



Australian Network for Art and Technology

a n n u a l r e p o r t

1 9 9 7

ABOUT ANAT

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.

Since its inception in 1985 ANAT has been at the forefront of the movement to position artists as active participants in the 'information age'. The organisation's infrastructure is principally funded through the Australia Council. ANAT maintains a database and artists files of artists working with technology throughout Australia, and acts as an advocacy and networking organisation for artists working in these areas assisting artists to develop their art practice, to forge links with science and industry, and developing and promoting opportunities for Australian artists to exhibit their work nationally and internationally. Information is disseminated through our newsletters and on our world wide web site.

SERVICES AND ACTIVITIES

ANAT undertakes a wide range of activities, including:

- running Australia's most prestigious art and technology training program, the National Summer School
- administering the Quick Response Conference and Workshop Fund
- researching opportunities for artists
- developing residency programs, which formulate relationships between artists and scientific and cultural contexts rich in technologies, expertise, culture and attitude
- organising events which encourage critical debate, diversity and innovation within art, science and technology

ANAT's current goals are to:

- Increase and improve opportunities for Australian artists working with technology
- Facilitate exchange between the arts, technology, science, education and industries
- Reflect and encourage diversity and innovation in art and technology
- Provide information and promote an understanding of the field of art and technology
- Encourage and support broad ranging critical debate on arts and technology
- Encourage cultural diversity in the field.

CHAIRPERSON'S FOREWORD

This has been my first year as a board member of ANAT and so it's not possible for me to make flattering comparisons with previous years, however this has been an exciting and fulfilling year for me in my role as chair.

ANAT has emerged from a period of redirection and consolidation where its core roles have been redefined in order to reflect the establishment of a national art and technology funding agency: the New Media Arts Fund by the Australia Council. With the exception of the Quick Response fund, ANAT no longer distributes grant funding. Instead it is free to pursue its mission by providing project-based opportunities intended to promote Australian art and technology both here and abroad.

Our Director, Amanda McDonald Crowley, will talk in more detail about this program however I would like to highlight ANAT productions like CODE RED; the ::recode:: list; the deep immersions: creative collaborations and the *water always writes in *plural virtual residencies programs as key events which have attracted significant attention both here and abroad. The screenarts site, established with support from the Australian Film Commission late in 1997 has also already proven to be a fantastic resource for locating Australian screenarts online.

Our particular success in 1997-98 has been the approval of triennial funding from the New Media Arts Fund of Australia Council which will guarantee ANAT's program into the next millennium. All this would not have been possible without the skill, knowledge and commitment of Amanda. She is, without doubt, one of the best qualified and capable leaders this organisation has ever had and ANAT's success during her tenure measures her contribution. I would like to offer her the wholehearted thanks of the board for her work. Amanda has been joined this year by two very capable colleagues. Honor Harger and Martin Thompson have brought their own skills and enthusiasm and made a significant contribution to our program.

In 1997 ANAT invited broader geographic representation on their board, a precedent we intend to repeat today. Although many of our meetings are held in the virtual space of telecommunication technology this has been an exciting and interesting year. I would like to thank my fellow board members for their commitment and contribution over the past twelve months.

During the past few years of change Linda Cooper was chair of ANAT and we are all grateful for her leadership and vision during a difficult and challenging time. Linda joined the ANAT board in 1992 and was Chair from 1994-97. It's my sad duty today to have to accept her resignation. I'm sure that the board and members will join me today in wishing her the greatest good fortune for her future and in thanking her for an outstanding contribution to this organisation.

During the year we have also had to accept the resignation of Zane Trow and Greg Siegele, our treasurer for two years. They both made a significant contribution to ANAT and will be missed.

Paul Brown
Chairperson, ANAT

DIRECTOR'S REPORT

Following on from extensive consultation in 1996, ANAT spent much of 1997 implementing programs which were developed as a direct result of this work. With the establishment of the New Media Arts Fund of the Australia Council, ANAT's core funding from the Australia Council is now provided through this Fund of Council. The Australia Council continues to be the primary source of support for the organisation.

The establishment of the New Media Arts Fund also resulted in the discontinuation of the Art Research and Development Fund, which had been devolved to ANAT from the Australia Council since 1988. ANAT saw this step as a positive endorsement of the success of the Art R&D Fund over the nine years of the program's existence. This development on behalf of the Australia Council, shows an ongoing commitment to supporting artists to produce and present new works. It has also left ANAT in a better position to fulfil its advocacy and networking roles, provide more streamlined and comprehensive services in our provision of information and advice to our constituents and more proactively develop programs in support of artists.

Initiatives during 1997 included the continuation of ANAT's commitment to providing fora to develop critical discourse and dialogue nationally, as well as the development of a range of residencies which began in 1997 and will continue into 1998.

A key to the development of ANAT's activities in 1997 has been the consolidation of collaborative partnerships with organisations across Australia. As a national organisation which does not have a venue for producing or presenting works, ANAT has developed collaborative relationships with a vast range of organisations including the Contemporary Art Organisations of Australia (CAOs), the Screen Culture Organisations (SCOs), a number of the Cooperative Multimedia Centres (CMCs), the Australian Science and Technology Exhibitors Network (ASTEN) and a number of online cultural sites both in Australia and overseas.

ANAT spent time and resources during 1997 in consolidating our online presence, both in terms of providing opportunities for artists to develop work for an online environment and through the provision of information and services online. To this end, ANAT also appointed a Web and Program Officer in October, 1997. ANAT has also made a commitment to further development of this field in Australia, conducting research into art and science collaborative methodologies as well as researching curator's training needs in this area of practice.

In addition to presenting at the range of conferences outlined below, ANAT staff have also attended conferences and events nationally and internationally, both to provide staff with professional development opportunities and to network with practitioners in the field. In September, I attended Ars Electronica in Linz, visited the new museum at the Zentrum fuer Kunst in Medientechnologie (ZKM) in Karlsruhe and visited Documenta, and in particular the Hybrid Workspace in Kassel prior to going to the International Symposium of Electronic Art in Chicago. Honor Harger attended the Binary Code conference and Interact 97, as well as Experimenta's event, Altered States, in Melbourne in October.

Amanda McDonald Crowley
Executive Director, ANAT

KEY ACHIEVEMENTS FOR 1997:

- providing support for 19 artists to attend conferences and workshops nationally and internationally
- providing intensive training to 14 artists at the National Summer School
- touring three artists from Europe to five cities around Australia as part of the CODE RED project and having over 1,000 people attend the various manifestation of the events around the country
- Supporting the establishment of ::recode::: Australia's first email listserv dedicated to critical commentary and debate on contemporary new media, online and digital culture
- presenting papers and presentations at ten national and international events and conferences
- increasing public awareness of new media arts through publication and broadcast of over 40 interviews, articles and other media items
- presenting the work of sixteen Australian artists in Canada
- representing Australia on the International board of the Inter-Society for Electronic Art
- Answering 1,490 queries from artists, curators and the general public on issues as broad as training, accessing Australian artists, funding and technical queries
- Having some 62,000 visits to the ANAT web site over the course of the year (an increase from 48,000 of 29% from 1996)
- Establishing screenarts, an online directory of digital screenbased exhibitions on the web
- Establishing a residency for an Australian artist at Artec in London
- Initiating and managing online residencies for four Australian artists
- Assisting with a live internet link up between the Goethe Institut and the ZKM in Germany for the opening of the ZKM Media Art Museum
- Initiating a series of radio programs on Radio Dex in Sydney, presenting sound art by contemporary practitioners
- increasing the membership of the organisation by 30% (from 315 in 1996 to 410 in 1997).

ANAT BOARD (1997)

Paul Brown, Chairperson

Queensland based artist and writer. Editor of FineArt Forum; Board member, Institute of Modern Art, Brisbane

Josephine Murphy, Deputy Chairperson

Project Manager, SAI Media, South Australia; Board member South Australian Film Corporation.

Greg Siegele, Treasurer (APRIL - AUGUST 1997)

Director of Emergent Software Pty Ltd, South Australia

Fay Haratzis, Treasurer (FEB - APRIL 1998)

Accountant and business manager, Adelaide, South Australia

Jesse Reynolds

Founding director of leading internet design company Virtual Artists Pty Ltd, South Australia

Linda Cooper

Deputy Director and Exhibitions Manager of the Investigator Science and Technology Centre, South Australia

Lynne Sanderson

Adelaide based artist and part time lecturer University of South Australia

Michael Grimm

Adelaide based artist and Project Coordinator, Experimental Art Foundation, South Australia

Zane Trow

Composer/performer. Artistic Director, Next Wave Festival, Victoria to October 1997. Director, The Performance Space, New South Wales, from November 1997.

Julianne Pierce

Artist and Project Coordinator, The Performance Space, New South Wales; Board member, Artspace, Sydney

Amanda McDonald Crowley, ex officio

Executive Director of ANAT; Board member, Media Resource Centre, Adelaide; Board member and International Advisory Committee Co-chair, Inter-Society for Electronic Art (ISEA)

ADVOCACY AND NETWORKING

ENQUIRIES/ RESEARCH ASSISTANCE

Central to ANAT's activities is the role we fulfil as Australia's key advocacy and network organisation. To this end of ANAT's key roles continues to be the provision of information to Australian and international artists as well providing information on Australian artists to curators, journalists, researchers and other industry professionals. In recognition of the fact that this area of our activities is a core component of our business, during 1997 ANAT revised our staffing structure to reflect this and dedicate part of our staffing to an Information Officer's position.

During 1997 ANAT also worked closely with the National Association for the Visual Arts (NAVA) on the development of a purpose designed membership database. This will not only enable ANAT to better service our members it will also ensure that we are able to maintain more accurate information on our constituents.

ANAT also maintains artists files and we currently have files on 210 Australian artists who ANAT has supported over our ten year history. These files are currently accessed by curators and were used by a number of writers for gaining access the artists work for research purposes.

A key component of ANAT's activities is advocating for artists working in the field of art and technology. During 1997 this also entailed participating in and contributing towards research undertaken by a range of other organisations.

ANAT was consulted on a range of initiatives during 1997 including:

- the submission the Screen Cultural organisations made to the Federal government's film review
- the submission made by the National Association for the Visual Arts (NAVA) to the Taxation office regarding proposed changes to the Sales Tax laws in relation to artists
- the NSW government's Film and Television Office review of multimedia funding
- research undertaken by Brian Doherty on behalf of the Sydney Intermedia Network and supported by the Australian Film Commission identifying requirements for the more comprehensive touring of screen arts exhibitions

- Rachel Dixon's report commissioned by the Australian Film Commission on distribution of multimedia product
- the Australia Council's review of Training needs for Indigenous Artists in New Media
- the Department for Communications and the Art's Australian Cultural Network review consultancy undertaken by Claire Duffy
- Providing assistance to Vi\$copy for their advocacy for copyright for artists

The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the and types of queries answered during the year.

<i>ANAT membership, activities and programs</i>	568	38%
<i>Funding sources</i>	293	19.7%
<i>Training</i>	178	12%
<i>Advocacy and Policy</i>	72	4.8%
<i>Technical Advice and Assistance</i>	41	2.8%
<i>Enquiries to the ANAT Database</i>	338	22.7%

Enquiries came from across Australia and internationally. The following provides an overview of the percentage of enquiries we receive from each state and internationally.

<i>South Australia</i>	17.9%
<i>Tasmania</i>	4%
<i>New South Wales</i>	31.4%
<i>Victoria</i>	17.7%
<i>Western Australia</i>	7.3%
<i>Australian Capital Territory</i>	3.6%
<i>Queensland</i>	10.5%
<i>Northern Territory</i>	2.1%
<i>International</i>	5.5%

PUBLIC PROFILE

ANAT's public profile is fostered and developed in a number of different ways. Through our goal to support and nurture critical discourse which relates to art and technology culture, ANAT continue to pro-actively participate in conferences and fora which address issues to do with new media or technology based art. ANAT also maintain an active media profile. The following is a breakdown of some of the ways ANAT maintains its visibility to both its constituents and the wider public and increases awareness of new media arts practices:

TALKS/ PRESENTATIONS

ANAT are committed to participating in public fora and debates which assist in developing a better understanding of the field of art and technology and assist artists to promote their work more adequately. During 1997, ANAT staff and board members participated in the following public presentations and discussions:

- Amanda McDonald Crowley opened Sky and Land Exhibition at Contemporary Art Services Tasmania
- Amanda McDonald Crowley made a presentation to artists on ANAT programs and activities at IMAGO in Perth
- Amanda McDonald Crowley spoke at the official opening of the QMAC New Media Arts Festival in Brisbane and opened Paul Brown's exhibition
- Amanda McDonald Crowley launched and introduced the Goethe Institut Sydney link up with the ZKM Media Museum in Karlsruhe on October 18.
- Amanda McDonald Crowley presented a paper at the Gallery Guides Conference, Adelaide
- Martin Thompson and Amanda McDonald Crowley presented at a forum on New Media Exhibition organised by the Australian Film Commission, 3/11/97
- Amanda McDonald Crowley facilitated the Australian Film Commission's day long forum on New Media and Marketing. Martin Thompson also previewed screenarts at this forum.
- Paul Brown wrote a paper on FineArt Forum for presentation as part of panel discussion on online publishing at ISEA97 (The paper was presented by Amanda McDonald Crowley)
- Amanda McDonald Crowley spoke on a panel at the Cultural Crossroad conference - chaired by John Rimmer and organised by the Australia Council
- Amanda McDonald Crowley participated in a forum on Arts Marketing and the Internet run by IMAGO Multimedia Centre in Perth

MEDIA COVERAGE

In order to maintain a public profile for our projects and activities, ANAT liaises frequently with the media. In 1997 ANAT enjoyed a healthy public profile in the media, through print, radio and television, and also secured a reputable degree of publicity through online channels. During 1997, media coverage included:

PRINT MEDIA

The Australian

National daily newspaper

- January - article on the 1997 National Summer School, featuring an interview with Amanda McDonald Crowley
- May - article on women in multimedia written by Julianne Pierce and featuring an interview with Amanda McDonald Crowley

Sydney Morning Herald

NSW daily newspaper

- August - article on aliens.au, curated by Linda Wallace and sponsored by ANAT
- November - article on CODE RED in ICON - previews about CODE RED in Metro

The Mercury

Tasmanian daily newspaper

- January - article on the National Summer School featuring an interview with Amanda McDonald Crowley

The Advertiser

South Australian daily newspaper

- December - article on CODE RED featuring interviews with Cornelia Sollfrank and Amanda McDonald Crowley

West Australian

The Western Australian daily newspaper

- November - an interview with Geert Lovink on CODE RED

The Bulletin

National business journal

- November - article about Australian artists working online, featuring an interview with Amanda McDonald Crowley

PARTICIPATION IN OTHER NETWORKS

RealTime

National bimonthly journal of contemporary art in Australia

- January- Amanda McDonald Crowley published report on ISEA96 and associated events in Europe in September 1996.
- October - a feature article on CODE RED with writing by Geert Lovink and McKenzie Wark - an article on Marko Peljhan about CODE RED
- December - news articles about screenarts, Body of Information and the EWRE Writing Residencies

ArtLink

National quarterly journal of contemporary art in Australia

- September (Art and the Republic) Vis.Art.Online column by Honor Harger
- November (Emerging Artists) Vis.Art.Online column by Honor Harger

internet.au

National independent internet magazine

- November - article on 1997 National Summer School participants and online artists' collective nervous_objects

Leonardo

International journal for art, technology and science culture

- November - article on Virtual Collaborations by Linda Carolli, ANAT's EWRE Artist in Residence

MESH

The Journal of Experimenta Media Arts

- November (Altered States) - article on the Psychology of the Net by Geert Lovink

Artforce

Australia Council publication on Australian art

- January - article on art and technology in Australia, featuring an interview with Amanda McDonald Crowley

SMARTS

Department of Communication and the Arts publications on Australian art

- August - article on the new ANAT Board profiling new chair, Paul Brown and other Board members

INFORMATION PROVISION

The City Hub

Sydney based culture and lifestyle weekly

October - Article on Marko Peljhan about CODE RED exhibition

- November - Article on CODE RED

Revolver

Sydney based culture and lifestyle weekly

- November - Article on CODE RED

City Weekly

Sydney based newspaper

- November - Article on CODE RED

Express

Western Australian street culture magazine

- November - interview with Geert Lovink about CODE RED

Perth Weekly

A weekly lifestyle street magazine

- November - interview with Geert Lovink about CODE RED

codec

New Zealand publication on web projects, writing and critical theory

- December - Interview with Honor Harger on ANAT, the residency projects and Australian art

Photofile

The journal of the Australian Centre for Photography

- August - article about ANAT's collaborative relationship with Artec in London

pl@net

German internet magazine

- February - article on VNS Matrix featuring an interview with Amanda McDonald Crowley

MCmicrocomputer

Italian computer publication

- April - article on ANAT, Australian technology-based art, featuring an interview with Amanda McDonald Crowley

RADIO

Radio National

ABC's national radio network

- 1997 - throughout the year ANAT received regular mentions on Radio National's Arts Today program
- November - interview Cornelia Solfrank about CODE RED - interview with Julianne Pierce about CODE RED

Triple J

ABC's national 'youth' radio network

- December - Interview with Amanda McDonald Crowley by Lyn Bell for program on sound art

Eastside Radio (2RESFM)

Sydney based public radio station

- November - interview with Marko Peljhan about CODE RED and surveillance technologies on Zina Kaye's Hydrogen Jukebox show
- November - interviews with Julianne Pierce and Cornelia Solfrank about CODE RED and cyber-feminism on Zina Kaye's Hydrogen Jukeboxshow
- December - interview with Honor Harger about ANAT, scientific serendipity and CODE RED on Zina Kaye's Hydrogen Jukebox show

RTR FM

Perth based University Radio

- November - interview with Geert Lovink on CODE RED

Radio Dex

Sydney based techno-culture radio station

- October - interview with Honor Harger about ANAT, sound art and technology culture

Three D Radio

Adelaide based community radio station

- December - interview with Amanda McDonald Crowley on screenarts and CODE RED
- December - interview with Honor Harger about ANAT and online technology

5UV Radio

Adelaide based public radio station

- December - interview with Marko Peljhan and Amanda McDonald Crowley about CODE RED

ORF Radio

Viennese radio station, Austria

- August - Amanda McDonald Crowley interviewed by Marie Luise Angerer about Webcast projects

TELEVISION

ABC Television - Between the Lines

Weekly national program on contemporary writing practice

- October - interview with Amanda McDonald Crowley about the Electronic Writing and Research residencies

West Deutsche Rundfunk, 3

German television network

- September - interview with Amanda McDonald Crowley at Ars Electronica about Toshio Iwai performance

ONLINE

Telopolis

German online forum for exploration of culture, art and media

- December - review of CODE RED by Cornelia Solfrank

Ozcool

Australian internet directory and search engine

January - award for "best site"

PMC [Post Modern Culture]

Pioneering internet forum for the discussion of post-modern issues in art and culture.

February - review of the ANAT website

Email discussion forums

ANAT projects are regularly discussed and reviewed on a range of international critical discourse forums which are distributed via email using listserv software. These include:

- <nettime>
- Rhizome
- FineArt Forum
- 7 - 11
- Digitarts
- Artspace Sydney and Auckland

PARTICIPATION IN OTHER NETWORKS

CAOs

Having become a member of the Contemporary Art Organisations (CAOs) network (formerly known as AACAO) in 1996, ANAT continued to work with the network, consisting of contemporary art organisations in capital cities across the country. With support from the Visual Arts/Craft Fund of the Australia Council and with additional sponsorship from Apple Computers (Australia), each of these organisations now has two computers for exhibition and internet development: One of these is dedicated to the exhibition of computer based art in their galleries and one is dedicated to the development of a web presence for each of the galleries and internet based art projects.

ANAT have utilised its computer to assist with the development of the ANAT web site and the development of the screenarts exhibition directory. The computer has also been used as an access computer by a range of artists from Adelaide and by artists visiting Adelaide from interstate. During 1997 the computer was made available to the Electronic Writing and Research Ensemble to assist with their scanning requirements; Francesca da Rimini for scanning requirements associated with the residency she undertook with the Media Resource Centre; Adelaide artists Alan Cruickshank, Suzy Triester in preparation for exhibition work; Mindflux for scanning images for developing web works.

ISEA

As a board member of the Inter-Society for Electronic Art Amanda McDonald Crowley has continued to participate in discussion regarding the relocation of the organisation from Rotterdam to Montreal. The secretariat has been consolidating its position over the last year and has begun to work more proactively to develop links with other organisations involved with the electronic arts field internationally. In order for the organisation to re-evaluate its position within the international field, at the RL meeting the board conducts annually at the Symposia event (this year in Chicago) it was decided to establish an International Advisory Committee. The committee is to be co-chaired by Roger Malina from Leonardo magazine and Amanda McDonald Crowley.

INFORMATION PROVISION

NEWSLETTER

ANAT continue to publish our newsletter quarterly. The newsletter, an essential aspect of ANAT relationship with our membership, includes regular reports on our activities and projects, as well as a comprehensive listing section which features opportunities and events of relevance to artists working in art and technology. The newsletter also includes reports written by artists who have participated in cultural forums with the assistance of ANAT's Conference and Workshop Fund.

In accordance with ANAT's commitment to developing critical debate around this field of practice, ANAT also publish articles which address cultural discourses within art and technology. Articles written by artists and cultural practitioners featured in the 1997 newsletter included: Virtual Encounters: Community or Collaboration on the Internet? by Linda Carroli [an extract of a larger work published in Leonardo magazine]; Organised Innocence and War in the New Europe: On Electronic Solitude and Independent Media by Geert Lovink; Cyber Opportunities and Challenges: Art and Technology in the Museum by Amanda McDonald Crowley.

WEB AND INTERNET SERVICES

From January 1997 ANAT began to extend our information provision services to our membership by initiating a broadcast email service to members with email access. Initiated out of a recognition that ANAT's membership was increasingly engaged with the online medium, the broadcast email service reflected ANAT's theme for 1997: creative collaborations on the internet. Feedback from ANAT's membership regarding this service has been exceptionally positive, with members asserting that 'realtime' information provision is extremely useful and beneficial. This service is now a core supplement to the information we provide in the newsletter listings, ensuring that members do not miss closing dates for submissions to conferences and events.

The ANAT website continues to expand to provide more comprehensive information about our activities and programs, and provide access to information on other services available online for artists working in this field.

ANAT continues to receive an increasing number of hits to our website. The total number of hits has increased from 48,000 in 1996 to 62,000 in 1997. As the year progressed ANAT's promotion of the website proved successful, with the weekly hits increasing from about 1000 in January 1997 to over 1600 (a 35% increase) during November. This means that the website averaged 1200 hits per week. The breakdown of the distribution of users of the website are as follows:

Top Level Domains Accessing the ANAT Website:

<i>Australian users (.au)</i>	46%
<i>Commercial users, mainly USA (.com)</i>	12%
<i>Educational users, mainly USA (.edu)</i>	1.8%
<i>Networks (.net)</i>	8.0%
<i>United Kingdom (.uk)</i>	2.2%
<i>New Zealand (.nz)</i>	1.25%
<i>Other</i>	10%
<i>Unresolved IPs</i>	19%

The percentage of Australian users accessing the site reinforces the key role the ANAT website plays in distributing information to Australian artists and organisations, while the distribution of international domains accessing the site indicates proportionally high access from American, UK, and New Zealand users.

The most popular part of the ANAT site is the projects page, followed by our newsletter, links and funding pages. Linda Wallace's *aliens.au* project is still receiving a high number of hits (10% of the ANAT hits), reinforcing the quality of the work.

screenarts
online digital art exhibition directory
<http://www.screenarts.net.au>

In collaboration with the Media Resource Centre in Adelaide and the Sydney Intermedia Network in Sydney and with support from the Australian Film Commission, ANAT developed a website directory dedicated to the presentation of Australian screen-based digital art on the web during 1997.

Site construction was undertaken by Adelaide internet design company Virtual Artists. Sarah Waterson, artist, web designer and Sydney Intermedia Network's Resource Manager, developed the graphic design for the site.

The first stage of the project established a database driven directory of links to current online exhibitions and events. This component of the project, which facilitates centralised access to the range of Australian screen-based work available online representing a diverse range of digital art, experimental film and video was launched by ANAT's Chairperson, Paul Brown in December. *screenarts* offers a central point of access to sites like Linda Wallace's major survey of Australian interactive art, *aliens.au*, presented at Video Positive in the UK in 1997, Lloyd Sharp's eye popping *Fun With Fluids* and the ever expanding online oeuvre of *nervous_objects*.

With Australian artists continuing to make significant contributions to international art and technology practice, producing and exhibiting outstanding digital, interactive and internet based work, this directory provides an important point of entry for international curators, researchers and art workers seeking information on this area of Australian practice.

The site was launched in Adelaide in December, and the number of pages served by the *screenarts* website in that month was 1600.

Top Level Domains Accessing the screenarts Website:

<i>Australian users (.au)</i>	60%
<i>Commercial users, mainly USA (.com)</i>	7%
<i>Educational users, mainly USA (.edu)</i>	1.2%
<i>Networks (.net)</i>	7.0%
<i>United Kingdom (.uk)</i>	0.8%
<i>Other</i>	6%
<i>Unresolved IPs</i>	18%

There is a 10% higher average of Australian users accessing the *screenarts* site than the ANAT web site, which indicates a high service to Australian users and perhaps the need to further market the *screenarts* site to international organisations.

ANAT PROGRAMS AND ACTIVITIES

CONFERENCE AND WORKSHOPS FUND

Following on from the success in 1996 of the devolved Conference and Workshops program from the Australia Council ANAT continued to manage this grant program into 1997. This fund was established in recognition that artists are often priced out of key conference and workshop opportunities in the science, technology and new media areas, and small amounts of funding are available to cover registration costs to attend these events.

The Art and Technology Conference and Workshops Fund is a unique grant program allowing Australian artists to participate in the development of art, technology and science culture. Providing financial assistance for artists to attend local or international conferences, workshops or training programs, the Conference and Workshop Fund encourages Australian artists to be enmeshed in the very formation of technology based art communities.

Anita Kocsis (VIC)

Virtual Communities in Sydney

Lisa Burnett (QLD)

Virtual Communities in Sydney

Claudia Raddatz (SA)

Virtual Communities in Sydney

Di Ball (QLD)

Virtual Communities in Sydney

Danny Stefanic (VIC)

Virtual Communities in Sydney

Hugh Evans (SA)

Virtual Communities in Sydney

Andrew Garton (VIC)

The Fifth International Conference in Central Europe on Computer Graphics and Visualisation in West Bohemia

Chris Caines (NSW)

SIGGRAPH in the USA

James Verdon (VIC)

SIGGRAPH in the USA

Sam da Silva (NSW)

ISEA 97 in Chicago, USA

Stephen Jones (NSW)

Consciousness Reframed in Wales

Peter Charuk (NSW)

Consciousness Reframed in Wales

Isabelle Delmotte (NSW)

The Association for the Scientific Study of Consciousness conference in the USA prior to Consciousness Reframed in Wales

Jon Drummond (NSW)

The International Computer Music Conference in Greece

Jeremey Yuille (QLD)

The International Computer Music Conference in Greece

Lawrence Harvey (VIC)

Interface '97 incorporating the 1997 Conference of the Australian Computer Music Association in New Zealand

Melinda Menning (NSW)

6th International Symposium of Display Holography in the USA

Sabrina Schmid (VIC)

Certificate in 3D Computer Animation at AFTRS in Sydney

Philip Samartzis (VIC)

Workshops at the Centre for Electronic Music, The Netherlands

1997 ANAT NATIONAL SUMMER SCHOOL

In January 1997 ANAT managed the 8th ANAT National Summer School. This year the focus of the school was internet design and web authoring.

Fourteen artists from all over Australia and from artform backgrounds as diverse as writing, photography, painting, installation, sound art and multimedia spent an intense, exciting and exhausting three weeks in the school at the University of Tasmania's Institute for the Arts.

The artists selected to participate in the school this year were:

- Sean Bacon, Hobart, TAS
- Di Barrett, Adelaide, SA
- Lisa Burnett, Brisbane, QLD
- Joyce Hinterding, Sydney, NSW
- John McQueenie, Hobart, TAS
- Cam Merton, Perth, WA
- Gillian Morrison, Melbourne, VIC
- Glen O'Malley, Cairns, QLD
- Damian Castaldi, Sydney, NSW
- Anne Robertson, Adelaide, SA
- Martin Thompson, Adelaide, SA
- Anita Kocsis, Melbourne, VIC
- Rick Vermey, Perth, WA
- Leesa Willan, Sydney, NSW

The tutors for the school were Lloyd Sharp <www.ozemail.com.au>, Josephine Starrs <<http://online.anu.edu.au/ITA/starrs>> and Jason Gee <<http://syxs.apana.org.au>> three of Australia's leading new media artists. As part of the school this year, a number of other people were invited to give half day presentations: Kathy Bowrey, a new media legal specialist, Leon Cmielewski, an interactive artist and Dave Sag from internet designers Virtual Artists also conducted workshops during the School.

A vast array of technical skills were taught at the school from html (hyper text mark-up) to vrm1 (virtual reality mark-up) languages. A range of html authoring packages such as PageMill, Netscape Gold and Claris Home Page were demonstrated and artists also learnt how to embed animations, sound and virtual environments into web sites. The site includes javascript, shockwave, vrm1, java, shockwave audio, QuickTime audio and QuickTime VR.

Joyce Hinterding says she was more interested in building environments and exploring new ways of developing "spaces" on the web than publishing documentation of existing work. Glen O'Malley was keen to explore the possibilities that virtual environments present as new spaces to present and explore his photographic practice.

Damian Castaldi has built an internet 'radio' environment exploring new possibilities for collaboration and presentation for sound works. All of the artists agreed that the key reason for being at the school was access: to other artists, access to technology, access to skills development opportunities and being able to brainstorm ideas with other creative practitioners.

The National Summer School is supported by:

- the Victorian Government through Arts Victoria
- the South Australian Government through Arts SA
- the Queensland Government through Arts Queensland,
- the Minister for Education and the Arts through Arts Tasmania
- the State Government of Western Australia through Art WA
- the Federal Government through the Australia Council, it's arts funding and advisory body.

Special thanks to the University of Tasmania's Institute for the Arts for the fantastic support for the school and in particular to Bill Hart and his staff in the Computer Lab without whose support the school would not have been the success that it was.

RESEARCH PROJECTS

RESEARCH INTO TRAINING NEEDS FOR CURATORS

During 1997, ANAT undertook research into training needs for curators in this emerging area of exhibition practice.

As ANAT members know, ANAT has been holding National Summer Schools for artists since 1989. The School is unique in that it provides the only intensive computer based training program in Australia devised specifically for artists.

Whilst Australian artists have now achieved international acclaim for their work, many artists still have difficulty in having their work shown, except on a sporadic basis, within Australia. One of the reasons cited by many artists is that curators and arts administrators in Australia remain reticent to show the work of these artists, in part due to the difficulties of obtaining the equipment required to present the work (both perceived and real) and in part due to a lack of understanding of the work and of adequate design and display issues presented by interactive and electronic artworks.

Kevin Murray, Melbourne based curator and researcher worked with ANAT and Museums Australia on the development of a training strategy for curators to advocate the inclusion of work by artists who use technology in their practice. The research aims to address the lack of the technical and conceptual knowledge with contemporary curating communities within Australia by developing models of training relevant to curators needs.

DEVELOPING ART AND SCIENCE COLLABORATIONS: FOCUS GROUP AND RESEARCH

In preparation for developing programs in 1998 focusing on the development of collaborative projects between artists and scientists ANAT conducted research and held a focus group in late 1997 as a joint project between the Australasian Science and Technology Exhibitors Network (ASTEN) and ANAT. The objective of the research was to increase artists participation in the development of interactive exhibitions about aspects of science and technology.

The focus group and associated research was undertaken by Sherry Ryan. The focus group was conducted with the specific aim of exploring ideas and models to increase collaboration between artists and scientists. To consummate the work of the focus group, a report addressing issues of art, technology and science collaborations is being produced.

In addition to providing a resource identifying the key concerns for potential collaborations, the research will also flag a series of models or templates for science / art collaborative projects which ANAT will develop over the coming year.

This research will inform the direction of the deep immersion program for 1998, ensuring ANAT's science focus is made more concrete. The second phase of the program, deep immersion: scientific serendipity will be a series of residencies and collaborative projects which investigate the discrete discourses surrounding sciences and media arts and will encourage the generation of unexpected and alchemic outcomes.

RESIDENCIES

ANAT invested time and resources in 1997 developing new programs in support of artists. Many of these arose out of direct consultation with artists. Responding to ANAT's 1997 theme, creative collaborations, many of these new programs providing opportunities for artists involve intensive collaborations with other organisations. A core part of ANAT's new programs of support are a range of residency based projects which allow artists to work in new environments in new and innovative ways.

DEEP IMMERSION: CREATIVE COLLABORATION

One of ANAT's primary aims since its inception has been to facilitate situations whereby artists can spend concentrated periods of time researching new ideas, acquiring new skills, forming fruitful collaborations, playing with new media and developing new bodies of work.

One strategy to achieve this aim over the last nine years has been reactive: the granting of project monies directly to artists. ANAT's Art R & D Fund has provided seed funds for many art and tech. projects since its inception as a devolved funding program of the Australia Council in 1988. With the establishment of the Australia Council's New Media Arts Fund, this role is now being fulfilled by Council itself.

Another strategy ANAT developed (again, with support from the Australia Council) during 1997 is more interventionist: the brokering of relationships between artists, contexts and environments which are rich in technologies and expertise, culture and attitude. The outcomes of such brokerage will vary depending on the artists, the project, the cultural context and participating entities.

The overall intention was to foster and facilitate placements and relationships whereby artists can come together (fleshmeeting or remote mind links) to germinate and hothouse their ideas, test their hypotheses, develop new processes and create new works through a period of 'deep immersion' in a suitable ideas/technology culture.

Two residencies were established as part of this project during 1997.

Terri Ann White of Perth, WA undertook a residency with trAce (Nottingham, UK) <http://human.ntu.ac.uk/foh/ems/trace/trace.html> without ever having to leave home!

trAce provides information about writing resources of all kinds and offers an arena for literary debate between writers and readers working in cyberspace and beyond.

Terri Ann worked from Perth, and in discussion with Sue Thomas of trAce developed ways for other contributors to trAce to participate in this project in the spirit of collaboration, critique and exploration of the online environment. One of Terri Ann's current aims is to explore ideas about memory, from the individual act of memory to its transmutation into collective memory, and especially to the complexion that collective memory acquires through social symbolism, ritual, and tradition.

She says of this project: "From family history to social history, my interest is in the material that sits on the margins: the unspoken and generally unwritten histories of people who inhabited marginal spaces within this society. Histories obscured by silences. What Michel Foucault names as counter-histories. I am interested in the material which is not recorded or spoken, which nonetheless 'speaks' of a shame that shapes the ever-developing identity of a family and a community.

"I am interested in developing a story which belongs to my family, but to generalise, this family has never been particularly interested in defining itself, in making public any aspects of its story. The writing will be textured with forgotten voices, it will be self-reflexive, and will tackle the paradoxes involved in telling stories from within the Western Australian family I belong to, one that resists telling its own stories because of shame and the lack of an authoritative, or socially given, voice.

"To recover, recuperate, exploring what is involved in forgetting and remembering, and doing this through a layering of stories, of voices, of form - so that from the first person narrative, I can ask questions, interrogate the material, be self-reflexive.

"So, my job in this work is to write back in characters and happenings that haven't always been recorded, let alone edited out. To do this through a little detective work, but largely by imagining them.

"I have always been driven in my writing practice by collaborations with other artistic languages: of dance, music, visual arts, other forms of writing. These have sustained many of my 'singular' writing projects as well, and the idea of another opening out of opportunities for this major work in the form of dialogues and scrutiny appeals to me."

SONICFORM : [HTTP://DIRTYMOUSE.NET/SONICFORM/](http://DIRTYMOUSE.NET/SONICFORM/)

The second residency in this program was for Keith Netto to work with <EMG> to begin to develop SonicForm, a web based sound project.

<EMG>, electric.media.group, is an experimental web project which has been online since 1995. It was set up as an outlet for artists working in a range of technology based areas who wanted to extend their work to the Internet. More recently, the site has focused on an exploration of online sound. The site contains a diverse range of experimental web projects and performance related archives such as Denis Beaubois's surveillance documentary archive: In the event of Amnesia - the city will recall, and soundworks such as area51, phase3 and the ridiculous toydeath web site.

SonicForm, will develop a platform for web participants to become integrally involved in the project by inviting them to go out into their local environment to source sounds for submission to SonicForm. These sounds, will be combined with those sourced from others in the SonicForm 'community', to become part of the online environment: this is a project premised on collaboration.

Says Netto of the project "We wander across the expanse of the net, one hyperlink to the next, in search of the next quick fix, the html-hit that provides us with transitory infobliss. The net is a place designed for the immediate satisfaction of individual desire. It's culture has become dominated by the forces of edutainment and commerce. My intention is to create a space which can expand and deepen; a place for the reinvention of the idea of creative interactive community. Net based communities need not be bound by culture, geography or lifestyle, they can span these boundaries as conduits of communication. I intend to use SonicForm as a vehicle to explore the notion of an online communities combined with Artificial Life to create something that is a living expression of a net community."

It is envisaged that stage one of the project will begin with constructing a sound archive (sound fragments) using the Quicktime model that is currently used with the Area51 and toydeath sites within <EMG>. The next stage of the project should see a full implementation of a sound interface using Java technology, enabling true cross platform compatibility.

Shane Wynter, artist and curator of <EMG> says of SonicForm: "The project is a really exciting progression for <EMG>. Our approach has always been based in collaboration, and Keith's project should extend this to include a level of soundwork based interactivity not currently being adequately explored on the web. This project will also allow <EMG> to be getting something happening in a truly cross platform way."

SonicForm will examine the concept of community as a living entity: a sonic environment. Look out for results of this online collaboration sometime in April 1998.

<EMG> has many projects and archives accessible via: <http://dirtymouse.net/emg>

***WATER ALWAYS WRITES IN * PLURAL**

A virtual writers-in-residence project

<http://va.com.au/ensemble>

ANAT, as a joint initiative with the Adelaide based Electronic Writing and Research Ensemble, commissioned Perth based writer Josephine Wilson and Brisbane writer Linda Carroli to undertake 'virtual' residencies simultaneously from August through till mid October. The intention was that the writers worked collaboratively via the internet to produce work hypertextually. The writers/ artists worked at their own location and were therefore in-residence virtually. The Perth Institute for Contemporary Art and the Institute of Modern Art in Brisbane are providing the writers with computer and internet access and the environment from which to work.

Carroli a freelance journalist, arts writer, essayist and researcher, has published in a range of art journals including Eyeline, RealTime, and Periphery, and has curated a number of exhibitions, most recently as the Exhibitions Coordinator at Metro Arts in Brisbane. During the course of this residency, Carroli is keen to explore writing and its texture in a non-linear and non-normative way, by exploring not only the potentials of working online and the terrain of electronic media, but also of the writing itself. "I am hoping to extend my writing practice by addressing, in the context of writing and virtuality, contingent ideas about process, participation and performance. This project will provide me with a space in which to make connections between the theory and the practice, perhaps blurring a few boundaries in the process."

Wilson's recent work has been in two fields: narrative fiction and writing for performance. Her recent performance work, *The Geography of Haunted Places*, which drew on post-colonial and feminist theory in dialogue with contemporary political issues received high acclaim when it toured recently throughout Australia and in London. Reviewing the play at the Performance Space, Stephen Dunne wrote "This is everything contemporary performance should be - playful, intelligent, self aware, technically superb and confronting."

Josephine is interested in exploring by the potential of online writing and hypertextual narratives, which she has analogised with meta-fiction and with the metaphoric - if metaphor is about transport, about taking you somewhere else.

Jyanni Steffensen and Linda Marie Walker of the Electronic Writing and Research Ensemble are keen for the writers to address, implicitly or explicitly electronic language taking account of critical research elsewhere. The Ensemble was established to explore notions of writing as invention. These residencies will provide the writers with an ideal opportunity to explore the invention of method and analysis, design and identity as well as geography for the specific medium of the internet community.

According to Josephine Wilson, "chat formed the foundation of the project in lots of ways. By keeping logs, we found that we could refer back to our conversations and words to isolate particular ideas and trajectories. It was from these that much of the content for our texts emerged, either directly or indirectly."

Within the collaboration, the writers have sought to retain their distinct writing styles and voices. According to Linda Carroli, "this has been a way of recognising that collaboration doesn't necessarily have to result in homogenisation, but rather that there is space for different voices, for partiality."

In this respect, the writers while working collaboratively have also worked autonomously. The result is a work which investigates and deconstructs narrative in a series of departures and intersections.

ARTEC RESIDENCY

Komninos Zervos was ANAT's first Artist In Residence at Artec in London.

Komninos is well known in Australia as one of our foremost poets who works in performance. Since his attendance at ANAT's National Summer School in Brisbane in 1995, he has increasingly incorporated technology into not only in his performance based works, but also into the interpretation and presentation of his poetry. He also recently received an honourable mention at the Ars Electronica Festival for his seminal Cyberpoetry web site.

Artec is a London based organisation which develops innovative and experimental uses of digital communications media and is committed to the creative application of digital technology to provide new tools and channels for communication. Artec encourages critical debate about the cultural impact of new technology and provides access to training and production facilities, within a strong framework of an equal opportunities policy. Its programs include the production of CDROM work, artists' residencies, developing multimedia in museums and galleries, education and internet projects.

Artec assisted Komninos by providing him with access to their 'community' as well as providing him with resources, server space, curatorial backup and contacts.

The project was a follow on from the Virogenesis project which ANAT had run over 1995 and 1996, bringing UK and Italian artists to Australia. Graham Harwood, who works at Artec, visited Australia as part of this project in late 1995. ANAT has continued to liaise with Artec since this visit. Artec, like ANAT, is very keen to foster international collaborations. During his residency, Komninos developed a CDROM of his cyberpoetry, as well as establishing links with UK performance poets. He has recently been performing cyberpoetry with a video projector and carrying out "performance essays" which are fusions of theory, performance and cyberpoetry.

Reporting from Artec, he wrote:

"Leaving an Australian summer to embrace a European Winter may not be everyone's idea of a good time but that is what I have chosen to do by accepting this residency at Artec in London. Admittedly I've had to spend a lot of my time "underground" getting from place to place.

Artec, a multimedia training and resource centre for artists, is well equipped with hardware, software and personnel, and work on my project advances rapidly.

"I am authoring a CDROM journey featuring some previously produced cyberpoems and some new text animations inspired by London. The journey is using as its general metaphor, the tube, and I'm calling it "cyberpoetry underground".

"Virtual Reality text panoramas of Heathrow, Piccadilly Circus, Leicester Square, Russell Square and Manor House lead on to the content, the cyberpoems, the characters of the various tube destinations determining the kinds of cyberpoems interactivists will encounter, eg. piccadilly > eros > themes of love, leicester square > cinemas, dance clubs, music stores > cyberpoems with rhythm, narrative cyberpoems, etc.

"I am trying to keep presentation of text in the traditional format (two dimensional, sentences, on lines, in paragraphs) to a minimum, and wherever words are experienced they are in a three dimensional space or kinetic state. Having people around, to consult, to discuss, to argue with, is making my task of learning new software and applying it a lot easier. Unfortunately I am not able to participate as much as I would like to in performances and get together outside Artec. The opportunities for networking are immense and London is a gateway to Europe. I'm starting to realise just how close Australian artists are to the pace, computer communications has definitely wiped any cultural lag we may have experienced in the past, and Australians no longer have the excuse of being separated by distance. Still you have to leave a nice sunny back deck and put on your thermal underwear, scarves and beanies to realise these things sometimes."

CURATED PROJECTS

CODE RED

The Performance Space, Sydney and National Tour, November, 1997

CODE RED was the second part of an ongoing international artists project which ANAT began in 1995 with 'Virogenesis' project, curated by Francesca da Rimini. These events bring artists and writers to Australia to present their work and meet with Australian practitioners.

The event was curated by Julianne Pierce and staged in collaboration with The Performance Space. The touring component of the event was coordinated by Sherryl Ryan.

With the move towards global information culture, it is imperative to assess how these shifts affect and alter contemporary culture and society.

Corporations such as Microsoft and News Ltd which are instigating these changes, have created a dramatic shift in how we perceive the world around us. The impact of global information culture has wide and long lasting ramifications on human society, bringing into question how we are changing and adapting with the rapid development of new technologies and how these are irreversibly changing communication, lifestyle, behaviour, human relationships and the environment. These information empires remain relatively unchecked as they strive for global media domination, power and profit.

CODE RED interrogated these structures of power, debating and analysing the shifts in social power from the state to the media. Most importantly, CODE RED investigated how artists are shaping communication and the vital role which artists can play in developing the future of the new media.

Some of the key issues addressed included:

- the technologies which form the infra structure of the information culture (eg. the internet, interactive television, world wide web)
- how these technologies are being utilised and their impact on society and culture
- how artists are responding to these shifts in culture
- how are artists engaging with information technologies (eg. world wide web and multimedia)
- how artists are creating work which critiques and/or engages in debate about information culture
- how information technologies have altered art practice and what sort of practices are emerging through these sorts of technologies.

CODE RED participants were:

Jeffrey Cook (Australia) <http://www.merlin.com.au>

Director of multimedia and internet company Merlin, who provide internet services for artists and arts organisations.

Zina Kaye (Australia) <http://www.world.net/~laudanum/fl>

Zina Kaye is a new media artist and writer who uses communications technologies, and in particular the internet, to muse on the nature of metaphysical boundaries and the secret life of the airwaves. Arguing that the internet is the new radio, she has begun to broadcast her own test transmissions: using cold war surveillance tools to generate content. She also knows something about the Anti_Destination Society.

Geert Lovink (Netherlands) <http://www.desk.nl/~nettime/>

Co-founder of The Digital City (Amsterdam-based freenet) and Press Now, the Dutch support campaign for independent media in former Yugoslavia. Founding editor of the media/art magazine Mediamatic (1989-1994) and member of Adilkno, the Foundation for the Advancement of Illegal Knowledge, a free association of media-related intellectuals. Geert has lectured and participated in many conferences on independent media, the arts and new technologies in Eastern Europe.

Cornelia Sollfrank (Germany) <http://www.icf.de/obn>

Founding member of German new media performance group -Innen (1991-93) whose principle was to exploit structures, such as the media, business and public authorities, in order to determine and eventually subvert them. In September 1997, Cornelia was co-organiser of the First Cyberfeminist International meeting at Hybrid Workspace - part of Documenta X in Kassel, Germany. Cornelia Sollfrank's visit to Australia is generously supported by the Goethe Institut.

Brad Miller (Australia) <http://sysx.apana.org.au/artists/pon/>

Artist working with interactive technologies. His CDROM A Digital Rhizome has been shown extensively throughout Australia and overseas. His latest work Planet of Noise is a collaborative multimedia work with McKenzie Wark.

Marko Peljhan (Slovenia) <http://makrolab.ljudmila.org>

Ljubljana based performance and communication artist and writer, founder of the arts organisation Projekt Atol and programs coordinator of Ljudmila (Ljubljana digital media lab). His most recent work Makrolab was part of Documenta X, and was a self sustained survival environment and communications centre which tracked radio and satellite emissions across Europe.

Linda Wallace (Australia) <http://sysx.apana.org.au/artists/hunger/>

Linda Wallace is a new media artist, writer and curator. She is director of the machine hunger information art company.

McKenzie Wark (Australia) <http://www.mcs.mq.edu.au/~mwark>
Writer and cultural theorist specialising in the media and emerging technologies. His new book, *The Virtual Republic* was launched in October.

CODE RED NATIONAL PROGRAM

SYDNEY

November 13
University of Western Sydney / Streetlevel
Geert Lovink and Cornelia Sollfrank presentation

November 10 - 23
The Performance Space
Marko Peljhan (Slovenia) residency: 178° EAST - ocean region research and performance
A legal and practical research of the Australian telecom laws with emphasis on interception and privacy strategies.

Saturday 22 November
The Performance Space, 12 - 6pm
Marko Peljhan showed in the gallery and Zina Kaye carried out a presentation and performance

Sunday 23 November
The Performance Space Theatre
All day conference

Monday 24 November
The Performance Space Studio, 6-9pm
Round table discussion/presentation with Geert Lovink and McKenzie Wark

Wednesday 26 November
The Performance Space Studio, 6-9pm
Round table discussion/presentation with Julianne Pierce and Cornelia Sollfrank

MELBOURNE

November 1
Melbourne Exhibition Centre: (Crack the) Binary Code symposium
Geert Lovink - forum participant

November 3
ACCA (Australian Centre for Contemporary Art)
Geert Lovink lecture

HOBART

November 28
CAST (Contemporary Art Services Tasmania)
Marko Peljhan lecture and presentation

PERTH

November 27
PICA (Perth Institute of Contemporary Art)
Geert Lovink lecture and presentation

ADELAIDE

December 12
Mercury Cinema
Marko Peljhan, Julianne Pierce and Cornelia Sollfrank presentations

BODY OF INFORMATION

Australian video and interactive work in Canada

ANAT were invited to present a program of Australian video and new media artworks at Gallery Connexion in Fredericton, New Brunswick, Canada in October. New Brunswick has been touted as a great centre for new technologies, evidenced by the fact that former Premier, Frank McKenna has been able to lure so many important players in this industry to the province. The general feeling in the arts, however, is that they have been left behind on the so called information highway.

Body Of Information was an eclectic selection of work which interrogates a range of issues faced by Australian artists; exploring identity, critiquing the decentred subject, interrogating heritage, tearing up conventional notions of interface design and colonising the information body of digital media. The program provided an insight into Australian digital and screen arts practices at a time when artists are questioning the impact of information technologies on local identity and the body: textually, culturally, politically and in flesh-form.

From October 29 to November 4, Amanda was in residence at Gallery Connexion and screened a selection of videos that focused on the diverse practices of Australian video artists.

She also presented a seminar on Art and New Technologies, during which she showed work by artists who use the internet and CDROM technologies. Talks were presented at the University of New Brunswick and the New Brunswick College of Craft and Design, Fredericton. Amanda also presented work at Gallerie Sans Nom in Moncton on November 1.

On November 7 Amanda presented work at the Kingston Artists Association Inc. in Kingston, Ontario. Her visit to Kingston was assisted by Algonquin Travel. The project was supported by the Canada Council.

Body of Information program

"One could initially feel that the development of a "global village" would primarily reduce a sense of personal location, but in fact it may empower us to operate on a local level, enabling us to consider the global while remaining physically stuck in the local (and sometimes confused by that fact)." Mindvirus 3.7

Video

Ian Haig – Astroturf
Lynne Sanderson – Primal debug
Moiria Corby – My memory your past
Francesca da Rimini & Josephine Starrs – White
Derek Kreckler – Decoy
Allyson Bell – Here I Sit
John Tonkin – Man Ascending
Ian Andrews – Programme
Gordon Bennett – Performance with Object for the Expiation of Guilt & Violence and Grief Remix

CDROM works

Brad Miller & McKenzie Wark – planet of noise
Linda Dement – Cyberflesh Girlmonster
Josephine Starrs & Leon Cmeilewski – User Unfriendly Interface
Mindflux – Mindvirus 3.7

Websites

Francesca da Rimini – <http://www.thing.net/~dollyoko/>
John Tonkin – <http://www.merlin.com.au/johnt/physiog.htm>
Lloyd Sharp – <http://www.ozemail.com.au/~lsharp/>
Andrew Petrusovics – <http://konstrukto.va.com.au/>

ANAT : AN EXPEDITION THROUGH THE AIR WAVES

In October ANAT took to the airwaves, broadcasting live from techno radio station, Radio Dex 96.9FM in Sydney. A selection of sonic momentos programmed by ANAT's Information Officer, Honor Harger, showcased sound artists from Adelaide and Sydney.

Radio Dex, a community radio broadcaster in Sydney have a commitment to playing innovative electronic music, surveying the space between techno music and audio experimentation. In order to culturally contextualise this music, Radio Dex programed a series of shows which explored the interface between technology and music. As part of this series, ANAT were invited to contribute four one hour long programs.

Featured were System X's, Jason Gee alongside Zonar Recordings Brendan Palmer; Zina Kaye, of the Sydney based Anti Destination Society, Michael Grimm with a work produced in collaboration with Francesca da Rimini, Adelaide based sonic experimentors, mesm.eon (Matthew Thomas and Nik Gaffney) and artist collective nervous_objects.

OTHER COLLABORATIONS

As part of ANAT's commitment to working collaboratively with other organisations we have also supported a number of projects in kind. Whilst these projects have not been funded or supported by ANAT directly, we have provided considerable input into these projects in terms of resources and research.

In 1997 projects which were supported by ANAT included assisting with coordinating the artists participation in the live link up between the Goethe Institut, Sydney with the ZKM Museum for its opening in October, providing server space for the aliens.au project commissioned by the Australian Film Commission and curated by Linda Wallace, and assisting Doppio Teatro with sourcing artists for their DJ Squate project.

OPENING OF ZKM MUSEUM

On Sunday 19 October 1997, ANAT assisted the Goethe Institut, Sydney in joining 20 Goethe Instituts all around the world on the internet, delivering multimedia commentaries on the human image.

The project Global Teleconference - Salon Digital, based on a concept of Australian media artist Jill Scott, celebrated the opening of the media art museum at the Centre for Art and Media - Zentrum fuer Kunst und Medientechnologie (ZKM), Karlsruhe, Germany.

ANAT coordinated the participation of Australian artists in the Sydney event included Stephen Jones, Lloyd Sharp, Julie Rrap, Sam Schoenbaum, Nigel Freyne, nervous_objects, John Tonkin, Jason Gee and Sarah Waterson. Artists contributed images, texts and sound to the web site prior to and during the event, as well as delivering work during the live CUSeeMe event at the Goethe Institut.

During the evening the Goethe Institut was connected 'online' with institutes in Tokyo, Hong Kong and Seoul and the ZKM, Karlsruhe. Local content in Sydney included sound, text and image contributions to the ZKM web site, which was being projected locally, whilst simultaneously poetry readings, video and slide projections, text and sound works were all being fed into the CU-SeeMe project. Whilst unexpectedly high traffic levels and demands on the ZKM site provided some difficulty in getting sounds and images from other sites around the world, the combination of sending works to ZKM and projecting video, the web site and CU-SeeMe made for an exciting and dynamic evening.

Prior to the live link-up there was the premier screening of a new video work by Alan Schacher Bridge Of Hesitation. Funded by the AFC's New Image Research and supported by the Goethe Institut, the work was conceived by Schacher and performed with two other members of Gravity Feed; Peter Oldham and Michelle Mahrer with sound by Gravity Feed's collaborator Rik Rue from Machine for Making Sense and Social Interiors.

This project was an initiative of the Goethe Institut and the ZKM. ANAT provided technical advice and assistance with artist liaison. The results of the project are currently being collated as a CD and are also available online at <http://globalbody.zkm.de>.

ALIENS.AU

"we are all, to some degree, aliens in Australia"

Linda Wallace, Sydney based curator and VP97 Australian Commissioner.

aliens.au is a survey of Australian new media art assisted by the Australian Film Commission's marketing department. It constituted the Australian component of Video Positive 97 (VP97), Britain's premier new media event.

The selection comprised installations, CDROM works, two 70 minute screening programs and a range of internet sites. aliens.au also will extend its reach by a website <http://www.anat.org.au/aliens>

ANAT supported the project in kind by providing server space for the web site which accompanies the project. Wallace's intention with the website was for it to act as a gateway to Australian artists on the internet

The three installations in the show were by Lyndal Jones, Jon McCormack and Gordon Bennett and range across many fields of ideas. The CDROM selection included: The Cute Machine by Martine Corompt; planet of noise by Brad Miller/Mackenzie Wark; Invert by Lloyd Sharp; GMS (Genetic Manipulation Simulator) Patricia Piccinini & Drome; and The User Unfriendly Interface by Josephine Starrs and Leon Cmielewski. The screening component of aliens.au presented a survey of Australian screen based work and included computer graphics, video and film — not just the dazzling new, but work which articulates fissures in the contemporary Australian fabric — and includes work by artists such as Caroline Davies/Shane Rowlands, Ian Andrews, Lucy Lehmann, John Tonkin, Tony Ayers, Paul Winkler, Alyson Bell, Ian Haig, Francesca da Rimini & Josephine Starrs, Elena Poppa, Emily Chan, Sam Littlemore and Marilyn Fairskye, the video Seven Sisters' Dreaming, from Central Australia Aboriginal Media Association (CAAMA) Productions and the film No Way to Forget by award-winning Aboriginal director Richard Frankland looks at the issue of Aboriginal deaths in custody.

DJ SQUAT

<http://www.va.com.au/djsquat>

ANAT also provided advice and feedback during the development of Doppio Teatro's DJ SQUAT project held in Adelaide and on the internet on Saturday March 22. Live internet components at the project included web, VRML, CU SeeMe, Iphone: all linked from the www site.

As a result of Gomma's visit to Adelaide during the UTLC conference (supported by ANAT) where he spoke of new social movements and Doppio Teatro's recent contact with Italian underground youth cultural movements, the company has become very interested in exploring the relationship of new technologies to community and new cultural expressions.

DJ SQUAT was a project which brought together a range of elements - research - the intimate party - the live experiment - to develop a mixed media event. It was a cultural exchange offering insights into the ever evolving nature of one's own culture and its processes in relation to another's. The event was also the first offering from Doppio Teatro's new initiative - paraLlelo - a series of internationally focused research/exploration projects, aimed at developing and creating new artistic means of expanding our understanding of international cultural parallels, alongside the dualities that operate within our culturally diverse society.

From Bologna LINK Italy's leading experimental youth multimedia hub, via the internet and in Milan, La Conchetta Social site and SHAKE Feltrinelli participated with musicians, visual artists, electronic writers and soundscape artists who, with Adelaide's cutting edge artists, participated in a celebration and exploration through art and dance of parallels between cultures.

In Australia, Doppio Teatro connected with artists working in video, digital imagery, new music, soundscape and electronic writing. These artists include Andrew Petrusevics, the Electronic Writing and Research Ensemble, Lynne Sanderson, Martin Thompson, Virtual Artists and DJ HMC of Dirty House Records who was special guest DJ on the night.

ANAT STAFF (1997)

Amanda McDonald Crowley
Executive Director

Brett Spilsbury
Administrator (p/t) to April 1997

Caron Ward
Administrator (p/t) May - July 1997

Honor Harger
Administration and Information Officer (p/t), from July 1997

Martin Thompson
Web and Program Officer (p/t) from October 1997

Peter Hinds, Capital Accounting
contract accountant

Francesca da Rimini
consultant, casual, May 1997

Kevin Murray (VIC)
consultant (p/t) June - August, 1997, research into Curator's training needs

Sherryl Ryan (NSW)
consultant, August - December 1997, Project coordinator, CODE RED tour; Project manager, focus group to develop art and science collaborative models

FINANCIAL STATEMENTS 1997

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY



ANAT

Street: 68-72 North Terrace
Adelaide, South Australia
PO Box 8822, Hindley Street
SA 5000, AUSTRALIA
Tel: +61 (0)8 8231 9627
Fax: +61 (0)8 8211 7222
<http://www.anat.org.au>

Board Report

In the opinion of the Board of the Australian Network for Art and Technology and in compliance with the relevant Sections of the Incorporations Act 1985:

1. The accompanying Income and Expenditure Statement and the Balance Sheet present fairly the results of the operation of the Association for the Financial Year ended 31 December 1997 and the state of affairs of the Association as at the end of the financial year.
2. The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 3a. During the financial year no officer of the Association, no firm of which an officer is a member and no body corporate in which an officer has a substantial financial interest has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) as a result of a contract between the officer, firm or body corporate and the Association.
- 3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value.

This report is made in accordance with the resolution of the Australian Network for Art and Technology Board and in accordance with Sections 35 (2) (c), 35 (5) and 35 (5) (a) of the Associations Incorporation Act 1985 and is signed for and on behalf of the Committee by:

Amanda McDonald Crowley
Director

7/4/98
Date

Paul Brown
Chairperson

7/7/98
Date

ANAT is a company registered in the Australian Capital Territory. The Federal Government's Arts Funding & Advisory Body.



FREER PARKER & ASSOC.

Certified Practising Accountants

1st Floor, 40 Sturt Street, Adelaide, S.A. 5000
Box 7008, Hutt Street P.O., Adelaide S.A. 5000
Telephone (08) 8211 7177 Fax (08) 8212 4677

INDEPENDENT AUDITOR'S REPORT

To the Australia Council and members of Australian Network for Art and Technology.

Scope

We have audited the attached special purpose financial report of the Australian Network for Art and Technology for the year ended 31st December, 1997, comprising the Income and Expenditure Statement, Balance Sheet and notes to the accounts. The Australian Network for Art and Technology's Board of Management is responsible for the preparation and presentation of the financial report and the information contained therein, and has determined that the accounting policies used and described in Note 1 to the financial report are appropriate to meet the needs of the members. We have conducted an independent audit of the financial report in order to express an opinion on it to the Australia Council and members of Australian Network for Art and Technology. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the members.

The special purpose financial report has been prepared for distribution to the members and the Australia Council for the purpose of fulfilling the Board of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology, and for the purpose of fulfilling the Board's accountability obligation under the Associations Incorporation Act 1985. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates, to any person other than the members, or for any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion as to whether in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1 to the financial report. These policies do not require the application of all Accounting Standards and other professional reporting requirements.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In our opinion the financial report of The Australian Network for Art and Technology for the year ended 31 December, 1997 is properly drawn up:

- (a) so as to present fairly the Association's state of affairs and its surplus in accordance with the accounting policies described in Note 1 to the financial report;

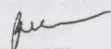
...2/.



Associated offices: BRISBANE • CANBERRA • MELBOURNE • PERTH • SYDNEY • WOLLONGONG
Affiliated offices: New Zealand • United Kingdom • Hong Kong

- 2 -

- (b) in accordance with the provisions of the Associations Incorporation Act 1985; and
- (c) in accordance with applicable Accounting Standards and other professional reporting requirements, applied only to the extent described in Note 1 to the financial report.


RICHARD GEORGE FREER
FREER PARKER AND ASSOCIATES

Adelaide
Date Opinion Formed: 7th April, 1998



FREER PARKER & ASSOC.

Certified Practising Accountants

1st Floor, 40 Stuart Street, Adelaide, S.A. 5000
Box 7008, Hunt Street P.O., Adelaide S.A. 5000
Telephone (08) 8211 7177 Fax (08) 8212 4677

REPORT BY THE AUDITORS ON SUPPLEMENTARY FINANCIAL DATA

The attached detailed income and expenditure statement for the year ended 31 December 1997 does not form part of the financial statements of Australian Network for Art and Technology to which our audit report dated 7th April, 1998 refers, nor is it necessary for the financial statements to be read in conjunction with the detailed income and expenditure statement in order for them to present a fair view.

Our procedures did not include verification or validation of the amounts in the detailed income and expenditure statement and no audit or review has been performed. Accordingly no assurance is expressed.

To the extent permitted by law, we do not accept liability for any loss or damage which any person, other than the members of the Association, may suffer arising from any negligence on our part. No person should rely on the detailed income and expenditure statement without having an audit or review conducted.

The detailed income and expenditure statement was prepared exclusively for the benefit of members of Australian Network for Art and Technology and we do not accept responsibility to any other persons for its contents.


RICHARD GEORGE FREER
FREER PARKER AND ASSOCIATES

Adelaide
7th April, 1998



Associated offices: BRISBANE • CANBERRA • MELBOURNE • PERTH • SYDNEY • WOLLONGONG
Affiliated offices: New Zealand • United Kingdom • Hong Kong

1997 INCOME AND EXPENDITURE STATEMENT

Note	1997 \$	1996 \$
Operating Income	290,585	301,063
Operating Surplus	18,255	14,654
Accumulated Funds At Beginning of Financial	29,820	15,166
Accumulated Funds At End of Financial Year	48,075	29,820

1997 BALANCE SHEET

Note	1997 \$	1996 \$
CURRENT ASSETS		
Cash	248,914	37,383
Receivables	4,736	2,631
Prepayments	10,47	15,793
TOTAL CURRENT ASSETS	264,121	45,807
NON CURRENT ASSETS		
Property, Plant & Equipment	10,934	15,456
TOTAL NON CURRENT ASSETS	10,934	15,456
TOTAL ASSETS	275,055	61,263
CURRENT LIABILITIES		
Creditors	9,740	0
Accrued Expenses	10,995	12,715
Grants Received in Advance	155,095	3,500
Unexpended Grant Funds	42,500	10,174
Provision for Annual Leave	8,650	5,054
TOTAL CURRENT LIABILITIES	226,980	31,443
TOTAL LIABILITIES	226,980	31,443
NETT ASSETS	48,075	29,820
EQUITY		
Opening Balance	29,820	15,166
Surplus	18,255	14,654
TOTAL MEMBER'S FUNDS	48,075	29,820

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Note 1. Summary of Accounting Policies

Basis of Accounting

This special purpose financial report has been prepared for distribution to the members to satisfy the Board of Management's reporting requirements under the agreement between the Australia Council and the Australian Network for Art and Technology and under section 35 of the Associations Incorporation Act 1985, as Australian Network for Art and Technology is a prescribed Association under Section 3 of the Act. The accounting policies used in the preparation of this report are consistent with previous years and are described below :

(a) The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.

(b) The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to the Australian Network for Art and Technology in relation to the year ended 31 December 1997 because the entity is not a "reporting entity" as defined therein. The Board of Management has, however, prepared the financial report in accordance with all Australian Accounting Standards with the exception of the following standards: Australian Accounting Standard 28, Statement of Cash Flows, Australian Accounting Standard 22, Related Party Disclosures and Australian Accounting Standard 30, Accounting for Employee Entitlements.

Office Equipment

Office Equipment is carried at cost.

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

Income Tax

Australian Network for Art and Technology is exempt from income tax.

Note 2. Property, plant and equipment

	1997	1996
Office Equipment - cost	37,984	37,984
less Accumulated Depreciation	(27,050)	(22,528)
WDV	10,934	15,456

Note 3. Segment Information

ANAT supports and promotes contemporary art practices that use and explore new technologies. ANAT operates wholly in Australia.

Note 4. Grants Received in Advance

	1997	1996
Australia Council - New Media Fund	130,000	0
Australian Council VACS Emerging Artists	20,000	0
Arts WA NSS 97	0	3,500
CAOS	5,095	0
Total	155,095	3,500

Note 5. Unexpended Grant Funds

	1997	1996
Australia Council Conference and Workshop	0	10,174
Australia Council New Media Fund	42,500	0
Total	42,500	10,174

DETAILED INCOME AND EXPENDITURE STATEMENT

INCOME	1997	1996	EXPENDITURE	1997	1996
Interactive Web (Aust Film Comm/New Media Fund)	33,078	0	Accounting and Audit Fees	6,212	3,750
Australia Council Art Research & Development	0	80,000	Advertising	893	948
Visual Arts Craft Board	0	85,564	Advocacy Networking	9,651	14,330
Venue Contributions	1,482	0	Art Research & Development Fund	200	83,499
Australia Council Special Administration Grant	0	44,000	Artec Residency (Ref 4)	16,000	0
Australia Council New Media Fund	172,579	0	Bank Fees & Charges	1,516	2,519
Interest	7,739	4,865	Postage	1,250	1,067
Australia Council ISEA.95	0	0	Computer Expense	1,632	455
National Summer School (NSS)	31,717	29,255	Couriers & Freight	210	182
Winter School (WS)	0	0	Code Red (Ref 3)	20,024	0
Australia Council AIMIA Conference	0	0	Creative Collaboration (Ref 5)	16,776	0
Australia Council Virogenesis	0	23,965	Copyscan Grant	0	1,500
Australia Council Conference and Workshop	35,152	21,076	Depreciation	4,522	4,567
Advocacy Networking	600	4,997	Design and Printing	714	1,318
Other Income	3,276	4,080	Equipment Maintenance and items under \$300	3,021	835
Memberships	4,962	3,261	EWRE Residencies (Ref 7)	10,950	0
			Office Expenditure	1,422	1,564
TOTAL INCOME	290,585	301,063	Insurance Equipment & Workcover	1,466	1,575
			Interactive Web Site (Ref 2)	19,859	0
			Library	442	1,078
			National Summer School (Ref 1)	27,617	26,300
			Public Relations	23	1,509
			Photocopying	412	399
			Quick Response (Ref 6)	13,268	19,392
			Research Training for Curators	4,150	0
			Rent & Power	4,770	4,680
			Salaries Wages & Taxes	75,849	70,038
			Stationery	0	0
			Sundries	2,252	1,280
			Travelling Expenses	4,484	876
			Special Projects (WS & CAADM)	0	760
			Science Museum Focus Group (Ref 8)	3,961	0
			Small Project (Ref 9)	3,144	0
			Staff Development	0	300
			Superannuation	3,698	3,244
			Subscription out	270	150
			Database Development	1,200	0
			Telecommunications	4,937	5,822
			Newsletter	5,401	8,999
			Virogenesis Expense	134	2 3,473
			AIMIA Expense	0	0
			TOTAL EXPENDITURE	272,330	286,409
			SURPLUS	18,255	14,654

ADDITIONAL INFORMATION TO INCOME AND EXPENDITURE STATEMENT

Reference 1. 1997 National Summer School

INCOME	\$
Australia Council New Media Fund	4,185
Cost Recoveries	3,232
TAS Arts	2,000
Art Victoria	5,000
Arts SA	4,800
Arts ACT	0
QLD Arts	4,350
Arts WA	3,500
Participants contribution to NSS	4,650
TOTAL INCOME	31,717
EXPENDITURE	
Sundry	392
Tutors Fees	8,900
Transport	10,001
Accommodation	5,100
Telecommunications	222
Advertising/Postage	52
Tech Support	2,340
Production Materials	610
Catering	0
TOTAL EXPENDITURE	27,617
SURPLUS	4,100

Reference 2. Interactive Web Site

INCOME	\$
New Media Fund	33,078
TOTAL INCOME	33,078
EXPENDITURE	
Wages Artist	2,895
Database Design	4,500
Artists Design	2,000
Wages Technical Design	5,282
List Server	2,422
Server Space	125
Advertising/Marketing	1,996
Travel	639
TOTAL EXPENDITURE	19,859
SURPLUS	13,219

Reference 3. Code Red

INCOME	\$
New Media Fund	15,650
Venue Contributions	1,482
TOTAL INCOME	17,132
EXPENDITURE	
Travel	3,870
Artists Fees	4,840
Travel Allowance	801
Accommodation	1,585
Project Co-ordinator	2,650
Technician	296
Advertising	4,246
Sundries	431
Publicity Promotion	1,305
TOTAL EXPENDITURE	20,024
SURPLUS/(DEFICIT)	(2,892)

Reference 4. Artec Residency

INCOME	\$
New Media Fund	16,000
TOTAL INCOME	16,000
EXPENDITURE	
Artists Fees	8,100
Travel	5,271
Travel Allowance	2,629
TOTAL EXPENDITURE	16,000
SURPLUS	0

Reference 5. Creative Collaboration

INCOME	\$
New Media Fund	19,978
TOTAL INCOME	19,978
EXPENDITURE	
Artists Fees	14,390
Project Officer	1,885
Admin Costs	226
Advertising	275
TOTAL EXPENDITURE	16,776
SURPLUS/(DEFICIT)	3,202

Reference 6. Quick Response

INCOME	\$
1996 surplus	10,174
New Media Fund	5,000
TOTAL INCOME	15,174
EXPENDITURE	
New Media Fund Grant	13,065
Sundry Expenses	203
TOTAL EXPENDITURE	13,268
SURPLUS	1,906

Reference 7. EWRE Residencies

INCOME	\$
New Media Fund	10,599
TOTAL INCOME	10,599
EXPENDITURE	
Artists Fees	10,950
TOTAL EXPENDITURE	10,950
SURPLUS/(DEFICIT)	(351)

Reference 8. Science Museum Focus Group

INCOME	\$
New Media Fund	4,980
TOTAL INCOME	4,980
EXPENDITURE	
Artists Participation Fees	1,750
Internal Airfares	300
Research Officer	1,700
Publication of Results	211
TOTAL EXPENDITURE	3,961
SURPLUS	1,019

Reference 9. Small Projects

INCOME	\$
Gallery Connexion	1,920
Arts SA Radio Dex	1,000
TOTAL INCOME	2,920
EXPENDITURE	
Artists Fees	2,500
Sundry Expenses	644
TOTAL EXPENDITURE	3,144
SURPLUS/(DEFICIT)	(224)

Reference 10: Sponsorship provided

During the year ended 31 December 1997, the Australian Network for Art and Technology was provided with the following sponsorship in kind. These amounts are not shown in the income and expenditure statement.

- Institute of Modern Art, Studio and Computer access for EWRE residency: \$3,750
- Perth Institute of Contemp. Art, Studio and Computer access for EWRE residency: \$3,750
- Virtual Artists, hosting of web site and administration of domain name: \$1,800
- Artec. Studio and computer access for residency: UK 3,000 pounds
- The Performance Space, support for Code Red: \$11,658.43
- Goethe Institut contribution to Cornelia Sollfrank's airfare for CODE RED: \$2,000

Reference 11: New Media Funding provided by Australia Council

Funding received from the Australia Council was applied for the following:

Core	121,200
National Summer School	4,185
Interactive Web Site	11,158
Research Training for Curators	4,150
Creative Collaboration	19,978
Quick Response Fund	5,000
Code Red	15,650
Artec	16,000
EWRE	10,599
Science Museum Focus Group	4,980
Unexpended Grant (Transferred to 19	42,500
Total	255,400

www.anat.org.au



Lion Arts Centre, North Terrace, Adelaide, South Australia

PO Box 8029, Station Arcade, SA 5000, Australia

Telephone +61 8 8231 9037

Fax +61 8 8211 7323

anat@anat.org.au