cultural sector, education, information and communication technology (ICT), the science community and key Western Australian industries.

The 2004 Biennale was produced through partnerships with the following: Curtin University of Technology, The University of Western Australia, Edith Cowan University, and TAFE Western Australia from the education sector; Arts Western Australia, Australia Council for the Arts, EventsCorp, City of Perth, City of Fremantle, City of Swan, The Government of Western Australia Departments of Industry and Resources, Planning and Infrastructure, and Culture and the Arts, and the Film and Television Institute of Western Australia from the federal and state public sectors.

Major sponsorship, in the form of technology and essential resources, was procured from the Western Australian Maritime Museum, JVC, NEC, Computronics, Jumbo Vision, Digital Junction and Technology Park.

BEAP 2004 partners include John Curtin University Art Gallery, Central Design Centre at Central TAFE, Lawrence Wilson Art Gallery, SpECtrUm Gallery, The Bank in Midland, Moores Building Contemporary Art Gallery, Media Space, The Bakery Artrage Complex, The Hellenic Centre, Perth Institute of Contemporary Arts, and Perth Convention and Exhibition Centre.

The 2005–2007 Business Plan outlines strategies for strengthening these and other existing partnerships and establishing new mutually beneficial business opportunities with key stakeholders that are vital for the success of the next Biennale, scheduled for September 2007.

HISTORY

The Biennale of Electronic Arts Perth (BEAP) affords an informative and engaging platform for the debate, presentation and experience of cultural projects, ideas and innovation occurring at the intersection of art, science, technology and society.

It is the premiere showcase festival for this kind of cultural practice in Australia and it is the only of its kind in Western Australia. To date, BEAP has presented an broad program of benchmark exhibitions, industry conferences, screenings of moving image content, 24 hour Internet hosted events, thematic workshops, public forums and specially commissioned artworks by local artists.

BEAP was initiated and founded by Paul Thomas in 2002, and realised through significant partnerships with the John Curtin Gallery and the Studio for Electronic Arts at Curtin University of Technology, SymbioticA at the University of Western Australia, and Central TAFE. A voluntary curatorial team developed the program under the theme of *Locus* with Paul Thomas being the Artistic Director. He is also the Artistic Director for *SameDifferent* BEAP 2004 and *Stillness* BEAP 2007.

Between 2002 and 2004, BEAP grew to incorporate most of Perth's contemporary arts institutions as producing partners. A range of State Industry Development Departments supported its program through direct financial and in-kind contributions. The 2004 Biennale was managed by a subcommittee of the John Curtin Gallery Advisory Board, originally chaired by Margaret Moore, and then by Peter Why, Chief Executive Officer, Zernike Australia and Technology Precinct.

In response to its rapid development and need for independent management, BEAP was incorporated in May 2005 as a non-profit organization governed by an independent Board of Directors. In recognition of the major contribution made by the John Curtin Gallery during the founding years of the Biennale, the organisation is represented permanently on the BEAP Board.

As part of the Visual Arts and Craft Strategy, BEAP is working with the Australia Council for the Arts and the Department of Culture and the Arts, through ArtsWA, to support its next stage of growth and development. Following a nationwide call for applications and interviews, the Board of Directors appointed Antoanetta Ivanova as the new Producer and General Manager of BEAP. She has relocated from Melbourne and commenced work on 19 of September 2005.

KEY ACHIEVEMENTS

BEAP continues to be highly commended by participants and peers, and as evident by the 2004 market survey, audiences' experiences and enjoyment of BEAP to date have been excellent.

2002

- Founded as the only national festival dedicated to the promotion and presentation of all aspects of the electronic arts, practice and culture
- BEAP 2002 LOCUS presents three thematic exhibitions featuring 36 inter/national artists
- Australian Premieres of Char Davis' ground breaking immersive, virtual reality works **Osmos** and **Ephemere**, and Victoria Vesna's interactive artwork **Zero@WaveFunction**.
- Five international conferences including the **Forth International CAiiA-STAR Consciousness Reframed** conference, featuring a program of over 80 inter/national speakers

2003

- Established Advisory Board through Curtin University of Technology to administer the presentation of a new program in 2004
- BEAP secures State funding to establish a Research and Development Grant, **BEAPworks**, for Western Australian artists working with new technologies
- Six artists selected as recipients

2004

- BEAP 2004 presents an extraordinary program of over 100 Australian and international artists
- Five major thematic exhibitions, associated exhibitions and screenings
- Two major associated exhibitions
- Five thematic conferences, featuring 34 high profile international speakers (Workshops)
- Four associated industry conferences, including an Austrade Seminar and Workshop
- Over 30,000 visitors from Perth, interstate and overseas
- BEAP becomes part of the Visual Arts and Crafts Strategy as a key arts organisation

2005

- Presents BEAPworks v.1, the first public outcome of the Research and Development Fund
- Second round of R&D distributed. 5 Artists selected as recipients
- BEAP is incorporated as a non-profit organization with an independent Board of Directors
- BEAPworks v.2 scheduled for 2006
- Next BEAP scheduled for 2007

TESTIMONIALS

Char Davis, Artist (Virtual Reality), Canada

As an exhibiting artist in the inaugural BEAP, I was very impressed with the vibrancy of the Biennale and the infrastructural support that existed around the exhibitions and the conferences. The local universities, arts organizations and the wide community all proved very accommodating and interested in the program of events. The quality of discussions was very stimulating and of consistently high standard. The conceptual theme of Stillness for BEAP 2006 is a nice irony in a world where electronics is presumed to be making so much of our lives faster.

Ken Rinaldo, Artist (Robotics), USA

Paul Sermon, Artist (Distributed/Electronic Media), UK

CONTEXT

International

BEAP is being produced within a greater context of diverse international festivals that have been making significant contribution to the development and popularisation of new media and electronic arts, many of which take place in Europe and North America. Most notably:

ARS ELECTRONICA FESTIVAL, Linz Austria <http://www.aec.at/en/index.asp>

ARS ELECTRONICA is the world's leading festival for art, technology and society. In 2004 it celebrated its 25th anniversary with an extraordinary program featuring 550 artworks of interactive, streaming, performance, installation, wearable and other media. People from more than 120 countries attend the festival each year. Festival themes include: LifeScience, InfoWar, Next Sex, TakeOver, Unplugged (with special focus on Africa), CODE the language of our time, HYBRID, among others.

The festival is managed by the Ars Electronica Centre, which houses a permanent exhibition facility – Museum of the Future. Ars Electronica comprises of: **Festival Ars Electronica**, (since 1979) Annual Festival, Linz 1-6 September, **Prix Ars Electronica** (since 1987), International Competition for Cyber arts, **FutureLab**, undertakes creative projects that require state-of-the-art design and innovation.

ACM SIGGRAPH, USA <http://www.siggraph.org/>

A fee-paying, global, membership-based organisation with 6367 individual members, with 6 local chapters in Australia, one of which based in Perth. In the span of 30 years, ACM SIGGRAPH has grown from a handful of computer graphics enthusiasts to incorporate researchers, artists, developers, filmmakers, scientists, and professionals sharing an interest in computer graphics and interactive techniques.

It comprises of an **annual SIGGRAPH conference**, symposia, chapters in cities throughout the world, awards, grants, educational and online resources, a public policy program, travelling art show, and the **SIGGRAPH Video Review**. Its parent organization, the Association for Computing Machinery (ACM), is the world's first and largest computing society, an umbrella organization for IT professionals. SIGGRAPH members can join ACM. SIGGRAPH is commercially oriented and its activities have limited 'art content'. In 2003, Melbourne won the bid to host at the Australian Centre for the Moving Image (ACMI) GRAPHITE, the first iteration of SIGGRAPH in the Asia-Pacific. New Zealand will be hosting it in November 2005. The Perth SIGGRAPH Chapter has been an important resource for BEAP through the access to its database of local content providers and a targeted audience reach.

Electronic Arts, New and Digital Media Industry

Other influential organizations/festivals in the area of culture, art and technology are: **Dutch Electronic Arts Festival (DEAF)** by V2_, The Netherlands (since 1994); **GA, International Conference on Generative Art**, Italy (since 1998), **Transmediale**, Germany (since 1997), **International Symposium of Electronic Art (ISEA)**, hosted by a different country each year (since 1989) and **Arts Catalyst** in the UK, which focuses on developing and promoting art/science collaborations. BEAP is listed on **UNESCO's Knowledge Portal**, as part of the **Digi-Arts** initiative aimed at the development of interdisciplinary activities in research, creativity and communication.

Nationally, the **Australian Network for Art and Technology (ANAT)** offers artists development opportunities in the areas of art, science and technology, **Multimedia Art Asia Pacific (MAAP)** based Brisbane is now an Asia-Pacific touring festival supporting young multimedia artists, Sydney's **dLux media arts** and Melbourne's **Experimenta**, support mostly emerging media artists through own annual exhibition and screening program.

Also in Melbourne **Lab.3000** staged in 2004 the inaugural **Biennale of Digital Design** and **ACMI** presents a diverse annual program of exhibitions and screenings focusing on the moving image in all its forms. Other similarly linked festivals include the **Digital Media Festival**, which features the **Australian Animations and Special Effects** festival, **Digital Video Festival** and **Digital Imaging Festival**, each hosting an awards and conference program.

BEAP'S global/local network

Industry in Western Australia is gaining a deserved reputation for its adoption and development of new and advanced technologies. Key industry areas for the State include: Biotechnology, Information and Communications Technology, International Education and Training, Marine and Defence, Mining Equipment and Services, and Renewable Energies.

In the Creative Industries sector, Perth has attracted and retained specialists in the fields of interactive television, biological art, film, digital imaging, sound-based art and animation.

Perth is characterised by the following advantages

- Diverse and distinct creative community that captures the uniqueness of the State's environment and spirit, and inter-mixes Indigenous, European and Southeast Asian culture
- Internationally recognised commitment to research in bio and electronic arts at a tertiary level
- Diverse, engaged and creative Indigenous population
- Stunning bio-diverse environment regarded as an attractive place for cultural exchanges within the Asia-Pacific and a cross-point between Northern and Southern hemisphere cultural regions
- Unique geographical qualities offering peace, stability, lifestyle and secure infrastructure
- Ideal collaborative opportunities within the city itself due to its scale and remoteness
- Western Australia is the only state that shares the same time zone as Singapore, Indonesia, Hong Kong, Malaysia, Japan and Taiwan, a direct and valuable benefit to efficient trade relations with the region
- Western Australia government implements long term business development strategy with the Asia-Pacific region

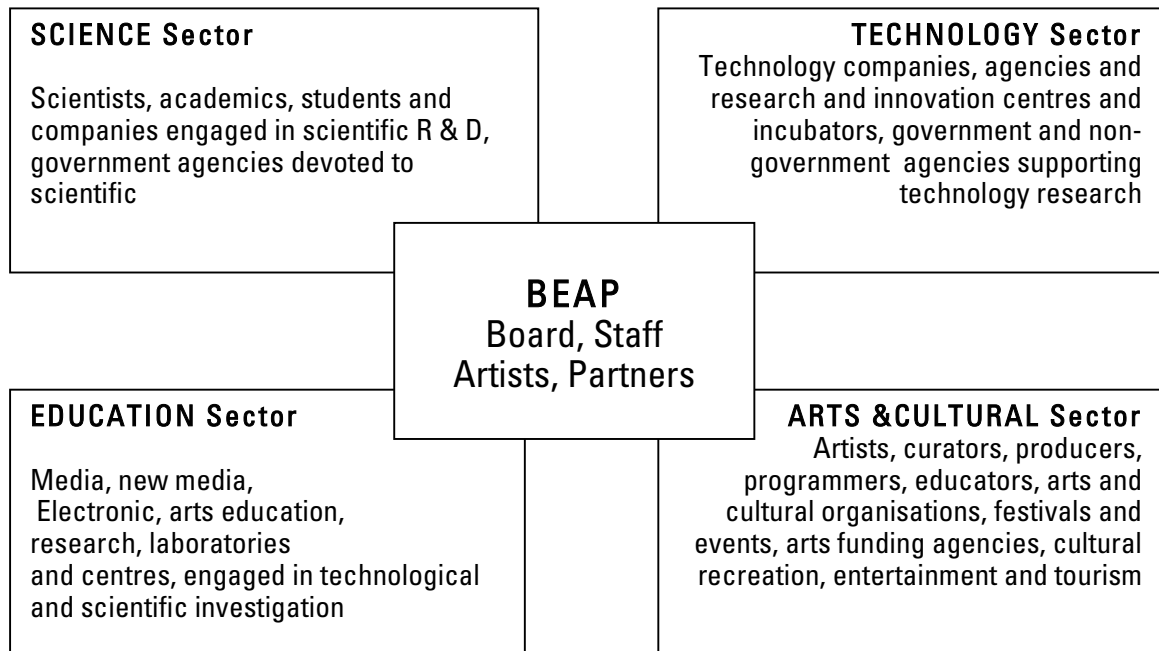
BEAP's link to the WA Government

ArtsWA
CALM
Curriculum Council
Department of Education and Training
Department of Education and Training, ArtsEdge
E-Government
Housing Authority
School of Isolated and Distant Education
Office of Energy
Environmental Protection Authority
Department of Environmental Protection
EventsCorp
Department of Fisheries
Department of Health
Department of Housing and Works
Department of Indigenous Affairs
Department of Industry and Resources
Office of the Information Commissioner (Freedom of Information)
Main Roads
Maritime Museum
Office of Multicultural Affairs
Online WA

Department for Planning and Infrastructure
Planning Commission
Department of the Premier and Cabinet
Election Policies for Labour Govt:
Innovate WA (R&D focus)
Investing in Our Teachers
Investing in Our Schools
IT in Education
The Arts Technology & Industry Advisory Council
Tourism Commission
Innovation WA
Information and Communication Technology ICT

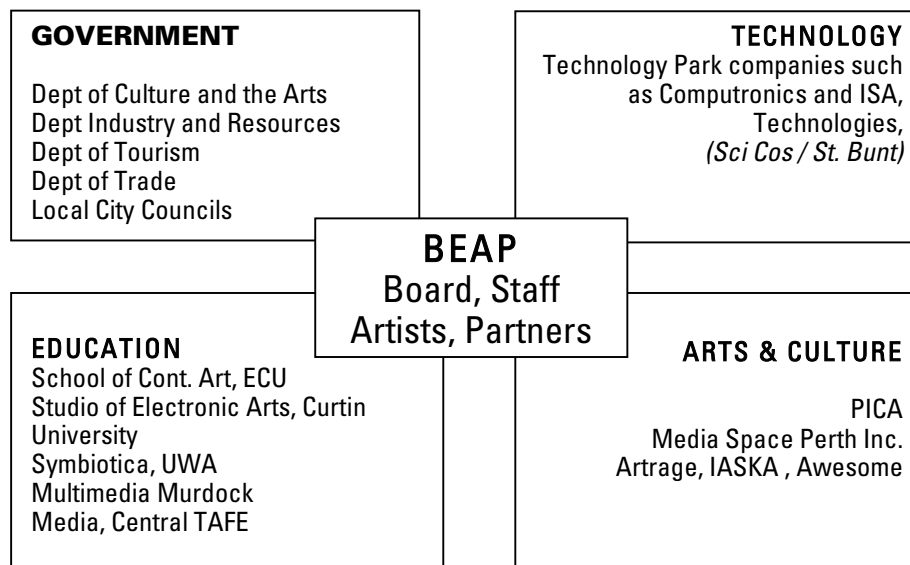
STAKEHOLDERS

International industry context



Western Australian context (suggested graph)

(To be designed)



COMPETATIVE POSITION

National Festival

BEAP is the only Biennale dedicated to showcasing exemplary works of art in the areas of digital, new media, electronic screen, sound and interactive arts in Australia.

Unique in Western Australia

BEAP is an unprecedented platform for Western Australian artists working in this field of cultural practice to create new work and exhibit within a high profile, international context locally, in Perth.

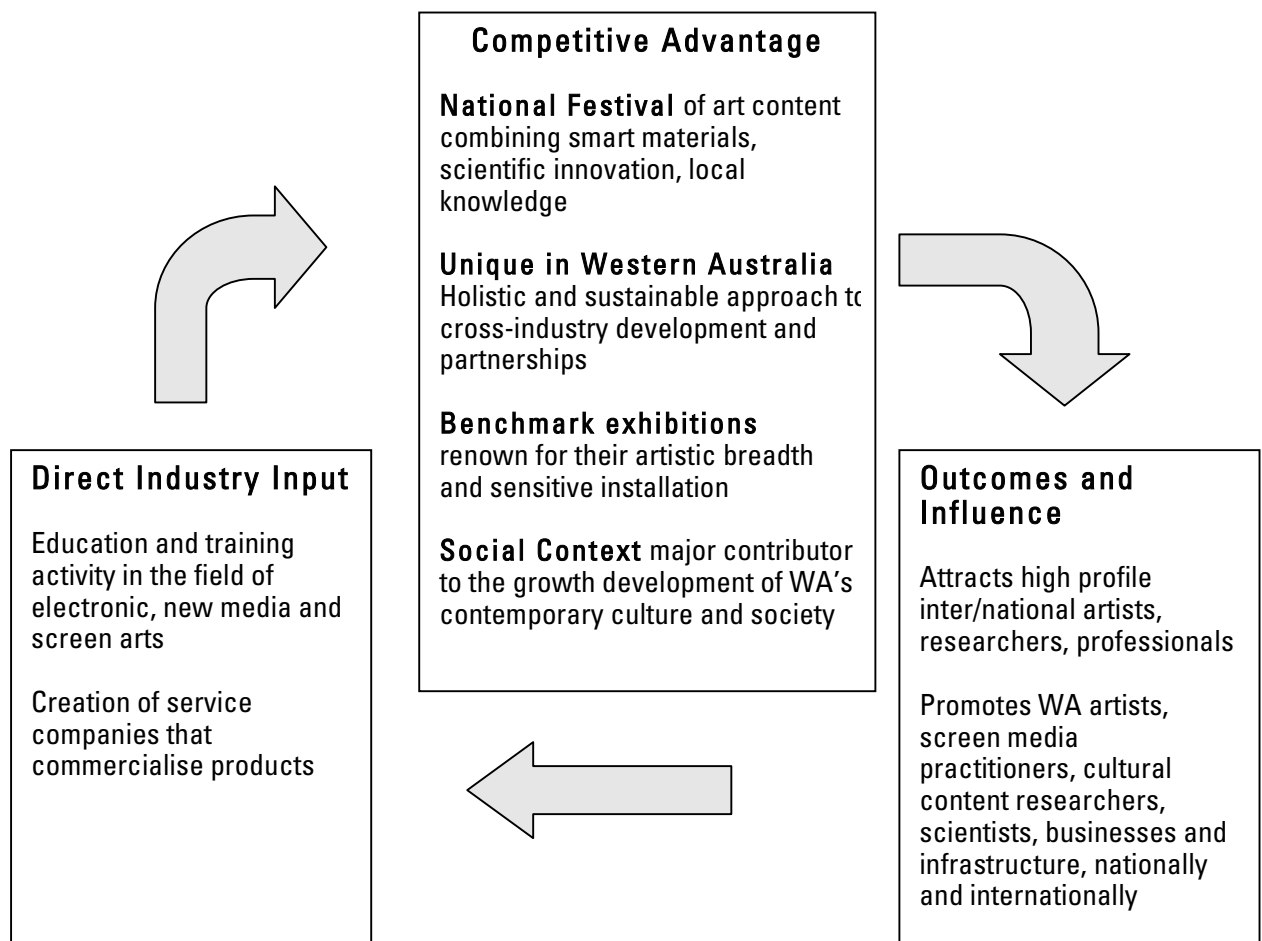
Benchmark exhibitions

BEAP's exhibitions is a survey of Australian and international art incorporating innovative applications of emerging technologies that are critically acclaimed for their artistic breath and presentation.

Social Context

BEAP's program of conferences, workshops, master classes, public screenings and public forums engage with many and diverse perspectives and ideas that are at the intersection of art, science, technology and society, make direct and important, enriching contribution to the development of contemporary culture in Western Australia.

This diagram demonstrates how the third point of BEAP's competitive advantage is self-sustaining.



GOALS

- Deliver a critically acclaimed BEAP 2007 of benchmarking exhibitions renown for their artistic breadth and sensitive installation
- Western Australian artists and creators, cultural critics, scientists, businesses and infrastructure are promoted within a national and international context
- Facilitate debate on the latest thinking around new technologies and their application within broad creative and social contexts
- Develop and secure effective, mutually beneficial relationships with key stakeholders
- Establish mutually beneficial sponsorship arrangements with key industry partners with due consideration of the potential for an on-going long term partnership
- Afford audiences in Western Australia access and exposure to innovative, entertaining and thought provoking works of art that use emerging technologies
- Establish BEAP's brand and increase its visibility and profile by making Perth a significant destination for showcasing research and development in electronic arts

Goals & Initiatives Matrix

	Goal	Goal	Goal	Goal	Goal	Goal	Goal
Initiatives	Deliver BEAP benchmarking exhibitions renowned for their artistic breadth and presentation	Facilitate debate on the latest thinking re new technologies and their application within broad contexts	Develop and secure mutually beneficial relationships with key stakeholders	Establish mutually beneficial sponsorships with key industry partners	Afford audiences in WA access to innovative art that use new technologies	WA artists, researchers, scientists and businesses are promoted	Establish BEAP's brand and increase its profile, making Perth a destination showcasing electronic arts
1. Showcase emerging electronic artists from WA		√			√	√	√
2. Present artists with sustained practice in new technologies	√	√			√		√
3. Secure significant exhibition partners	√		√		√		√
4. Produce exhibition catalogue	√	√				√	√
5. Develop Marketing & Communications Strategy				√			√
6. Develop Sponsorship Strategy			√	√	√	√	√
7. Deliver at least 1 internat., refereed conference & published proceedings	√	√				√	√
8. Develop a co-production strategy with the City of Perth			√	√	√	√	√
9. BEAP Board engaged in proactive strategies with industry sectors			√	√			√

STRATEGIES

Key Performance Indicators (KPIs) and Critical Milestones Summary

GOAL	KPIs	MILESTONES
Deliver a critically acclaimed BEAP benchmarking exhibitions renown for their artistic breadth and presentation	5 international exhibitions featuring min 30 artists	Secure the presentation of 3 artists who have developed and sustained practice in emerging technologies
Facilitate debate on the latest thinking re new technologies and their application within broad creative and social contexts	2 international conferences 1 industry workshop	Secure the partnership of international conference committee
Develop and secure effective, mutually beneficial relationships with key stakeholders	Establish tri-partite relationship with Aus Co and ArtsWA 3 program partnerships	2005-2007 Business Plan developed and implemented BEAP 2007 artistic direction formalised
Establish mutually beneficial sponsorship arrangements with key industry partners	Secure at least 1 major sponsor and 3 thematic program sponsors At least 2 new departments	Marketing Plan and Sponsorship Strategy developed
Afford audiences in WA access and exposure to innovative, entertaining +challenging art that use emerging technologies	Increase and diverseify audience participation by 35%	Min 1event/exhibition for each of the following demographic • Youth • metropolitan • regional •science/technology • contemporary art goers • families/tourists
WA artists, researchers, scientists, businesses & infrastructure are promoted inter/nationally	5 artists exhibited 20 speakers	Present BEAPworks exhibition in 2006
Establish BEAP's brand and increase its profile, making Perth a significant destination for showcasing R&D in electronic arts	Marketing Strategy Implemented	Quantify articles, links, reviews, partners, websites, local, national and international Review bi-monthly

Prioritised Initiatives and Target outcomes

Priority	Initiative	Measures	Milestones	Responsibility
1	Showcase emerging electronic artists from WA	Min 5 new commissions	Aug-Oct 05	P. Thomas
2	Develop Marketing & Communications Strategy	Increased and diverseified audience by 35%	Oct-Dec 05	A. Ivanova
3	Develop a co-production strategy with the City of Perth		Nov-Dec 05	A. Ivanova (with the Board)
4	Develop Sponsorship Strategy	At least 1 major major sponsor	Dec-Feb 06	A. Ivanova (with the Board)
5	Secure the partnership of significant exhibition partners	3 program partnerships	Feb-Mar 05	A. Ivanova
6	Develop at least 1 internat., refereed conference & published proceedings	At least 1 conference	Feb-Mar 05	P. Thomas
7	Present artists who have developed and sustained practice in new technologies	At least 3 high profile electronic media artists	Mar-Apr 05	P. Thomas (with Curatorium)
8	Produce exhibition catalogue	BEAP catalogue produced	2007	P. Thomas (with A. Ivanova and Curatorium)
Ongoing	BEAP Board engaged in proactive strategies with industry sectors	Major sponsors New government departments involved	Review every 2 months	Peter Why

ORGANISATIONAL STRUCTURE

Governance

BEAP is managed by a Board of 9 Directors, *8 (?) of whom have served on the Interim Board* overseeing its incorporation. The Directors represent a broad cross section of the cultural and education sectors. The Producer/General Manager serves on the Board in an ex officio capacity.

BEAP's Board is committed to maintaining the appropriate skills and expertise mix including: Independent Chair, Legal, Financial, Sponsorship, Commercial sector links, Business development skills, Event Management, and High level electronic arts expertise.

Chair

Peter Why, Director of Zernike Australia, part of Zernike Group, The Netherlands, one of the world's most successful companies in developing knowledge-based start-ups; Former President of the International Association of Science Parks, inaugural President of the Australian Association of Technology Parks and Incubators

Deputy Chair/Treasurer

Kim Heitman, Head of Legal Services, University of Western Australia, President of the Western Australian Internet Association, former Chairman and current Board member of Electronic Frontiers Australia, Deputy Chair of the Australian Domain Authority (auDA), legal expertise in technology law and Internet governance.

Secretary

Prof. Stuart Bunt, Co-founder and Scientific Director, SymbioticA, University of Western Australia, first art and biology lab situated in a science department. Consults and lectures on the nexus between art/science and technology, and the philosophy and history of science.

Director

Dr Domenico De Clario, Head of School of Contemporary Art, Edith Cowan University; award winning, multi-disciplinary artist with broad inter/national exhibition, touring and performance experience

Director

Tos Mahoney, Director of Tura New Music, extensive experience in festival management and production, sound arts and sound culture

Director

Prof. Ted Snell, Director, John Curtin Art Gallery and Dean of Art, Curtin University of Technology; Chair of the Australian Council of University Art and Design Schools (until 2002); Chair of Artbank; Chair, Asialink Visual Arts Advisory Committee, Board Member, National Association for the Visual Arts.

Director

Chris Binks, Challenger TAFE, Fremantle

Artistic Director

Paul Thomas, Founder of BEAP; Co-ordinator of School of Electronic Arts, Curtin University of Technology; Founder and President, Media Space Perth Inc.; artist, academic, educator and researcher with 25 years of experience in diverse areas of the electronic arts.

Ex Officio

Antoanetta Ivanova, BEAP Producer and General Manager; Founding Director Novamedia; Former Board Member, Australian Network for Art and Technology, Producer, Curator and Consultant of new media and electronic arts at a high profile inter/national level.

Management

The Board of Directors has pledged to work in the best interest of BEAP. It meets minimum once a month. In addition to its responsibilities stipulated in the BEAP constitution, the Board is responsible for

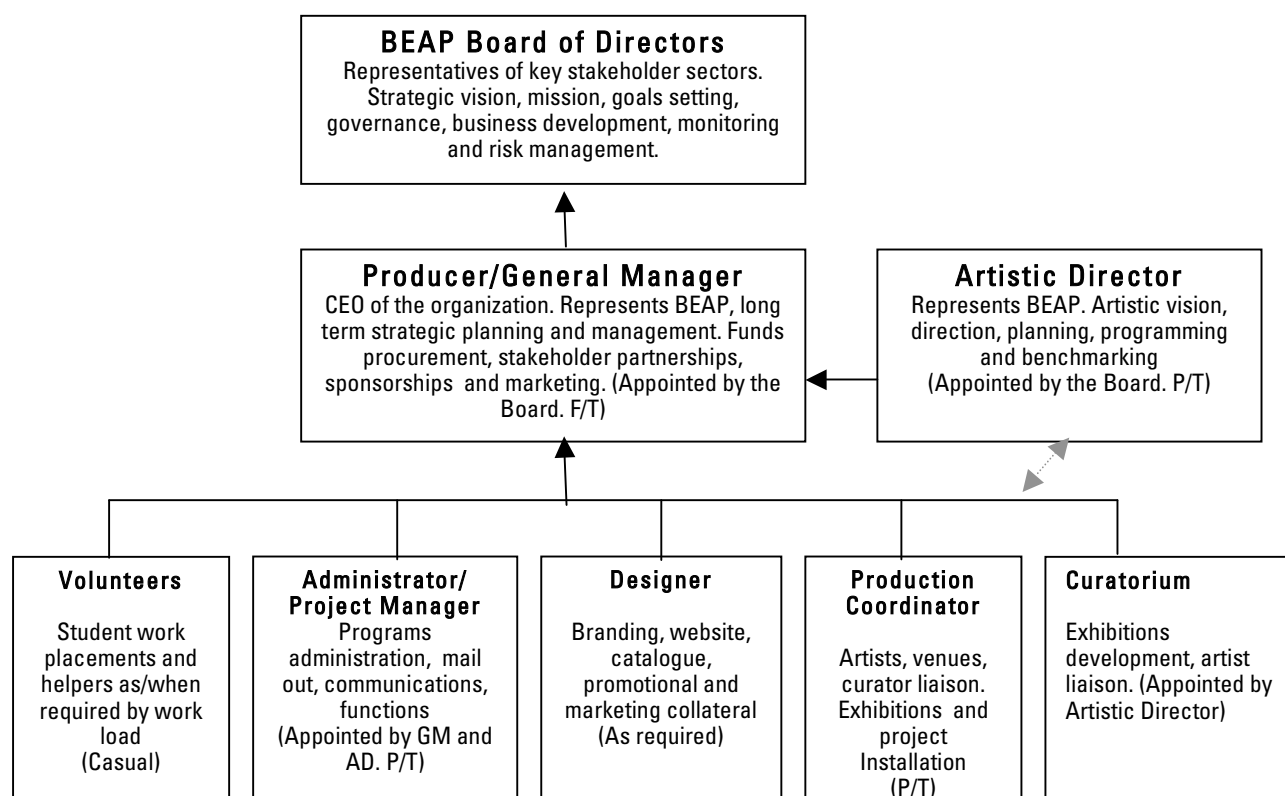
- Strategic mission, goals setting and monitoring
- Board and Director assessments
- Policies and procedures
- Operational planning, business development and finance management
- Business assessment and outcome measurement
- High level industry networking and negotiation
- Artistic programming and development
- Benchmarking
- Risks management
- Review assessment and compliance programs

In accordance with BEAP's policy and resources and to the reasonable satisfaction of the Board, the Producer/General Manager is responsible for

- Development and implementation of the strategic plan
- Detailed management of financial position and project-by-project status
- Fundraising, sponsorship and partnership procurement
- Marketing and communications strategy and management
- Purchasing below a certain agreed limit with board approval
- Reporting to board on all business matters
- Staff recruitment and management
- Represents BEAP to stakeholders and partners

The intrinsic excellence of the BEAP event is predicated upon the Artistic Director's vision, insight and sensibility to diverse aspects of the electronic art, theory, practice and culture.

Organisational Structure and Reporting



Risk management

Risk Analysis			
	Information Risk	Management Risk	Operational Risk
Description:	<ol style="list-style-type: none"> 1. Inability to predict future events 2. Lack of Brand awareness 3. Inability to predict the greater ecology of culture and economy 	<ol style="list-style-type: none"> 1. Start up nature of BEAP 2. No enough diversity of business leadership skills needed for the rapid growth of BEAP 	<ol style="list-style-type: none"> 1. Operations do not fully support and enable the business 2. Program is confirmed too late 3. Inability to secure core sponsorship
Example:	<ol style="list-style-type: none"> 1. Other festivals in the same market niche being produced a the same time as BEAP 2. Targeted audience are not aware that BEAP exists or when/where it is 3. Economic down turn 	<ol style="list-style-type: none"> 1. Undercapitalised, and lacking the appropriate operations systems and adequate management 2. Insufficient skills mix at a Board level 	<ol style="list-style-type: none"> 1. Not registered for GST, Gift Recipient program, Trust Account not established 2. The marketing and sponsorship targets can not be achieved due to lack of core 'product' information to be promoted 3. Unable to achieve corporate sponsorship projected leads to inability to present high-end exemplary work
How managed:	<ol style="list-style-type: none"> 1. Network closely with industry leaders and peers, and 2. Implement a Marketing Campaign; ongoing promotions 3. At the outset, negotiate and secure enduring agreements with cultural and business partners, and plan conservatively 	<ol style="list-style-type: none"> 1. Employment of Producer/General Manager with strong background in arts fundraising and management 2. Review of Board of Directors skills mix of necessary. Active Board. 	<ol style="list-style-type: none"> 1. Register as self governing, not-for-profit, organization, comply with the ATO for the gift recipient program, establish Trustees Subcommittee 2. Establish a modular program planning and financing structure 3. Plan core activities with conservative budget of core funding and seek specific sponsorship for smaller modules—the program remains flexible, yet on schedule.

BEAP 2007 PROGRAMMING

Timeframe

The next Biennale is planned for 2007, **8–15 September**. The program will be launched in July 2006 in conjunction with a high-profile public event.

Considerable efforts have been made to ensure the timing of the next BEAP is the most appropriate for potential participants, hosts and sponsors. By producing the next event out a year from its bi-annual schedule, BEAP is signposting that its future as a newly incorporated organization is given the necessary time, management and resources to realise an even bigger and better Biennale.

For the benefit of visitors to the city of Perth as well as to achieve a greater impact, a period of intensive activity of 7 days is considered. **The accompanying exhibitions will be scheduled for up to 3 months** and each exhibition period is to be individually negotiated with partner galleries/hosts.

It is proposed to hold the next **BEAP from 8-15 September 2007** to follow Festival Ars Electronica. The best opportunity for academics based in Europe and the United States to travel to Australia coincides with their Autumn/Fall break from mid-June to the end of September. This date was established through consultation with both local and international participants.

BEAP notes there is a gap on the EventsCorp calendar for the above period until the King Park Wildflower show (22 September) and the Perth Royal Show (24 September). The spring weather is ideal for scheduling outdoor events. BEAP also schedules with respect to other industry events such as **COMM-IT** (an annual 2-day conference and exhibition of communications, IT and computer technology, which was programmed by BEAP in 2004), and the international **Computer Art and Design in Education Conference (CADE)**, which will be held in Perth as part of BEAP 2007. The **Digital Arts and Culture Conference** series from Scandinavia, brought to Melbourne in 2003, is also being proposed for inclusion in the 2007 program.

The **period of intensive activity has been concentrated from 14 days to 7 days** for the benefit of visitors and to achieve a greater marketing impact. International participants suggested 14 days was too long a period to attend the whole event and they disliked having to miss any of the scheduled activities. A shorter time period for the intensive workshop and conference activity will also help the education partners work the BEAP program into teaching programs. A desirable media campaign can be better achieved during a more concentrated programming period.

BEAP's operations are run throughout the year. These include partnerships development, commissioning of artists, exhibitions, public events, workshops, conferences, publications and consultations with key stakeholders. A significant initiative is BEAPworks, which commissions Western Australian artists to explore new technologies and produce new works. The intra-state tour of BEAPworks is being discussed as part of a greater audience development and marketing strategy.

Theme of BEAP 2007

Founding Director Paul Thomas, in collaboration with the previous volunteer curatorial committee, has suggested the theme of ***Stillness*** for BEAP 2007.

Paul Thomas writes:

"The irony of an electronic arts festival being themed *Stillness* initially jars our preconception and clichés regarding the possibilities of the technologies of the future. The visions of tomorrow given to us by scientists, film, hyperbole, politics and our own imagination has us speeding towards the unknown. But to pause and consider the more subtle aspects of being human in the face of emergent technology and electronic arts practice inspires a number of aspects of stillness pertinent to our adaptive society in the 21st Century."

HUMANS HAVE A RIGHT TO STILLNESS. Stillness as an active modality

Stillness as a form of **RE-INVENTING** creativity within culture

Stillness as the **UBIQUITOUS**— technological advancements will confront disembodiment through wireless technologies and Internet2

Stillness as **CONTEMPLATION**; different rationales will be needed to comprehend the implications to culture and growth

Stillness as **CAMOPHLAGE**, as a denial of data, silent running; issues of perception and the resolution of time. Constant change, which is the main focus of capital, the social face of desire, is subverted by concepts of stillness

Stillness as **BEING** in a 'real' location'. Our obsession with the moving image confronts understandings of how the concept of stillness might be captured

Stillness as stubborn **INERTIA**. At what point in time and space does stillness occur? Can it be measured with any degree of certainty?

Stillness as **SMALLNESS**. In connection with our understanding of the living organisms, nano and consciousness is developed through inquiries in the deception of stillness

Stillness as **SIMPLICITY**. The attempt of getting away is to find a form of stillness that would allow for a discourse to happen between the everyday, emergent media, science and the social

Stillness as **AESTHETIC** in a digitally mediated world. These concepts of stillness form an aesthetic, a less stable pattern that work towards construing the world in relation to the desire.

BEAP 2007 Curatorium

Our mission is to showcase exemplary works of art that present enriching experiences to diverse and broad audiences. Our primary objective is to engage with electronic media artists who are exploring concepts that expand human understanding and awareness in the information age.

BEAP's program is conceptualised by the Artistic Director and devised in collaboration with an Artistic Curatorium. By working with curators, specialising in different aspects of the electronic arts and who are closely connected with the targeted audience segments, BEAP ensures that its program remains current, critical and of relevance to the field and the audience.

Exemplary Works Program

- **Paul Thomas (WA)**, Artistic Director
Curatorial Brief BEAP 2007 Artistic Program *Stillness*
- **Jens Hauser (Germany)**
Curatorial Brief: To work in partnership with SymbioticA, and develop an exhibition addressing the relationship of Bio and Living art to the theme.
Bio-matter as Stillness – the living body as a producer and processor of data
- **Chris Malcolm (WA)**
Curatorial Brief: to curate data intensive works, which demonstrate the aspects of networked technologies, systems, code and supercomputing.
Data as Stillness
- **Jeremy Blank (WA)** to develop an exhibition that showcases creative links between games and mobile phone content and new interactive and communications technologies.
Remoteness as Stillness
- **Pauline Williams (WA)**
Distributed Stillness
- **Jo Law, Antonio Traverso (WA)** *Animation Screenings*

National Strategy Program

BEAP actively seeks out emerging artists from around the country whose practice reflects original areas of investigations at the intersection of culture, technology and science. As the premier national festival for electronic and new media arts, BEAP is committed to establishing meaningful partnerships with other media arts organizations and specialists in the field through to showcase a national program of electronic and new media arts activities.

- **Kim Machan (QLD)**, Director, Multimedia Arts Asia Pacific (MAAP)
proposed curation of an Austral-Asian program.
- **Alessio Cavallaro (VIC)**, Senior Curator, Australian Centre for the Moving Image
proposed curation for a moving image/software program
- **David Cranswick (NSW)**, Director, dLux media arts
proposed program of networked communities workshops and activities
- **Melinda Rackham (SA)**, Director, Australian Network for Art and Technology (ANAT)
proposed to stage ANAT New Media Lab, Open Source theme – a 2-week full time intensive laboratory, facilitated by international peers with extensive experience in new media.
- **TBC**, proposed Sonic Stillness, electronic sound program

Affiliated Programs

The Curatorium closely works with, and seeks the expert advice of, artists and artists producers, peers specialising in particular area of the electronic and media arts. We continue to seek co-programming opportunities with previous as well as new partners and friends of the Biennale—such as Awesome Arts, Perth Institute of Contemporary Arts (PICA), SoundCulture and Perth SIGGRAPH Chapter, amongst others.

Programming Schedule

Stage 1 1 July – 15 September 2006

Major exhibition :: BEAPworks

Presents BEAP's commissions of new media artworks created by Western Australian artists. The works are produced with the assistance of BEAPworks Research and Development Grant, which supports adventurous and innovative art projects utilising new technologies. Predominantly interactive multimedia installations, the works provide a more popular access to understanding how new technologies and scientific developments affect our perception and experience of daily life.

Special initiatives

BEAP and Screen West are currently discussing an opportunity to develop a specific initiative for practitioners working in traditional screen arts, which focuses on producing content for new screen platforms. There is a strong interest in the initiative having an indigenous focus.

Website launch

Stage 1 launches BEAP 2007 website significantly redeveloped to consolidate BEAP's marketing efforts promoting past achievements, 2007 program highlights, partners' and sponsors' contribution.

Stage 2 BEAP 2007 Saturday 8 – Friday 14 September 2007

Proposed program (*suggested, not fully developed, to be discussed with the Board*)

BEAP produced and operated events

- **Launch of the Biennale**
- **Exhibitions launches throughout Perth**
- **Showcase public artwork**
- **Interventions, screenings and happenings**
- **Conferences (*The following are currently being short-listed*)**

• Co-produced events, third party initiatives

Computers in Art and Design Education (CADE) Conference

hosted by BEAP, Curtin University of Technology and Edith Cowan University

Digital Arts and Culture, DAC International Conference Series

Collaborative and interdisciplinary conference that seeks to bring together a diverse ideas and practices, addressing digital arts and culture issues. Based in Scandinavia, it was brought to Australia in 2003 as *MelbourneDAC +streaming worlds+*, hosted by RMIT University.

- **Extensive Website**
- **Workshops, forums and public lectures.** Including specially targeted events for students (primary, secondary and tertiary)

FINANCIAL STATEMENT

Notes to the Budget Forecast

Building on BEAP's comparative advantages and strong partnerships, a sustainable though conservative 3-year financial plan has been developed. BEAP's administrative functions are met through recurrent funding from: ArtsWA, Australia Council and Department of Industry and Resources.

The exhibitions, conference(s) and workshops continue to be largely supported by the partner universities through in-kind, staff and technical resources investment. Marketing and the website are to be funded largely by EventsCorp and to be match by corporate sponsorship. The budget also reflects a greater resource allocation for marketing than the previous two Biennales.

The program is planned on a modular basis with: **core exhibitions** (priority partner funding and support), a range of smaller **new audience development programs** (such as screenings, public talks and public art projects) to be realised in accordance with the level of procured project funding and sponsorship) and **individual, larger scale international artworks** (dependent on co-production outcomes with international arts funding organizations and counterparts).

This strategy will enable BEAP have greater control over program modules and realise them within the parameters of the procured funding and the infrastructure available. Program modules can be also better marketed to specific target groups within the overall context of the Biennale.

Scheduling the next iteration of the Biennale to be in late 2007, allows us to work with the international artists to secure overseas funding, particularly for travel and accommodation. Program travel expenses are yet to be determined in consultation with the Artistic Director and the Curatorium.

At present only limited corporate sponsorship is included in the budget to reflect a conservative position. However, BEAP is implementing a sponsorship strategy to match core resources in order for the Biennale to expand on its public events, core exhibitions, website and marketing objectives.

INCOME Summary (as of 6/10/05)	NOTE	2005	2006	2007
Australia Council		50,000	90,000	110,000
Other Federal			30,000	30,000
WA State Government		65,000	90,000	195,000
Other		20,000		225,000
Local Councils				80,000
Non Cash Income		18,000	18,000	123,000
BEAPworks Project Income		50,000	75,000	
BEAP 07 Exhibitions Cash Income				150,000
BEAP 07 Exhibitions Non-Cash Income				175,000

TOTAL INCOME		203,000	303,000	1,088,000
---------------------	--	----------------	----------------	------------------

EXPENDITURE Summary (as of 6/10/05)				
Administration and Office consumables		30,000	32,000	36,500
Staff Wages and Expenses		65,000	117,000	165,000
Staff Travel		9,000	12,000	
Marketing		49,000	37,000	161,500
BEAP 07 Program Expenses		50,000	105,000	725,000

TOTAL EXPENDITURE		203,000	303,000	1,088,000
--------------------------	--	----------------	----------------	------------------

OPERATING SURPLUS/DEFICIT				0
----------------------------------	--	--	--	----------

MARKETING STATEMENT

A final Marketing Strategy for BEAP 2007 will be determined once planning has been finalised. The marketing strategy will be developed in conjunction with the partnership/sponsorship strategy

Marketing Objectives *(to be reviewed by the Board)*

- Establish BEAP's brand
- Broaden audience reach
- Increase awareness of BEAP's program nationally and internationally
- Strengthen BEAP's position within the ICT and science sector
- Market BEAP to targeted industry sponsors and partners

Key Result Areas *(to be reviewed by the Board)*

- Establish BEAP's brand
 - ~ Develop and implement communications collateral
 - ~ Upgrade website to better communicate BEAP's brand and better serve the business
 - ~ Active, ongoing promotions through stakeholders' networks
 - ~ Hot links and listings in industry websites
 - ~ Articles and media coverage in specialist and non-specialist media
 - ~ Promotions through national and international networks and affiliates
- Broaden audience reach
 - ~ Curate a diversified artistic program that meets the expectations of a broader audience base
 - ~ Collaborations with education sector
 - ~ Use of youth and culturally-specific media networks
 - ~ Collaborations with the Indigenous communities
 - ~ Tour in regional WA
 - ~ Increase programming of artists from the Asia-Pacific region
- Increase awareness of BEAP's program nationally and internationally
 - ~ BEAP representation at key electronic arts, culture and education symposia
 - ~ Targeted promotions in Asia in association with key universities & stakeholders
 - ~ Articles in industry specific journals and publications
- Strengthen BEAP's position within the ICT and science sector
 - ~ Strengthen and diversify expertise of the Board
 - ~
 - ~
- Market BEAP to targeted industry sponsors and partners
 - ~ Strengthen and diversify expertise of the Board
 - ~ Develop and implement sponsorship strategy
 - ~
 - ~

CONTACT

PETER WHY

Chair, Board of Directors
Biennale of Electronic Arts Perth
Innovation Centre
Suite 3, Enterprise Building 3
11 Brodie Hall Drive, Technology Park
Bentley Western Australia 6102

ANTOANETTA IVANOVA

Producer and General Manager
Biennale of Electronic Arts Perth
Innovation Centre
Suite 3, Enterprise Building 3
11 Brodie Hall Drive, Technology Park
Bentley Western Australia 6102
www.beap.org
info@beap.org
antoanetta@beap.org
08 6424 8203
0412 03 5758

APPENDIX 1

Convention, Tourism and the City of PERTH

Australian tourism, including convention tourism, is a multi-million dollar industry that offers economic, social and cultural benefits.

Conventional Tourism is performing strongly, with Australia's popularity as a leading international convention destination being consolidated in recent years.

Many Australian capital cities are rated as preferred international convention destinations. Perth is becoming a major convention tourism destination for local, interstate and international delegates.

As the centre for the oil and gas industry in the Asia-Pacific region, Perth offers a concentration of convention venues, quality hotels, business communication facilities, plus an effective and accessible transport system. [1]

The Council's vision is

'that the city of Perth is the premier tourist destination of Western Australia; a vibrant, clean, safe and friendly city offering unique cultural, entertainment and activity based experiences, access throughout the state and consistently high standards of service and quality'.

In keeping with this, the City of Perth provides services benefiting the convention tourism sector.

These include

- Free visitor information, including maps and brochures for delegate kits.
- Information and access to value-added offers and discounts from city retailers, restaurants and other promotional destinations.
- City information stands at major conferences, staffed by i-City Volunteer Hosts.
- Free guided tours led by i-City Volunteer Hosts, available for inclusion in conference programs.
- Nightlife passes for convention delegates.
- Access to banner hire and flags (for conventions that qualify under the City of Perth's banners policy) to help increase the profile of Perth.
- \$200,000 annually to the Perth Convention Bureau to attract meetings and conferences to WA.
- Sponsorship of conventions which comply with the City's cultural and events sponsorship policies.

Perth is WA's gateway, providing easy access to metropolitan and regional areas of the State. As the business and social hub for the region, Perth is ideally placed to accommodate the needs increasing numbers of conference delegates.

The City of Perth strives to facilitate development of all aspects of the city's economy so it is competitive in attracting key convention events to the city centre. This promotes Perth as the destination of choice for business and encourages visitors to stay longer and spend more. [2]

[1] City Vitality Report, City of Perth, 2005, p. 12

[2] ibd., p. 13

APPENDIX 2

The City of PERTH at a glance

Western Australia Area	2,525,500 square kilometres
City of Perth Area	8.75 square kilometres
Western Australia Estimated Residential Population (ABS June 2003)	1,952,280
Perth Metropolitan Estimated Residential Population (ABS June 2003)	1,421,025
City of Perth Estimated Residential Population (ABS June 2003) .	9,348
Number of Households (ABS 2001)	3,621
Total Dwellings (ABS 2001)	5,175
Estimated Workforce Population in Perth CBD (ABS 2001)	98,353
Total Office Floorspace in CBD (Jan 2003)	1,252,000 square metres
Total Office Floorspace in West Perth (Jan 2003)	349,700 square metres
Total Length of Roads	96 kilometres
Total Area of Parkland and Reserves	95 hectares
Number of Parkland Areas and Reserves	26
Oldest Park	Stirling Gardens 1845
Oldest Building	The Old Court 1836
Largest Building (by floor area)	Central Park 67,500 square metres
Tallest Building	Central Park 261.7 metres (51 floors)
City of Perth Foundation Day	August 12, 1829
Latitude	31 degrees South
Longitude	115 degrees East
Altitude	11.2 metres above Sea Level
Climate	Mediterranean
Average Temperatures	Summer 30 ^o +C (max) 17 ^o +C (min) Winter 18 ^o +C (max) 8 ^o +C (min)
Time	Western Australian Time (GMT +8)
Sister Cities	Kagoshima, Japan (1974) Houston, Texas, USA (1984) Rhodes, Greece (1984) Megisti, Greece (1984) San Diego, California, USA (1987) Vasto, Italy (1989) Grenoble, France (1985) Nanjing, China (1998) Taipei, Taiwan (1999)
Charters of Mutual Friendship	Lord Mayor, 8 Elected Members
Council Composition	\$80.5 million
Annual Revenue Budget (2002/2003)	10 kilometres from Perth CBD
International Airport	

APPENDIX 3

BEAP Programs 2002 and 2004

BEAP 2002 & 2004	2002, 31 July – 15 September	2004, 27 August – 12 December 04 Intensive activity 2-16 September
Theme	LOCUS	Same/Difference
Artistic Program Artistic Director, Paul Thomas	Exhibitions 1. <i>Immersion</i> Curator, Chris Malcolm 2. <i>Biofeel</i> Curator, SymbioticA 3. <i>Screen</i> Curator, Pauline Williams Conferences 1. <i>The Aesthetics of Care</i> 2. <i>Coding the Spectacle</i> 3. <i>Teaching in a Digital Domain</i>	Exhibitions Each had an associated conference: 1. <i>Perceptual Difference</i> Curator, Chris Malcolm 2. <i>Sonic Difference</i> Curator, Nigel Helyer 3. <i>Distributed Difference</i> Curator, Jeremy Blank 4. <i>Bio Difference</i> Curators, O. Catts/I. Zurr 5. <i>Data Difference</i> Curator, Pauline Williams
Submissions	By invitation only	Artists and speakers selected from an international open call for works: 450 artworks 100 papers 15% local 25% national 60% international
Individual artists exhibited	27 local 3 national 11 international, focus on North America	4 local 4 national 31 international, focus on Europe, Japan and Malaysia
Associated Exhibitions		1. <i>House of Tomorrow</i> , Experimenta (Victoria) 2. <i>Drift</i> , PICA (Perth)
Associated Industry Conferences	• 4 th International CAiiA-STAR <i>Consciousness Reframed</i>	1. Australian Research Network's <i>Creative Connections Conference</i> 2. Austrade, <i>Micro-byte</i> 3. <i>COMM-IT</i> Trade Show
Workshops	12 workshops in 2 venues	39 workshops in 9 venue
Venues	9 venues	25 venues
Highlights	• CD of conference papers • BEAP 02 catalogue	• RealTime digital writing workshop • Bus tour linking all venues • Specific workshops (eg teachers) • website
Attendance See EventsCorp BEAP 04 Audience survey for further breakdown. *Note some screenings were held in a public place so numbers are high	Total attendance: 22,000 Web based: 12,508	Opening: 1450 Gallery: 11,668 Conferences: 277 Workshops: 560 Performances: 3634* Associated events: 12,616 Total attendance: 30,205 Unique Online Hits: 18,321

APPENDIX 2

(continued from previous page)

Funding *Conference subscriptions & merchandise **State & Federal	Earned*: Govt Funding**: Sponsorship: Inkind: Total:	\$23,000 \$150,517 \$265,995 \$162,559 \$602,071	Earned: Govt Funding: Sponsorship: Inkind: Total:	\$19,000 \$164,442 \$158,000 \$300,000 \$641,442
Funding Bodies & Sponsors	<ul style="list-style-type: none"> • Curtin University of Technology of Technology • Australia Council • Jumbo Vision • SymbioticA • PICA • Caiia-Star • University of Wales College Newport • University of Plymouth • Technology Park • Sharp • ANCCA • Central TAFE • ACUADS • University of Western Australia • Kirrabilli Café • Perth Convention Bureau • ArtsWA • IMAGO • Edith Cowan University • IVEC • The West Australian 		<ul style="list-style-type: none"> • Curtin University of Technology • Australia Council, Visual Arts & Craft Scheme • EventsCorp • City of Perth • Department of Industry & Resources • Community Arts Network of WA • Department of Premier & Cabinet • Mondriaan Foundation • City of Fremantle • Perth Convention Bureau • ArtsWA & the Department of Culture & the Arts • WA Maritime Museum • Computronics • Technology Park • Moores Building • Jumbo Vision • NEC • JVC • HTPC • LISWA • Square Peg Design • ArtRage • RTRfm • Digital Junction • Art Gallery of WA • Media-Space • SoundCulture • FibreCulture • ARN • Experimenta • COMM-IT • AusTrade • REALtime • ArtsEdge • PICA • Film & Television Institute • Lawrence Wilson Art Gallery 	
Media Coverage	<p>Media coverage: 62 items.</p> <p>Of the above, 33 were editorials, articles, interviews or stories. (Note: advertising had a higher profile)</p> <p>Significant coverage by ArtTV in Europe</p>		<p>Media Coverage: 101 items</p> <p>Magazine: 14</p> <p>Paper: 70 (includes free listings)</p> <p>Notable Online news: 9</p> <p>Radio: 4</p> <p>Guide: 2</p> <p>Calendar: 2</p> <p>Of the above, 47 were editorials, listing articles, interviews or stories.</p>	