



Australian Network for Art and Technology

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

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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

1998 was my second year as Chairperson of ANAT, and proved to be an invigorating and fulfilling year for the organisation. The year saw the organisation celebrate a very exciting ten years as an autonomous organisation - a significant achievement in itself, and a major event in the history of electronic art practice in Australia. The celebrations began with FOLDBACK, ANAT's forum and exhibition event in the Telstra Adelaide Festival. This event offered me with an opportunity to reflect on ten years of ANAT's activity, and the development of art and technology practices in general.

The first major historical review of computer art was a show called *Cybernetic Serendipity* at London's ICA in 1968. Twenty years later, in 1988, there were enough practitioners worldwide to support a small meeting called the International Symposium on Electronic Arts held in Utrecht, The Netherlands. By coincidence it was also the year I decided to make Australia my home. What attracted me (well, OK, apart from the climate...) was the thriving art and technology community that I had experienced on my first trips over here in 1986 and '87. Occasionally Australian artists dropped in on London's Computer Graphics Forum monthly meetings which I chaired and brought us up to date.

Much less of a coincidence was the establishment of a formal network to support that growing community of artists. The Australian Network for Art and Technology, managing funds from the Australia Council, helped many artists to develop their work. At that time it was one of the few funding opportunities for work in this emerging area anywhere in the world. It was complemented by the Australian Film Commission's New Image Research Program which offered similar peppercorn grants to screen-based artists. Why two such funding opportunities should emerge in Australia, at a time when most countries hadn't yet recognised the area, is prime material for some future historical researcher in search of a PhD subject. The result, however, was remarkable. At the ISEA symposia and the other international start-up events Australian artists began to earn an enviable reputation as pioneers in this new and important field.

Now, 30 years since the epoch was defined by *Cybernetic Serendipity*, ANAT celebrates its 10th birthday. A lot has happened in this decade and not all of it has been positive. New Media became big business and, inevitably, the artists got muscled out by the cowboys in suits. But ANAT and the artists it serves have survived (though sadly a number now find it more supportive to live abroad in countries that once looked to Australia for leadership and innovation in art and technology).

ANAT has grown and prospered in 1998, celebrating this important anniversary year with the certainty of triennial funding from the Australia Council, and an ambitious program of projects and events, that will see it pass the millennium. With this support, ANAT's reputation and reach continues to grow across Australia and internationally. We look forward to supporting Australian artists and continuing to develop opportunities and spaces for exploration and dialogue within art and technology culture, well into the next decade.

Reaching our anniversary year in such a strong and dynamic position would not have been possible without the tireless commitment of the ANAT staff, Amanda McDonald Crowley, Honor Harger and Martin Thompson. The staff's ability to approach art and technology culture thoughtfully, critically and with admirable dedication, has been integral to the organisation's relationship with our constituents. Amanda, Honor and Martin have brought distinctive and important skills to ANAT, and during 1998 these skills were applied in extending the organisation's scope and output. The vision and dedication of my fellow Board members has also been critical to ANAT's ongoing development, and I would like to thank them for their contributions to the organisation. I look forward to new year of challenges and to a continued association with the organisation.

Paul Brown
Chairperson, ANAT

DIRECTOR'S REPORT

1998 marked a cultural milestone for ANAT, as we celebrated ten years as an autonomous organisation. This occasion gave us the opportunity to reflect on some of the organisation's achievements and to look ahead to areas where we can expand and grow. With this in mind, ANAT undertook a number of exciting projects during 1998, both to mark this significant milestone and to continue our activities as Australia's peak network and advocacy body for art, science and technology culture: we celebrated our birthday, consolidated our investigations into the serendipities between art and science and launched a new residency program fostering emerging artists.

The Telstra Adelaide Festival was the central forum for the celebration of ANAT's anniversary. FOLDBACK, ANAT's contribution to the Festival, gave us an occasion to pay tribute to some of the artists and personalities who have contributed so vividly to ANAT's identity.

Begun as a project of the Experimental Art Foundation in 1985, and its then director Louise Dauth, ANAT began life as the Art and Technology Project. The venture received significant support from the South Australia Ministry of Technology, under the direction of Dr Peter Ellyard, and this assistance secured its residence in South Australia. In 1988, after three years of activity, which included a national survey of artists needs, a national think tank in Goolwa, SA and the production of a special issue of Artlink on art and technology, jointly edited by Stephanie Britton and Francesca da Rimini, it was recognised that an ongoing focus was necessary to develop the expanding genre of technology based art. With assistance from the Australia Council, the Art and Technology Project became the Australian Network for Art and Technology, with now renowned techno fiend and digital ghost, Francesca da Rimini as the first Executive Officer. The organisation has since been enriched by a number of talented directors, including artist Virginia Barratt, who directed ANAT from 1989 to early 1992, and Jenni Robertson who held the position when ANAT auspiced the Third International Symposium on Electronic Art (TISEA) in Sydney during 1992. David O'Halloran took over from 1993 to early 1995 and Jenni Robertson again acted in the position until I began work with ANAT late in 1995.

From the outset, ANAT has been committed to providing opportunities for artists to produce new work. This goal was most notably achieved between 1988 - 1996 through the coordination of the Art Research and Development Fund, a devolved grant program from the Australia Council. The R & D fund assisted numerous Australian artists in their endeavours to create new and original work which experimented with technology or new media. The considerable impact of the R & D fund was acknowledged in 1997, when the Australia Council established the New Media Arts Fund. Though the R & D Fund is no longer active, ANAT continues to provide direct funding assistance to artists using technology, through grant programs like the Conference and Workshops Fund, residency programs such as the deep immersion project and the LOGIN: immersive residencies for artists in mid-take off.

ANAT also maintains a commitment to researching technological contexts which can help artists with their practice. In 1997 our activities were centred around the theme creative collaborations. This was ANAT's method of exploring the potential of the online environment and encouraging experimentation and collaborations. The core expression of this theme was in the establishment of several residency programs which placed artists in 'virtual' residency with net smart organisations. The most comprehensive of these residencies was deep immersion: creative collaborations. With our programs continuing to grow and diversify, 1998 proved to be an exciting year, with an energetic mixture of live events, new foci and the facilitation of new opportunities for artists. With this in mind, and recognising that our newsletter has expanded considerably under the admirable editorship of Honor Harger, ANAT appointed David Zhu of Adelaide's Zhu Design to undertake a redesign of our corporate identity. ANAT enters its second decade with a new and funkier logo and identity, and with an enlarged and much more readable newsletter. This look will shortly also be incorporated into the ANAT web site.

Apart from celebrations, 1998 was also a year where a great deal of staff and board time was spent researching and fundraising for two new major projects to be realised in 1999 - me.dia te: the ANAT National School in New Media Art Curation, and the National Indigenous School for New Media Art (NISNMA). This work is reflected in large amount of grants received in advance in the audited reports. Our actual fiscal turnover also increased by 17% from 1997 during 1998, reflecting the growth in programs such as the range of residencies we have initiated and developed. This is outlined further in the project reports which follow.

ANAT are also thrilled by the range of outcomes which have arisen from the residency programs developed during 1997. The work developed by Linda Carolli and Josephine Wilson during their residencies has gone on to receive the inaugural Salt Hill Hypertext Award and is included on the curriculum of many university programs; Teri-Anne White has continued to work with trAce, participating in a range of their online writing programs, and Michael Hogg and Claire McGrogan continue their association with AltX and have had their work broadcast on the ABC TV's Alchemy program.

Increasing our activities has also meant that the roles of the ANAT staff have expanded, and hence in 1998, both Honor Harger and Martin Thompson's positions were extended. As members will know, their capacity to provide support to artists and arts organisations is unparalleled. Honor has increased ANAT's potential to provide timely and useful advice and resources to artists. This has been reflected, not only by the expansion of the ANAT newsletter and the development of the ANAT members' email digest, but also in the number of enquires we field via telephone, email and post. The quality of information we are able to provide to artists, curators and the general public, on issues facing the field of art and technology practice, has been significantly augmented by her research efforts. In addition, Martin's exceptional technical expertise has become a key resource for artists participating in ANAT projects, and also to artists and arts organisations locally in South Australia and nationally. Martin has become a crucial asset for many Adelaide arts organisations, such as doppio-parallelo, the Media Resource Centre, and the Lion Arts Centre network. He also played a significant role for many national organisations in 1998, including assisting with the development of the online launch of the Australia Council's New Media Arts Fund at Open Channel in Melbourne, and later the online component of the Australia Council's 30th anniversary celebrations in Sydney.

Martin and Honor's technical proficiency has also ensured that ANAT events in Adelaide, such as FOLDBACK and the launches of *screenarts* and deep immersion: creative collaborations at the Mercury Cinema, were also broadcast live to the internet. This gave the events national and international exposure. This activity would not be possible without the strategic investment of the South Australian State Government in telecommunications infrastructures for the arts, the sponsorship and support of Virtual Artists internet development company and r a d i o q u a l i a, an Adelaide based online radio and sound project.

I would also like to thank all the artists who have worked with ANAT over the last year. Presenting, promoting and developing opportunities for them remains the most rewarding part of our work. Finally, I would like to particularly note the continued support of the New Media Arts Fund of the Australia Council for their ongoing commitment to this field of practice, the Australian Film Commission and the Science and Technology Awareness Program of the Department of Industry Science and Resources for project support, as well as the NSW Film and Television Office, the South Australian Department for the Arts, the Queensland Government through Arts Queensland, Arts Tasmania and Arts Victoria for continuing to support the National Summer School program.

Amanda McDonald Crowley
Executive Director, ANAT

KEY ACHIEVEMENTS FOR ANAT DURING 1998 INCLUDED:

- celebrating ten years as Australia's peak networking and advocacy body for art and technology culture
- increasing the organisation's turnover by 17% from 1997
- curating and coordinating FOLDBACK, a forum, exhibition and touring program featuring 25 Australian artists and three international artists and writers. Part of the 98 Telstra Adelaide Festival.
- presenting papers and presentations at 13 national and international events and conferences, including a presentation of FOLDBACK at ISEA98 in the UK, one of the most significant international forums for electronic art
- providing support for 22 artists to attend conferences and workshops nationally and internationally
- providing intensive training to 15 artists at the National Summer School
- furthering information dissemination by expanding the ANAT newsletter and initiating email digests for members.
- establishing a new residency program for emerging visual artists, LOGIN:, in collaboration with the Contemporary Arts Organisations of Australia (CAOs)
- continuing support for artists via the deep immersion residency programs, through deep immersion: creative collaborations, and establishing residency for artists in science institutions through deep immersion: scientific serendipity
- commissioning and paying 11 writers for texts in the newsletter, and projects such as deep immersion: creative collaborations and FOLDBACK
- increasing public awareness of new media arts through publication and broadcast of over 42 interviews, articles and other media items
- answering 1746 queries from artists, curators and the general public on issues as broad as training, accessing Australian artists, funding and technical queries (an increase of 17% of the 1489 enquires fielded in 1997)
- attracting 94,300 visits to the ANAT web site over the course of the year (an increase from 62,000 of 52% from 1997) and an additional 21,300 visits to the screenarts web site
- increased the membership of the organisation by 38% (from 410 in 1997, to 567 in 1998)
- representing Australia as the Secretary of the International Board of the Inter-Society for Electronic Art (ISEA) and as the co-Chair of ISEA's International Advisory Committee.
- proving technical consultancy to many artists and organisations

ADVOCACY AND NETWORKING

ENQUIRES/ RESEARCH ASSISTANCE

Central to ANAT's activities is the role we fulfil as Australia's key advocacy and network organisation. To this end, ANAT's key role 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.

ANAT also maintains artists files and we currently have files on 240 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 1998 this entailed participating in and contributing towards research undertaken by a range of other organisations. ANAT was consulted on a range of initiatives during 1998. This included working with the newly developed National Arts Service Organisations network on developing a response to the impact the proposed GST will have on the arts and cultural sectors; participating in an Indigenous training policy meeting convened by the South Australian Film Corporation; participating in the development of a strategy for the Asia Pacific Triennial to engage more directly with film video and new media arts practices; attending a Science and Technology Awareness Program briefing meeting and developing a response to the National Office for the Information Economy's "Towards and Australian Strategy for the Information Economy".

The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the types of queries answered during the year with a comparison of figures from 1997 indicating the growth of enquiries particularly in the areas of policy and advocacy advice, technical advice and enquires to the ANAT database.

	1997	1998
<i>Membership, activities and programs</i>	568 (38%)	537 (30.8%)
<i>Funding sources</i>	293 (19.7%)	394 (22.6%)
<i>Training</i>	178 (12%)	224 (12.8%)
<i>Advocacy and Policy</i>	72 (4.8%)	180 (10.3%)
<i>Technical Advice and Assistance</i>	41 (2.8%)	126 (7.2%)
<i>Enquiries to the ANAT Database</i>	338 (22.7%)	285 (16.3%)

Enquires came from across Australia and internationally. The following provides an overview of the percentage of enquires we receive from each state and internationally:

<i>South Australia</i>	20.3%
<i>Tasmania</i>	3.8%
<i>New South Wales</i>	27.4%
<i>Victoria</i>	14.9%
<i>Western Australia</i>	6.5%
<i>Australian Capital Territory</i>	3.8%
<i>Queensland</i>	11.3%
<i>Northern Territory</i>	4%
<i>International</i>	9.5%

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.

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 August and September, Amanda McDonald Crowley attended Consciousness Reframed at CAiA in Newport, Wales, the International Symposium of Electronic Art (ISEA98) in Manchester and Liverpool, UK and INFOWAR - Ars Electronica98 in Linz, Austria. She also visited the museum at the Zentrum fuer Kunst in Medientechnologie (ZKM) in Karlsruhe, Germany, and visited a number of art institutions in Singapore including the Substation, The Black Box and the Australian High Commission. In Australia during that period, Amanda attended the Multimedia Arts Asia Pacific (MAAP) Festival in Brisbane, and Experimenta Media Arts' Viruses and Mutations symposium in Melbourne. Martin Thompson attended Copyright & The Electronic Image, a forum by the Federal Department of Communications & the Arts and the New Technologies Working Party in Canberra in July. Honor Harger attended INFOWAR - Ars Electronica98 in Linz, the annual independent film and video festival, Volcano in London, and visited Ljudmila - Ljubljana Digital Media Lab in Slovenia, and Backspace community media lab in London, while on unpaid leave in September.

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 participated in a Craft SA debate regarding virtual craft

- Amanda McDonald Crowley presented a lecture at the University of South Australia on ANAT and art and technology in Australia
- Amanda McDonald Crowley presented the ANAT National Summer School CDROM and websites as part of *Bright Sparks* a new media event by the Media Resource Centre, Adelaide
- Amanda McDonald Crowley launched Linda Carolli and Josephine Wilson's postcards at FOLDBACK event in Brisbane
- Amanda McDonald Crowley and Martin Thompson coordinated the launch of the New Media Arts Fund Launch at Open Channel in Melbourne
- Amanda McDonald Crowley opened 24 Hour Art exhibition, immerse which included two NSS98 participants
- Amanda McDonald Crowley participated in round table discussions at forum on electronic art at 24 Hour Art, Darwin
- Honor Harger and Martin Thompson presented a workshop for the exhibition installation of the touring show, *Nothing Natural* at the Adelaide Festival Centre in Adelaide
- Amanda McDonald Crowley presented seminar on online communications practices at Metro Screen, Sydney
- Amanda McDonald Crowley presented at a Museums Australia / Art Gallery of SA seminar on Museums on the web
- Amanda McDonald Crowley presented at the Australian Film Commission conference, *Being Connected*
- Amanda McDonald Crowley presented at and participated in full day forum as part of MAAP Festival
- Amanda McDonald Crowley presented FOLDBACK at ISEA98 in Liverpool, by Amanda McDonald Crowley
- Honor Harger presented a paper at INFOWAR - Ars Electronica 98, Linz, Austria
- Amanda McDonald Crowley presented at *screenarts* and deep immersion: creative collaborations launch, Mercury Cinema, Adelaide
- Amanda McDonald Crowley officially launched CACSA website and CAOs website in Adelaide
- Amanda McDonald Crowley presented at Arts SA seminar on the arts and new technology, Iris Cinema, Adelaide

MEDIA COVERAGE

In order to maintain a public profile for our projects and activities, ANAT liaises frequently with the media. In 1998 ANAT enjoyed a healthy public profile in the media, through print, and radio, and also secured a reputable degree of publicity through online channels. During 1998, media coverage included:

PUBLICATION

The Australian

National daily newspaper

- April- article on *screenarts* - Australia's online directory for exhibitions on the web
- June - interview with Amanda McDonald Crowley re *screenarts*
- October- article on the Federal arts Ministry, featuring comment from Amanda McDonald Crowley

Sydney Morning Herald

Sydney daily newspaper

- May- article on the New Media Arts Fund Launch, co-facilitated by ANAT, featuring report on ANAT

The Age

Melbourne daily newspaper

- May- article on the New Media Arts Fund Launch, co-facilitated by ANAT, featuring report on ANAT

Courier Mail

Brisbane daily newspaper

- March - Interview with Amanda McDonald Crowley by Peter Anderson
- May- review on the New Media Arts Fund Launch, co-facilitated by ANAT, featuring report on ANAT

The Advertiser

South Australian daily newspaper

- February and March - articles on Mark Amerika, and review of FOLDBACK
- October - article on launch of screenarts and deep immersion

West Australian

The Western Australian daily newspaper

- January - article on ANAT National Summer School

PC Weekly

National computer culture magazine

- Interview with Amanda McDonald Crowley by Craig Stevens

RealTime

National bimonthly journal of contemporary art practice in Australia

- January - Report on CODE RED By Kathy Cleland - "Where The Digirati Meets The Literati" a feature article on FOLDBACK with an interview with Mark Amerika
- March - review of FOLDBACK
- April - article about online writing practices, featuring Teri-Ann White's deep immersion work
- October - "Rise of Desktop Radio", report from Adam Hyde on his attendance at *net.radio days*
- December - "Finnish Shortcuts", report by Melinda Burgess on her attendance *E-Polar Circuit*.

ArtLink

National quarterly journal of contemporary art in Australia

- March - "Spiritual Emissaries in Cyberspace", *Art and The Spirit* issue by Honor Harger
- June - "Network Error: Public Art?", *Going Public* issue by Honor Harger
- September - "JavaScript Confirm: Are you sure you want to sanction such deviant values?", *The Sex Effect: Art, Pornography and Censorship* issue by Honor Harger
- December - "A Map of Escape Keys", *The Big Pond* issue by Honor Harger

Express

Western Australian street culture magazine

- January - article on ANAT National Summer School

Perth Weekly

A weekly lifestyle street magazine

- January - article on ANAT National Summer School

RADIO

Radio National

ABC's national radio network

- 1998 - throughout the year ANAT received regular mentions on Radio National's *Arts Today* program
- March - interview with Mark Amerika - round-table discussion with Komninos Zervos, Francesca da Rimini and Damian Castaldi about FOLDBACK

ABC Radio Darwin

- June - interview with Amanda McDonald Crowley regarding LOGIN: residencies
- October - interviews with Linda Carroli and Josephine Wilson regarding online writing practices

Arts Alive

Melbourne based arts program networked to at least 37 community radio stations nationally

- March - interview with Mark Amerika
- July - interview with Amanda McDonald Crowley
- October - interview with Honor Harger about screenarts and deep immersion
- December - article on the National Summer School

Triple J

ABC's national 'youth' radio network

- December - Interview with Amanda McDonald Crowley regarding the National Summer School

Eastside Radio (2RESFM)

Sydney based public radio station

- Regular interviews featuring ANAT supported projects on Zina Kaye's *Hydrogen Jukebox* show

Three D Radio

Adelaide based community radio station

- Regular mentions on electronic music program "Dreaming Daisies"

5UV Radio

Adelaide based public radio station

- March - 3 separate interviews and features on FOLDBACK
- October - feature on deep immersion: creative collaborations

Radio Student

Radio station, Ljubljana, Slovenia

- September - Honor Harger interviewed by Borut Savski and Luka Frelih

Ars Radio

Radio station, Linz, Austria

- September - interview with Amanda McDonald Crowley by Manual Schilcher, on funding and infrastructure in Australia - interview with Honor Harger by Manual Schilcher, on internet and sound practices

ONLINE

Telepolis

German online forum for exploration of culture, art and media

- April - Review of the FOLDBACK event and Australian tour by Mark Amerika

Rhizome

New York based online forum for exploration of art, the internet and culture.

- April - an interview with Amanda McDonald Crowley by Mark Amerika

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
- Shock of the View
- INFOWAR
- ::::recode:::
- <eyebeam>
- Syndicate
- ISEA-FORUM
- FACES
- FineArt Forum
- Xchange

PARTICIPATION IN OTHER NETWORKS

CAOS

In 1998, ANAT continued to work closely with the Contemporary Art Organisations (CAOs) network. Featuring 15 member institutions in each State and Territory across Australia, CAOs organisations have for over 20 years been one of the central forces in the promotion of new and innovative visual art in Australia. Each of the CAOs member organisation owns computer equipment dedicated to assisting artists to present and produce digital work. ANAT have utilised its CAOs computer to assist with the development of the ANAT web site and the development of the *screenarts* exhibition and conference directory. The computer has also been used as an access computer by a range of artists from Adelaide and by artists visiting from overseas and interstate. During 1998 the computer was made available to a range of different artists, for working at ANAT or offsite for performances or events. Artists included: Electronic Writing and Research Ensemble (SA), Sarah Minney (SA), Mark Stevens (SA), nervous_objects (10 artists from across Australia), Georgie Knight (SA), Interactive Gallery (SA), Blake Barratt (SA), Francesca da Rimini (SA), Alan Cruickshank (SA), Suzy Triester (SA), insect 22 (SA), Adam Hyde (SA), Sam Oster (SA), Greg Peterkin (SA), Anne Marie Kohn (SA), Lisa Beilby (NT), Jason Gee (NSW), Zonar Recordings (NSW), McKenzie Wark (NSW), Elisabetta Filocamo (Italy), and Mark Amerika (USA).

www.caos.org.au

In recognition of the growing importance of the internet as a profiling and exhibition tool, in 1998 CAOs initiated a national web gateway, linking to each of the websites of the member organisations. ANAT played a pivotal role in the construction of the web gateway, coordinating the design, implementation and launch of the website. The CAOs website launches a new phase in the way in which Australia's contemporary arts organisations interface with their audiences. The website was launched at an event in Adelaide in October, by Amanda McDonald Crowley.

CAOs are: NSW: Artspace, Australian Centre for Photography, The Performance Space, Boomalli Aboriginal Artists Co-operative, VIC: Australian Centre for Contemporary Art, Centre for Contemporary Photography, 200 Gertrude Street, SA: Experimental Art Foundation, Australian Network for Art and Technology, Contemporary Art Centre of South Australia, QLD: Institute for Modern Art, TAS: Contemporary Arts Services Tasmania, WA: Perth Institute of Contemporary Arts, NT: 24 Hour Art, ACT: Canberra Contemporary Art Space.

ISEA

The Director of ANAT Amanda McDonald Crowley continues to play an integral role on the international Board of the Inter-Society for Electronic Art. In September 1998 at the Society meeting at the International Symposium for Electronic Art (ISEA98), Amanda was elected Secretary of the Board, a position which will carry more responsibility than her previous role on the Board, and will allow ANAT to consolidate our advocacy and networking for Australian artists, internationally. ANAT's participation at board level helps to ensure the continued inclusion of Australian artists both in the programs and on the International Program Committees which determine the program for the symposia events. Amanda also continues to act at the co-Chair of ISEA's International Advisory Committee.

NATIONAL SERVICE ORGANISATIONS

During 1998 a broad cross section of National Arts Service Organisations convened to develop strategies for better advocating for the arts at a national level and across artforms. The network has been particularly active in assessing the impact the proposed GST will have on the arts and cultural sectors and lobbying to try to ensure that any negative impact will be minimised. The intention in developing this network is to ensure that the arts are able to work together and lobby and advocate on behalf of the arts sectors nationally.

SCREEN CULTURE ORGANISATIONS

Whilst not formally a member of the screen resource organisations networks, during 1998 ANAT continued to develop partnerships and work collaboratively with many of the member organisations, most notably, the Film and Television Institute in WA, the Media Resource Centre in SA, and dLux media arts and Metro Screen in NSW. Significantly, ANAT also participated in a consultative working group with dLux media arts, the Media Resource Centre, Experimenta Media Arts, the Film and Television Institute, and a representative of the Australian Film Commission, on the development of strategies to further screen exhibition touring in Australia.

ANAT PROGRAMS AND ACTIVITIES

LION ARTS CENTRE

ANAT continues to play an active role within the Lion Arts Centre network, a group of Adelaide based cultural organisations based at the Lion Arts Centre complex. The network comprises, ANAT, the Media Resource Centre & Mercury Cinema, the Experimental Art Foundation, the Jam Factory, doppio-parallelo, Nexus, and Craft South. 1998 was an exciting year for the Lion Arts Centre, with the establishment of a fully functional permanent internet network in March 1998. Support from the State Government of South Australia saw the development of this unprecedented resource, which utilises a state-of-the-art fibre optic telecommunications network. This provided extraordinary capacity for all of the organisations on the site not only to access the internet, but also to network with one another. The Experimental Art Foundation is now one of the only galleries in Australia with full ethernet cabling throughout the gallery, and the Media Resource Centre's Mercury Cinema is surely the only cinema in Australia with permanent fast internet connections as part of its projection facilities. Martin Thompson's skills and expertise were a critical asset to the complex during the establishment of the network, through his provision of technical support and education in new ways of utilising this resource. The internet network has ensured that events and projects that ANAT have developed collaboratively with organisations on the site, have a strong online presence.

One of ANAT's primary roles is to act as an outlet for information relevant to art and technology practices. ANAT undertakes research into new and innovative art and technology work as well as cultural and social issues related to new technologies. We have a variety of filtering and distribution channels to ensure that our members and associates are receiving the most up-to-date, strategic details on new media arts, science, industry multimedia and theory discourses.

INFORMATION PROVISION

In 1998 ANAT's information dissemination also addressed the thematic focus, scientific serendipity, with each information channel including research, reports and writing relating to science practices, and art and science collaborations. This practice helped contextualise ANAT's information provision within the context of this thematic exploration.

ANAT NEWSLETTER / NEWSLETTER_ONLINE

The newsletter is published quarterly and is an essential aspect of our relationship with our membership. It contains: a comprehensive guide to ANAT's projects and activities, reports written by artists who have participated in cultural forums with the assistance of our Conference and Workshop Fund, and a major section of listings of opportunities and events of relevance to art and technology practitioners nationally and internationally.

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 1998 newsletter included: *Strategies for Media Activism* by Geert Lovink; *1968/1998: Rethinking A Systems Aesthetic* by Mitchell Whitelaw; *Pseudoscientists* by Tim Boykett; and *The Puzzle of Conscious Experience (Part 1)* by David J. Chalmers.

ANAT WEB AND INTERNET SERVICES

ANAT EMAIL DIGESTS

ANAT extended our email information provision to members in 1998 by establishing an email digest which compiles relevant information on art and technology practices nationally and internationally, including announcements of conferences, exhibitions, festivals, symposiums and training courses, and calls for submissions for a range of different programs. The email digest also included information which related to the scientific serendipity focus. Posted approximately weekly or fortnightly to members, the digest now acts as a core supplement to the information ANAT provide through the listings of the newsletter. While many international online forums such as Rhizome and <nettime> also collate similar data, ANAT's email digest maintained a distinctly Australian flavour, and a concise and easy-to-read format. Feedback from the membership on the establishment of the digest has been overwhelmingly positive.

ANAT WEBSITE

The ANAT website is one of Australia's principal resources for art and technology practice. It acts not only as a guide to ANAT's programs and activities, but also a gateway to the activities of some of Australia's most vibrant art and technology practitioners.

ANAT continues to receive an increasing number of hits to our website. The total number of hits has increased from 62,000 in 1997 to 94,300 in 1998. The breakdown of the distribution of users of the website are as follows:

Top Level Domains Accessing the ANAT Website:

Australian users (.au)	42.8%
Commercial users, mainly USA (.com)	13.5%
Networks (.net)	7.10%
Educational Institutions, mainly USA (.edu)	1.79%
United Kingdom (.uk)	1.63%
Taiwan (.tw)	1.04%
New Zealand (.nz)	0.99%
Canada (.ca)	0.73%
Other	8.04%
Unresolved IPs	23.3%

(no domain provided, but a noted percentage of this should be accounted for Australian users)

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 Taiwanese, UK, Canadian, German, Austrian, American and New Zealand users.

The <new> and <projects> sections of the site are the most popular sections of the site, with FOLDBACK and *aliens.au* continuing to receive a large number of visits. The ANAT members links pages are also receiving a considerable number of visits.

www.screenarts.net.au

ANAT maintain screenarts, Australia's first and only national online directory for digital screen exhibitions and forums on the web. Funded by the Australian Film Commission screenarts was developed by ANAT in association with the Media Resource Centre and dLux Media Arts. The directory promotes Australian screen-based exhibitions online and assists in the development of informed and critical debate for art and technology in Australia. It utilises a database engine, Virtual Community Engine (VCE), designed by Adelaide based internet designers, Virtual Artists.

The site was launched in Adelaide in December 1997, and part two, the conferences and discourse section launched in October 1998. During 1998 the site received 21,300 visits.

Top Level Domains Accessing the screenarts Website:

Australian users (.au)	46%
Commercial users, mainly USA (.com)	17%
Educational Institutions, mainly USA (.edu)	1.2%
Networks (.net)	8%
United Kingdom (.uk)	1.2%
Canada (.ca)	1%
Other	12.6%
Unresolved IPs	17%

(no domain provided, but a noted percentage of this should be accounted for Australian users)

There is a 14% increase on the number of international visitors to the site over the figures from the first two months of the site's development in late 1997, indicating that the site is beginning to be used more not only as a national, but also international research tool.

ANAT PROGRAMS AND ACTIVITIES

CONFERENCES AND WORKSHOPS FUND

Following on from the success in 1997 of the devolved Conference and Workshops program from the Australia Council, ANAT continued to manage this grant program into 1998. 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. 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. Artists who received funding from this program in 1998 were:

Philip Samartzis (VIC)

Workshops at the Centre for Electronic Music (CEM), Amsterdam, the Netherlands

Paul Anderson (NSW)

TV and Film Australia / Effects and Animation conference, Sydney, Australia

Christian Kokai-Kun (SA)

TV and Film Australia / Effects and Animation conference, Sydney, Australia

Jeremy Hynes (QLD)

The Hong Kong Festival, Hong Kong

Georgina Pinn (QLD)

The Hong Kong Festival, Hong Kong

Margie Medlin (VIC)

Pour Une Ecologies Des Media Symposium, Paris, France

Rodney Berry (NSW)

Sixth International Conference on Artificial Life, UCLA, California, USA

Nicholas Gaffney (SA)

Sixth International Conference on Artificial Life, UCLA, California, USA

Adam Hyde (SA)

net.radio days, Berlin, Germany

Garth Paine (VIC)

SIGGRAPH98, Florida, USA

Melinda Rackham (NSW)

E-Polar Circuit 2, Tornio, Finland

Timothy Moore (NSW)

E-Polar Circuit 2, Tornio, Finland

Lulu Ong (NSW)

Computer Music Workshops at Next Wave Festival, Melbourne, Australia

Greg Schiemer (NSW)

IEEE Lanman 1998 Workshop, Banff, Canada

Sophea Lerner (NSW)

ISEA 98: Revolution / Terror, Manchester / Liverpool, UK

Newton Armstrong (VIC)

ISEA 98: Revolution / Terror, Manchester / Liverpool, UK

Nelia Justo (NSW)

ISEA 98: Revolution / Terror, Manchester / Liverpool, UK

Kate Richards (NSW)

ISEA 98: Revolution / Terror, Manchester / Liverpool, UK

John Conomos (NSW)

ISEA 98: Revolution / Terror, Manchester / Liverpool, UK

Zina Kaye (NSW)

*ISEA 98: Revolution / Terror, Manchester / Liverpool, UK and
Ars Electronica INFOWAR, Linz, Austria*

Denis Beaubois (NSW)

Ars Electronica INFOWAR, Linz, Austria

Triclops International (NSW)

Closing the Loop (CTL98), Linz, Austria

1998 ANAT NATIONAL SUMMER SCHOOL

As always, 1998 began for ANAT with the annual ANAT National Summer School. This, the ninth school ANAT has run since 1989, focused on Internet Design and Web Authoring and was held at the IMAGO Multimedia Centre/ Film and Television Institute Digital Arts Studio in Fremantle, from 13 - 31 January 1998. The School is the only intensive training program in Australia designed specifically for artists. The 15 artists selected to participate in the 1998 National Summer School were:

Keith Armstrong	Brisbane, QLD
Isabelle Delmotte	Sydney, NSW
Leah Irving	Perth, WA
Robyn Backen	Sydney, NSW
Joy Hardman	Alice Springs, NT
Jun-ann Lam	Melbourne, VIC
Di Ball	Brisbane, QLD
Timothy Hancox	Brisbane, QLD
Brian Martin	Hobart, TAS
Lisa Beilby	Darwin, NT
Simone Hockley	Adelaide, SA
Paul Thomas	Perth, WA
Tim Burns	Perth, WA
Teri Hoskin	Adelaide, SA
Trevor van Weeren	Darwin, NT

This year, the tutors for the school were Lloyd Sharp, Francesca da Rimini and John Tonkin, three of Australia's leading new media artists who fully comprehend the profound conceptual challenges and desires for artists who are driven to 'bend' the technological tools to achieve their artistic goals.

To coincide with the school a satellite event was held on January 21. This event, *Quick and Dirty*, provided an opportunity for local artists to look at a range of work, talk about ideas and meet with the artists attending the school. The evening was launched by Dr Margaret Seares, Chair of the Australia Council, who spoke of the importance of training for artists in this field and the benefit of enabling connections and collaborations for artists working in this area locally and nationally.

The evening combined a series of presentations and artists' vignettes, with an opportunity to meet the summer school participants and to view work-in-progress being produced at the school. Presentations were undertaken by Kathy Bowry, a new media legal specialist, nervous_objects, graduates of the 1997 Summer School, who have gone on to work collaboratively, Perth based writer Josephine Wilson, Perth based artists Paul Thomas and Vicki Wilson and artists and tutors of the school, Francesca da Rimini and Lloyd Sharp

Commenting on the experience of the Summer School, Adelaide based writer Teri Hoskin says "the intensity has been invaluable and the new connections with other artists will be very fruitful. As far as my work goes, it was important for me to keep things simple to optimise the speed of the work, and I like simplicity too. I'd like to think I have made something that avoids some of the whiz bangery of the web, whilst still using some of that javascript stuff to make things a lot more flexible and rich."

Joy Hardman, an artist from the Northern Territory who works in video installation adds: "I knew very little about working online, but have learnt so much. Though I have missed seeing the sun for the last few weeks! I also think that the connections that have been made over the last three weeks will assist to break down a bit of the artistic isolation of living in Alice Springs, where there aren't too many artists using technology. Everyone has totally enjoyed the cross-continent connections. It has been fascinating to see how different places and practices are."

The National Summer School is supported by:

- The Queensland Government's Office of Arts and Cultural Development through Queensland Artworker's Alliance
- the New South Wales Film and Television Office
- The Minister for Education and the Arts through Arts Tasmania
- The South Australian Government through Arts SA
- The Federal Government through the Australia Council, its arts funding and advisory body.
- The school also received support from the state based multimedia centres: IMAGO in WA, eMerge in Victoria and QANTM in Queensland and the Northern Territory.

The summer school participants developed a *Quick and Dirty* website of their works in progress. This site is now available online at: <http://imago.com.au/anat98/demo/index.html>

RESEARCH PROJECTS

BROKEN SPACES

Broken Spaces is a collaborative project between doppio-parallelo Rosebud (the Ngapartji Narrative and Interactivity Research Project), the Media Resource Centre, and ANAT. In 1998, doppio-parallelo conceived a performance project designed to address issues around youth, identity and ethnicity. A writer was commissioned to write a script to be performed in a live context in 1999. The performance concerns not only questions of self-identity, but also the perception of others. In preparation for the performance component of the project, research was required on how interactive technology can serve to enhance the experience of multiple perceptions. The research phase of Broken Spaces was intended to provide advice and guidance for incorporating digital interactivity into a live theatrical performance. From September 1998 onward, ANAT began work on the digital interactivity research component of the project. Samara Mitchell was appointed as the research assistant and assisted ANAT's Information Officer, Honor Harger with the development and implementation of a research strategy for the project. Martin Thompson, ANAT's Web and Technical Officer, provided technical advice and assistance.

The preliminary stage of the research comprised three phases; i) studies in web-based writing practices; ii) multi-user text based online spaces; and iii) the examining the development of multimedia technologies for interactive performance. These three phases were informed by ongoing parallel inquiry into the theoretical and technical basis of the development of online performance practices, and how these practices relate to existing performance methodology. Phase one of the research phase of Broken Spaces examined interactivity within writing practices, and looked at online technologies and techniques, such as hypertext and hypermedia, exploring artists' and writers' responses to the online environment. Phase two of the research shifted the focus to multi-user text-based online spaces (MOOs, MUDDs, IRCs), and analysed the evolution of simple text-based online software, and the development of text-based performance spaces. The premise of this part of the research was to examine concepts of public access and interactivity in early MUDD and IRC models, and interrogate notions of character and identity within collaborative online spaces. This phase also examined how performance writing can be represented on the two dimensional plane of the computer monitor.

Phase 3 of the preliminary research analysed how technologies such as CUSeeMe, Real Audio / Video and other multimedia packages have informed and impacted on performance in digital space. Intensive practical and theoretical workshop sessions with doppio-parallelo and Rosebud ensured that research was presented to the collaborative partners of the project. In 1999 ANAT will conclude the Broken Spaces research and investigate avenues of publishing the findings of the project.

A DIGITAL REGION? - ASIA PACIFIC FOCUS GROUP MEETING

In anticipation of the Asia and Pacific regional focus for 1999, *A Digital Region?*, ANAT undertook research in September 1998 to investigate possible collaborations between Australian technology artists and communities and art groups based in the region. This research took the form of a focus group, aiming to demonstrate that given the opportunity, practitioners based in developing countries can use technology to portray their experience of life, beliefs etc to their local communities and the rest of world. The focus group interrogated possibilities for exchange and exploration between Australian technology based artists and the Asia Pacific region. The meeting was project managed by Jane Grigg.

Whilst the core area ANAT will focus on geographically, is South East Asia and the Pacific (including New Zealand), we will also take into consideration the periphery of north Asia (China, Korea and Japan), and the Pacific Rim (including Papua New Guinea). How ANAT can work within this complex geography to best facilitate a regional dialogue was the priority of the research phase of this project. This informed the development of creative collaborations: pacific realities, a residency program to be initiated in 1999.

Artists and curators who participated in the focus group included: Amanda McDonald Crowley: Director, ANAT; Sam da Silva: An artist who has worked with Merlin Integrated Media, Sydney ; Linda Wallace: Curator and project manager based in Canberra; Jun-ann Lam: An artist from Melbourne ; Penelope Aitkin: AsiaLink, Melbourne.; Kim Machan: Director of the Multimedia Arts Asia Pacific (MAAP) Festival; Rhana Devonport: Visual arts coordinator of the Asia Pacific Triennial.; Paul Brown: ANAT Chair, and an artist, writer and educator based in Brisbane.; Lisa Reihana: an Indigenous New Zealand video artist; Deborah Lawler Dormer: Director of the Moving Image Centre, New Zealand

AUSTRALIA COUNCIL'S YOUTH ARTS FRAMEWORK

ANAT were approached by the Australia Council to participate in their research to develop a Youth Arts Framework, by acting as a Gateway Organisation for soliciting and coordinating responses to their strategy document. In line with ANAT's commitment to ensuring that this type of research is available online, Anne Robertson was commissioned to develop an online form for receiving responses and the responses received were collated and coordinated by Samara Mitchell. ANAT was delighted that through the provision of this method of response, we received more responses than any of the other institutions acting as Gateway Organisations for this research.

RESIDENCIES

Arising out of direct consultation with artists, ANAT has been developing new programs in support of media practitioners, using the framework of a range of residency based projects to allow artists to work in new environments in innovative ways. Responding to ANAT's 1998 theme, scientific serendipity, many of these programs involve intensive collaborations with science based practitioners and organisations.

DEEP IMMERSION

One of ANAT's primary aims is 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. Over the three year duration of the deep immersion project, ANAT are pursuing new lines of flight across the deterritorialised zones of creativity and technics. The overall intention of deep immersion is 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.

DEEP IMMERSION: CREATIVE COLLABORATION

In 1997 ANAT with support from the Australia Council, activated the deep immersion project with a series of online residencies 'deep immersion: creative collaborations'. This project was curated by ANAT's Director, Amanda McDonald Crowley.

The first two residencies within this framework of this project were undertaken in 1997 by Terri-ann White and Keith Netto. In 1998 the final two residencies were undertaken by low key operations and nude productions and elendil.

Michael Hogg and Claire McGrogan, aka low key operations and nude productions developed work entitled *please press play*, with AltX in Colorado, USA. Additional support for this project was provided by the Institute of Modern Art in Brisbane, to assist Claire and Michael with online access. Combining their respective individual areas of practice, the two artists created a hybrid work combining elements of music, poetry and the spoken word. They said of the project: "In the online environment the human voice can be treated as a sound source, manipulated and edited alongside other electronic sources within the machine allowing for the expansion of auditory, structural and compositional possibilities. The spoken word, once recorded, can undergo similar transformations to that of musical composition, including multi-layering, effects and non-linear cut and paste techniques, expanding the linguistic possibilities beyond paper and pen. [*please press play* investigates] the new distribution paradigm offered by real-audio streaming on the web, both technically and conceptually. This broadcasting medium is an ideal alternative to traditional print media and radio, allowing more creative possibilities within sound and text."

elendil, an Adelaide based artist, developed a project entitled *Glyph* with System X in Sydney and farmersmanual in Austria. *Glyph* is a research project exploring visual languages, the process of constructing meanings and the attachment of symbolic structures to meaning. He said of the project: "The idea behind *Glyph* is not a new one, either for myself or the artistic community as a whole. The attaching of concepts to images is the foundation of many human endeavours. The theories of language are rich and many while experiments with language are not too few to provide both guides posts and a solid footing for this project. What is innovative here is the opportunity to form a living language, one that mutates on an as needs basis to the needs of those communicating with it. I believe this is something best facilitated by the recent technological advances of the internet."

On October 25, the deep immersion: creative collaborations initiative was officially launched at an event at the Mercury Cinema in Adelaide. the central website linking to the four individual projects was unveiled at an event featuring artists presentations by Keith Netto and elendil.

The two projects by low key operations and nude productions and Teri-ann White were available for viewing in the foyer of the Cinema.

Late in 1998 ANAT commissioned a series of writers to critically contextualise these "virtual residencies" in a final culmination of the project. Five writers explored, and critiqued the process involved in the collaboration, proving a depth and an objectivity to the four projects and the contexts by which they evolved. The writers were: Josephine Wilson, a Perth based writer who also participated in ANAT's first online residency project **water always writes in *plural*; Richard Grayson, an artist and writer formerly based at the Experimental Art Foundation in Adelaide, and now working in New York; Lisa Bode, a Sydney based PhD candidate researching uses of digital media in film; Belinda Barnet, a Sydney based writer and PhD candidate specialising in hypertextual approaches to writing and culture; and Kevin Murray, a Melbourne based writer and curator.

DEEP IMMERSION: SCIENTIFIC SERENDIPITY

During 1998 ANAT's focus was on the interaction between art and science. This focus, scientific serendipity provided the framework under which a number of our key programs operated, including the development of projects and commissions which directly engage with science, scientific visualisation techniques and technologies. In line with this focus, the deep immersion program continues in 1998 as deep immersion: scientific serendipity. The second year of deep immersion initiated a number of residencies/research projects for Australian artists hosted by Australian scientific organisations. These residencies which will continue into 1999 investigate the discrete discourses surrounding sciences and media arts, encouraging the generation of unexpected and alchemic outcomes. The host organisation provide a work space, some technical support and the critical context of a science research community. Linda Cooper, a former chair of ANAT and a freelance science worker, worked alongside ANAT in 1998 on the development of this initiative.

The core objectives of deep immersion: scientific serendipity were to encourage the creation of new forms of artistic expression within the arena of science and contemporary technologies; to foster and facilitate placements and relationships with science institutions whereby artists can develop and test new creative ideas and technical processes, resulting in the development of a new work; and to enrich existing scientific organisations by facilitating their role as a context for the development of new creative content.

ANAT's intention with this project is to develop science and technology focused art projects which are not just about technical wizz-bangery, but about the ideas artists are currently exploring in the space between art and science. The first two of these residencies were established late in 1998 and are being undertaken by Perth based artists, Oron Catts and Yonat Zurr, and Sydney-based, David Rogers of Triclops International.

Oron and Yonat's work is centred around research into the use and representation of tissue culture and tissue engineering as a medium for artistic expression. They have exhibited representations of their research at Lawrence Wilson Gallery at the University of Western Australia, as part of *Art in Science* forum, the Perth Institute of Contemporary Arts, and at the Experimenta symposium, *Viruses and Mutations*. For scientific serendipity, Oron and Yonat continued their association with the Department of Anatomy and Human Biology, University of Western Australia, conducting parts of their residency in that institution, and other components of the residency at Scitech Discovery Centre in Perth.

Oron Catts comments that the *Tissue Culture and Art* project addresses "the many issues that concern the emerging relationship between biotechnology and design in general, and the use of biotechnology to design and produce living surface coating in particular. Design can and should become an important part in reconciling science and culture, technology and nature, for a more ecologically sustainable future. This role, besides the considerations of the sensory qualities of new designed objects, may be to act as a mediator between the techno-scientific realm and the social and cultural realm; to help direct the products of technology towards cultural and ecological needs and to help society to accept scientific and technological developments. Biotechnology can supply a platform from which this can be achieved."

David Rogers will be undertaking a residency with an industry based organisation to further his research and production of seismographic instruments and machines. David has been working with the industrial art research group, Triclops International for the past three years. David has also participated in performance practice and was a founding member of The Post Arrivalists. David's residency is facilitating the development of an installation which can be used as a tool to link into the global network of seismographic research. The scientific potential of the installation will be his key focus, and how the processes researched and experimented with can then be applied to the wider field of seismography.

LOGIN

In 1998 ANAT received funding from the Visual Arts Craft Fund of the Australia Council to develop a series of residencies for emerging visual artists to develop web-based projects. The pilot year of the project involved four residencies for Australian artists, run in partnership with members of the Contemporary Art Organisations (CAOs) network. 200 Gertrude Street (Melbourne), 24 Hour Art (Darwin), Canberra Contemporary Art Space and Boomalli (Sydney) hosted the physical component of the residencies.

The LOGIN: residencies provided the participating artists with access computers and the internet, as well as the critical and cultural context of the host arts organisations. The artists also had access to server space, some technical support and the support of an online community. The online environment is currently a site of some of the most politically challenging and aesthetically innovative art projects. It's a context where traditional artforms meld and mutate, and where traditional notions of authorship, exhibition and publishing dissolve into and out of each other. The intention of LOGIN: was to provide emerging artists with an opportunity to explore, experiment and participate in the connectivity of the internet. Artists were given opportunities to develop new skills and create new works, which may encompass web-based interactive artworks, virtual environments, web-tv programs, web-based software or artificial life projects, CUSeeMe and Real Audio performances.

Residencies were undertaken by Anita Kocsis at 200 Gertrude Street in Melbourne, Lisa Beilby at 24 Hour Art in Darwin, and Michael Barac at the Canberra Contemporary Art Space. The Boomalli residency will be undertaken in 1999.

For her residency, Anita Kocsis, an artist who works in installation and painting within a digital context, began an adjunct to an architectural model of her mind processes, called *Photonpsycho (a visual protoplasm)*. She wrote of the project, "My main methodology has to do with an interest in a multidimensional transformative practice rather than adhering to the transcriptive language the web provides. These ideas also intersect within the constructs of the net-collaborations. The outcome is continual."

Lisa Beilby, a new media artist who works with photographic media and the internet, created a work entitled *thing*, a constantly evolving

reactive multimedia virtual space. thing prods, cajoles and quizzes the interactor/s into a meandering network of shifting pathways made of lush and challenging sound, visuals and intellectual / psychological adventures. Beilby describes the website as 'something which exploits the more insidious aspects of human nature and human psyche with and without the Interactor/s consent'.

Michael Barac is an artist and programmer who has used digital media technologies to create works for web, video and photographic environments. For his residency, Barac explored contemporary political debates regarding Australia's constitution, focusing the pragmatic representation of Australia as a Republic. He focused particularly on the icon of the flag, constructing an alternative flag forum, where internet users can partake in the creation of a flag that evolves with time. Web participants may determine each mutation of the ever metamorphosing flag, by voting, or intermingling different designs. He says of the project, "I would like people to participate and have fun in some way. It would be an opportunity for people to feel involved ... creating more discussion, particularly about what it means to be Australian".

CURATED PROJECTS

FOLDBACK

A forum, an exhibition, satellite events, a tour and a presentation at ISEA98.

FOLDBACK: THE FORUM

March 8 1998, Ngapartji Multimedia Centre, 211 Rundle Street Adelaide

The FOLDBACK event, ANAT's contribution to the Telstra Adelaide Festival, provided ANAT with an remarkable forum to pay tribute to some of the artists and personalities who have contributed so vividly to ANAT's identity over our initial ten years. We are confident that its success will give rise to an increased amount of work in this area in Robyn Archer's 2000 Adelaide Festival.

The success of the event also inspired ANAT to undertake research into touring the exhibition component of the project to selected galleries around Australia in 1999. A grant from Visions of Australia will facilitate this tour.

As one of few events in this year's Telstra Adelaide Festival which tackled the nexus between technology and art, ANAT's FOLDBACK project, was an important and popular aspect of the Festival. FOLDBACK was structured in four parts; the forum which took place at Ngapartji Multimedia Centre; the exhibition which was installed at Ngapartji throughout Artists' Week during the Festival; the satellite events which profiled contemporary sound artists and electronic musicians; and the national tour by Mark Amerika.

Intended as both a celebration of ANAT's tenth anniversary and as an opportunity to interrogate some of the central issues in new media art, FOLDBACK transformed a packed Ngapartji Multimedia Centre into a hive of discussion, digital creativity and info-exchange. The event focused primarily on artists working with text and sound in digital environments and featured real-time performances by flesh and data bodies. The event utilised various media - CDROM, the internet, video projection and quadraphonic audio - to bring together a range of participants from some of ANAT's most successful projects, who continue to pioneer developments in cross-disciplinary art. The meld of media during the day kept the audience engaged, and efficient staging meant the event remained on schedule throughout.

Introductions by Richard Grayson (then director of the Experimental Art Foundation, long time friend and former board member of ANAT), and Paul Brown (incumbent Chair of ANAT) historically contextualised the event, with anecdotes about early experiences of technology based art and speculations on reasons for the historical marginalisation of this area of practice.

Dialogues between written and performed texts formed the basis of provocative presentations and performances by Francesca da Rimini and keynote speaker Mark Amerika, before the interactivity of the contemporary written word was demonstrated by Electronic Writing Research Ensemble collaborators, Linda Marie Walker and Teri Hoskin, convening a live online discussion between Linda Carroli in Brisbane and Josephine Wilson in Perth. In a confronting and stirring presentation, Linda Dement traced the origins of her expressions of the 'monstrous feminine' in macabre and comic digital worlds. Recounting her evolution from photographer to interactive artist (enriched by her attendance at ANAT's National Summer School), Dement also elaborated on deeply personal explorations of repression, abuse and violence which injected elements of desire and pain into the narrative of the forum.

A politically engaged performance by cyberpoet Komninos moved the forum's examination of language through comedic animated depictions of linguistic evolution and geographical location. Artists collective nervous_objects mused on the idiosyncrasies of communications technologies and the enigmatic space between technological foible and fetish, before joining Stevie Wishart in a collaborative abstract soundscape, fusing skittish telexed textures with the eerie harmony of Wishart's hurdy-gurdy.

After further comments and discussion, the forum closed with complex electronic sound and breakbeat rhizomatics, courtesy of Zónar Recordings' Flux, Low Key Operations and Synchro:mesch.

Though not all audience members agreed with what the artists had to say, dialogue provided a space for a range of views to be heard. FOLDBACK received several favourable reviews including two published in separate editions of RealTime, online at: www.ozemail.com.au/~opency

Thanks to the meticulous and thorough planning of ANAT's Web and Technical Officer, Martin Thompsen and extraordinary efforts by Ngapartji staff, FOLDBACK ran with hardly a technical hitch, an impressive accomplishment for an eight hour new media event. Artists' technical requirements had been published on a special website, alongside program information. The success of this procedure was not only evidenced in the smooth running of the event, but in the fact that the technical preparation site was accessed over 80 times in the lead up to the event.

Live broadcasting through Real Audio and Webcam also proved successful with feedback from web audiences coming from as far afield as Austria and the USA. The ANAT website received twice it's usual hit rate during the event. The website design Adelaide's inSECT22 artist/design team has been lauded as an innovative use of web technology. The exhibition and access to documentation from the event and is online at: <http://www.anat.org.au/foldback>

FOLDBACK: THE EXHIBITION

An exhibition provided an opportunity to delve deeper into some of the memorable work developed by artists through ANAT's programs of support. An exhibition interface was developed by Adelaide based designers inSECT22, who explore the grey area between art, technology, minds and machines. The exhibition was on display at Ngapartji during the forum and will continue through Artists' Week. Digi-artefacts, online manifestations and hard copy works included:

CDROMs: Linda Dement, *Cyberflesh Girlmonster*; Brad Miller and McKenzie Wark, *Planet of Noise*; Mindflux, *MindVirus 3.7*; John Collette, *30 Words for the City*; Komninos Zervos, *underground cyberpoetry*; ANAT, *National Summer School compilation*

Web Work: Agent All Black, *lift_world*; Lloyd Sharp, *Fun With Fluids*; Urban Exile, *Tool*; System X, *Soundsite*; Josephine Wilson & Linda Carroli, *"water always writes in "plural"*; Mark Amerika, *GRAMMATRON*; nervous_objects, *Lingua Elettrica*; Geekgirl, *geekgirl*; Damon Moon and Steven Goldgate, *Imagined Landscapes*.

Sound Lounge: Panos Couros & Wayne Stamp, *a noise of worms*; mesm.eon 51:30, Stevie Wishart, *Wish*; Zónar Recordings, *Dis_Locations*; Michael Grimm, *Soundtrack for an Empty Dollspace*.

Video Wall: Isabelle Delmotte, *Epileptograph*.

FOLDBACK: THE SATELLITES

In a mini-festival of sound and technology, noise and signal, symbol and image, a range of Adelaide venues, including Vespina nightclub and the Rhino Room, hosted more informal and intimate evenings, ensuring a holistic incorporation of soundculture into the milieu of the "festival city".

FOLDBACK: THE TOUR

A key aspect of the FOLDBACK project was a national tour by keynote speaker, Mark Amerika. In keeping with ANAT's objective to ensure wide coverage for events engaging with critical issues in art and technology practice, Amerika presented at three venues around Australia, alongside other contributors to the FOLDBACK project.

In Perth, Teri-Ann White presented work she had developed as part of her deep immersion: creative collaborations residency with trAce, and Josephine Wilson talked about her online collaboration with Linda Carroli in the *"water always writes in "plural"* project. Linda Carroli participated in the Brisbane manifestation of the FOLDBACK event, providing her perspective on this collaboration. In Sydney, Amerika was joined by Brendan Palmer of the Zónar recording label. Palmer, who performed at the FOLDBACK forum in Adelaide, worked with Amerika rather than alongside him to develop a holistic sound and text event. This combination of sound and text as part of a performance/ presentation has been continued in future collaborations, as Amerika left Australia enriched by his experiences working with Australian artists.

FOLDBACK: @ ISEA98

ANAT were also invited to present the FOLDBACK website as part of ISEA98 - Terror, the Manchester manifestation of the ISEA98 Symposium. The presentation took the form of a "Soapbox", and provided ANAT with an opportunity to present the artists' work in the context of the ISEA Symposium, as well as to outline some of the history of ANAT. ANAT is the only organisation of its kind internationally, operating as an office based network and support agency for artists, so there is always a great deal of interest in how our network operates. The artists' work was extremely well received, particularly the online work of nervous_ objects, as well Francesca da Rimini's textual work, which refers to many of the experiences and artists she worked with in London was particularly poignant. The audio documentation of the FOLDBACK archives was also well received.

ANAT BOARD 1998

Paul Brown, Chairperson

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

Josephine Murphy, Deputy Chairperson

Freelance project manager and multimedia producer; Board member South Australian Film Corporation.

Fay Haratzis, Treasurer (January - April)

Accountant and business manager, Adelaide, South Australia

Jesse Reynolds

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

Derek Kreckler

Perth based artist and lecturer at Edith Cowan University.

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 (January - April)

Director, The Performance Space, New South Wales.

Julianne Pierce

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

Linda Cooper (January - April)

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

James Davidson (co-opted member, December)

Adelaide based accountant and financial adviser, South Australia.

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).

ANAT STAFF 1998

Amanda McDonald Crowley

Executive Director

Honor Harger

Administration and Information Officer

Martin Thompson

Web and Technical Officer (p/t)

Anne Robertson

Acting Administration and Information Officer, September - October 1998

Peter Hindes, Capital Accounting

Contract Accountant

Francesca da Rimini

Consultant, coordinator for FOLDBACK, casual, January - March 1998

Jane Grigg (QLD)

Project manager, A Digital Region? research meeting, Brisbane, August 1998

Samara Mitchell

Research Assistant for Broken Spaces, casual, September - December 1998

Linda Cooper

Consultant, casual, scientific serendipity, December 1998

FINANCIAL STATEMENTS 1998

ANAT

Australian Network for Art and Technology


100 Arts Centre North Street Adelaide South Australia
 Telephone 08 8211 7177
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 Email an@an.org.au

Board Report

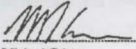
In the opinion of the Board of the Australian Network for Art and Technology and in compliance with the relevant Sections of the Incorporations Act 1985:

- 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 1998 and the state of affairs of the Association as at the end of the financial year.
- The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 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.
- 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
Chairperson



Michael Grimm
Director

14/1/99
Date

16/1/99
Date



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, 1998, 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.

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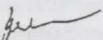
ASSOCIATED OFFICES: BRISBANE • CANBERRA • MELBOURNE • PERTH • SYDNEY • WOLLONGONG

AFFILIATE OFFICES: New Zealand • United Kingdom • Hong Kong

Audit Opinion

In our opinion the financial report of The Australian Network for Art and Technology for the year ended 31 December, 1998 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;
- (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: 14th April, 1999

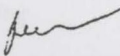
REPORT BY THE AUDITORS ON SUPPLEMENTARY FINANCIAL DATA

The attached detailed income and expenditure statement for the year ended 31 December 1998 does not form part of the financial statements of the Australian Network for Art and Technology to which our audit report dated 14 April, 1999 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 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 the 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
 14 April, 1999

1998 INCOME AND EXPENDITURE STATEMENT

Note	1998 \$	1997 \$
Operating Income	338,861	290,585
Operating Surplus	5,221	18,255
Accumulated Funds At Beginning of Financial	48,075	29,820
Accumulated Funds At End of Financial Year	53,296	48,075

1998 BALANCE SHEET

Note	1998 \$	1997 \$
CURRENT ASSETS		
Cash	252,607	248,914
Receivables	10,207	4,736
Prepayments	2,748	10,47
TOTAL CURRENT ASSETS	265,562	264,121
NON CURRENT ASSETS		
Property, Plant & Equipment	10,486	10,934
TOTAL NON CURRENT ASSETS	10,486	10,934
TOTAL ASSETS	265,562	275,055
CURRENT LIABILITIES		
Creditors	6,115	9,740
Accrued Expenses	2,300	10,995
Grants Received in Advance	0	155,095
Unexpended Grant Funds	192,200	42,500
Provision for Annual Leave	15,000	8,650
TOTAL CURRENT LIABILITIES	215,615	226,980
TOTAL LIABILITIES	215,615	226,980
NETT ASSETS	60,433	48,075
EQUITY		
Opening Balance	48,075	29,820
Surplus	5,221	18,255
TOTAL MEMBER'S FUNDS	53,296	48,075

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 1998 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	1998	1997
Office Equipment - cost	42,502	37,984
less Accumulated Depreciation	(32,016)	(27,050)
WDV	10,486	10,934

Note 2a. Superannuation Contributions

An amount of \$7,137 is included in accrued expenses representing superannuation contributions which have not been forwarded to a fund on behalf of a member. It is possible that an amount may be due to the Australian taxation Office as a Superannuation Guarantee Charge under the Superannuation Guarantee Administration Act. Clarification will be sought but the amount outstanding will increase by the extent of any charge levied.

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	1998	1997
Australia Council - New Media Fund	0	130,000
Australian Council VACF Emerging Artists	0	20,000
Arts WA NSS 97	0	0
CAOS	0	5,095
Total	0	155,095

Note 5. Unexpended Grant Funds	1998	1997
Australia Council	85,000	0
'98 New Media Fund	56,000	0
'97 New Media Fund	6,500	42,500
Visual Arts Fund	9,200	0
Australian Film Commission	30,000	0
Other Funding	5,500	0
Total	192,200	42,500

Note 6. New Media Fund	1998	1997
Core	145,000	121,200
National Summer School	10,000	4,185
Interactive web Site	20,360	11,158
Research Training for Curators	0	4,150
Creative Collaboration	0	19,978
Quick Response	7,000	5,000
Code Red	0	15,650
Artec	0	16,000
EWRE	0	10,599
Science Museum Focus Group	0	4,980
Unexpended Grant (transferred to next year)	56,000	42,500
Digital Region	6,640	0
Foldback	15,000	0
Total	260,000	255,400

DETAILED INCOME AND EXPENDITURE STATEMENT

INCOME	1998	1997	1997
Interactive Web (AFC/New Media Fund) (Ref 2)	33,676	33,078	0
Foldback (Ref 12)	31,540	0	80,000
Visual Arts Craft Fund (Ref 4)	10,800	0	85,564
Venue Contributions	0	1,482	0
Scientific Serendipity (Ref 3)	11,500	0	44,000
Australia Council New Media Fund	145,000	172,579	0
Interest	3,326	7,739	4,865
Indigenous Summer School (Ref 10)	3,400	0	0
National Summer School (Ref 1)	46,310	31,717	29,255
Digital Region (Ref 11)	6,640	0	0
Science Museum Focus Group (Ref 8)	2,000	0	0
EWRE Residencies (Ref 7)	3,000	0	23,965
Creative Collaboration (Ref 5)	13,500	0	21,976
Australia Council Conference and Workshop (Ref 6)	22,000	35,152	4,997
Advocacy Networking	1,056	600	4,080
Other Income	1,767	3,276	3,261
Memberships	3,346	4,962	0
TOTAL INCOME	338,861	290,585	301,063

EXPENDITURE	1998	1997
Accounting and Audit Fees	6,531	6,212
Advertising	240	893
Advocacy Networking	9,993	9,651
Art Research & Development Fund	0	200
Artec Residency	0	16,000
Bank Fees & Charges	1,313	1,516
Postage	621	1,250
Computer Expense	983	1,632
Couriers & Freight	476	210
Code Red (Ref 3)	426	20,024
Creative Collaboration (Ref 5)	13,033	16,776
Digital Region (Ref 11)	6,003	0
Depreciation	4,966	4,522
Design and Printing	5,532	714
Equipment Maintenance and items under \$300	673	3,021
EWRE Residencies (Ref 7)	3,054	10,950
Office Expenditure	1,137	1,422
Insurance Equipment & Workcover	1,310	1,466
Internet and Web (Ref 2)	33,088	19,859
Library	0	442
National Summer School (Ref 1)	45,501	27,617
Public Relations	375	23
Photocopying	287	412
Quick Response (Ref 6)	24,658	13,268
Research Training for Curators	180	4,150
Rent & Power	5,140	4,770
Salaries Wages & Taxes	83,104	75,849
Emerging Artists Fund (Ref 4)	10,800	0
Sundries	1,723	2,252
Travelling Expenses	4,095	4,484
Scientific Serendipity (Ref 3)	11,500	0
Science Museum Focus Group (Ref 8)	124	3,961
Small Project (Ref 9)	1,105	3,144
Staff Development	200	0
Superannuation	4,498	3,698
Subscription out	371	270
Database Development	440	1,200
Telecommunications	7,441	4,937
Newsletter	9,825	5,401
Foldback (Ref 12)	27,693	134
Indigenous Summer School (Ref 10)	5,201	0
TOTAL EXPENDITURE	333,640	272,330
SURPLUS	5,221	18,255

ADDITIONAL INFORMATION TO INCOME AND EXPENDITURE STATEMENT

Reference 1. National Summer School

INCOME	\$
Australia Council New Media Fund	12,500
Cost Recoveries	0
TAS Arts	2,000
Art Victoria	0
Arts SA	2,500
Arts ACT	0
Equipment & Venue in kind	13,000
NSS: Emerge	3,000
NSS: Imago	3,000
NSS: Qantm	3,000
Participants contribution to NSS	4,310
TOTAL INCOME	46,310
EXPENDITURE	
Sundry	3,812
Tutors Fees	8,400
Transport	15,710
Accommodation	5,517
Telecommunications	0
Advertising/Postage	0
Tech Support	0
Production Materials	0
Catering	62
Venue Hire	12,000
TOTAL EXPENDITURE	45,501
SURPLUS	809

Reference 2. Interactive Web Site

INCOME	\$
Australian Film Commission	5,000
New Media Fund	20,360
CAOs	8,316
TOTAL INCOME	33,676
EXPENDITURE	
Database Design	6,150
Equipment/Software	2,468
Wages-Artist/Technical	20,766
List Server	487
Server Space	918
Advertising/Marketing	2,299
TOTAL EXPENDITURE	33,088
SURPLUS	588

Reference 3. Scientific Serendipity

INCOME	\$
DIST	11,500
TOTAL INCOME	11,500
EXPENDITURE	
Artists Fees	10,000
Project Management	1,500
TOTAL EXPENDITURE	11,500
SURPLUS/(DEFICIT)	0

Reference 4. Emerging Artists Funds

INCOME	\$
Visual Arts Craft Fund	10,800
TOTAL INCOME	10,800
EXPENDITURE	
Artists Fees	10,800
Travel	0
Travel Allowance	0
TOTAL EXPENDITURE	10,800
SURPLUS	0

Reference 5. Creative Collaboration

INCOME	\$
New Media Fund	13,500
TOTAL INCOME	13,500
EXPENDITURE	
Artists Fees	9,600
Writers Fees	2,500
Admin Costs	268
Advertising	665
TOTAL EXPENDITURE	13,033
SURPLUS/(DEFICIT)	467

Reference 6. Quick Response

INCOME	\$
New Media Fund	22,000
TOTAL INCOME	22,000
EXPENDITURE	
New Media Fund Grant	24,658
Sundry Expenses	0
TOTAL EXPENDITURE	24,658
SURPLUS/(DEFICIT)	(2,658)

Reference 7. EWRE Residencies

INCOME	\$
New Media Fund	3,000
TOTAL INCOME	3,000
EXPENDITURE	
Printing/Design	3,054
TOTAL EXPENDITURE	3,054
SURPLUS/(DEFICIT)	(54)

Reference 8. Science Museum Focus Group

INCOME	\$
New Media Fund	2,000
TOTAL INCOME	2,000
EXPENDITURE	
Artists Participation Fees	0
Internal Airfares	124
Research Officer	0
Publication of Results	0
TOTAL EXPENDITURE	124
SURPLUS	1,876

Reference 9. Small Projects

INCOME	\$
Doppio Teatro	1,000
Youth Issues (Australia Council)	300
TOTAL INCOME	1,300
EXPENDITURE	
Research Fees	1,105
TOTAL EXPENDITURE	1,105
SURPLUS/(DEFICIT)	195

Reference 10: Indigenous Summer School

INCOME	\$
Australia Council	3,400
TOTAL INCOME	3,400
EXPENDITURE	
Travel/Accommodation	2,141
Wages	3,060
TOTAL EXPENDITURE	5,201
SURPLUS/(DEFICIT)	(1,801)

Reference 11: Digital Region

INCOME	\$
New Media Fund	6,640
TOTAL INCOME	6,640
EXPENDITURE	
Project Officer	2,500
Travel	1,503
Artists Fees	1,500
Admin	500
TOTAL EXPENDITURE	6,003
SURPLUS/(DEFICIT)	637

Reference 12: Foldback

INCOME	\$
'98 New Media Fund	15,000
Adelaide Festival	10,540
Ngapartji (In Kind)	5,800
Admission	200
Reimbursement	0
TOTAL INCOME	31,540
EXPENDITURE	
Venue & Tech (In Kind)	5,800
Curators Fees	750
Speakers/Artists Fees	6,470
Accommodation	1,000
Travel Allowance	1,460
Travel	4,652
Interface/Web Design	1,000
Catalogue Design	2,283
Exhibition Design	0
Catalogue Printing	2,692
Invitation/Flyer	166
Wages: Tech Support	670
Documentation	288
Advertising Promotion	0
Other	462
TOTAL EXPENDITURE	27,693
SURPLUS/(DEFICIT)	3,847

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