



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 programs, National Schools for New Media artists and curators
- administering the Quick Response Conference and Workshop Fund
- researching opportunities for artists
- developing residency programs, like deep immersion, which formulate relationships between artists and cultural contexts rich in technologies, expertise, culture and attitude
- organising events which encourage critical debate, diversity and innovation within art, science and technology

GOALS

ANAT's goals for 1999:

- 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

My three-year tenure as Chair has seen ANAT change from an organisation that, up until 1996 had as its most recognised core program a grant fund delegated from the Australia Council, into a major national organisation with an ambitious annual program of events.

Though the R & D Fund is no longer active, ANAT continues to provide direct support to artists using technology, through the Conference and Workshops Fund and 'residency' programs such as deep immersion: scientific serendipity, which saw the establishment of collaborations between artists and scientists or science institutions through 1999.

1999 also saw ANAT made a significant, and I believe incredibly timely and strategic move to explore the development of networks and collaborations through the Asia region in order to develop regional collaborations and exchanges. Some of these exchanges will be implemented in 2000 and I have no doubt that these kinds of collaborations will have a major impact on the development of ANAT over the coming years.

Of further significance, in 1999, was the fact that ANAT ran three schools: our 'usual' National Summer School - NSS99 which the organisation has managed since 1989 and this year had as its theme Art and Science; Mediate - a national school for curators of new media arts and; for the first time an indigenous school. Other key events in the 1999 program included: Resistant Media, which enabled us to work with Jill Scott on an exchange program with the Bauhaus University in Weimar; the Perspectag9 web exhibition and listserv and; NxT - Darwin's inaugural multimedia conference and festival.

All of this would have been impossible without ANAT's devoted staff. I would particularly like to thank our Director Amanda McDonald Crowley who has led the organisation through this critical period of its history. I would be remiss if I didn't also thank Honor Harger who resigned during the year in order to continue her career as a practicing artist; Anne Robertson who ably replaced her whilst the board restructured the organisation in order to create a new management structure; and Martin Thompson who's contribution to our growing internet program enabled us to establish our national presence as an accessible virtual organisation as well as supporting our growing list of online and virtual events; Samara Mitchell was our Administrative Assistant and Researcher until the position was restructured as Information Officer and filled by Charity Bramwell in December.

To them and to my fellow board members I offer my thanks for their contributions to the success of an organisation which has attracted international attention for its pioneering work in this important sector of creative practice. When the Australia Council decided to establish the New Media Arts Fund many wondered if ANAT would survive. Four years later we can report that it has ably adjusted to a new and dynamic role in supporting the Australian creative community.

As ANAT members may already know I was awarded a Fellowship by the New Media Arts Panel of the Australia Council for 2000/01 and decided that I could not maintain all my voluntary positions especially since I will be based overseas for the first part of this period. So, with much regret, I resigned as Chair of ANAT in December 1999 and will be standing down from the Board at the forthcoming AGM. I would like to wish ANAT, its members and supporters the greatest good fortune for all future endeavours.

Paul Brown
Chairperson, ANAT

DIRECTOR'S REPORT

The last few years have seen ANAT steadily grow, as the number of artists working with art and technology continues to increase exponentially. As Australia's peak body for artists working in this area, 1999 saw ANAT continue, and indeed expand, our core activities of information dissemination, advocacy and networking, and researching and brokering opportunities for art and technology practitioners. The year also saw ANAT manage a complex range of projects under the umbrella of 'resistant media', as well as residency programs and projects fostering critical discourse and activities in support of artists' development.

1999 also saw ANAT establish a desk at Metro Screen in Sydney. Though the ANAT head office remains in Adelaide at the Experimental Art Foundation, the establishment of a desk in Sydney, in addition to further access to office space and assistance provided to ANAT by organisations such as 24 Hour Art and the Perth Institute of Contemporary Arts, has meant that ANAT have been more visible in other cities around Australia.

As in previous years, the year started off at full pace with the 1999 ANAT National Summer School in Art and Science, which this year was held at Metro Screen in Sydney. In addition to the school for artists ANAT, for the first time, managed a further two National Schools: the Indigenous National School in New Media Art and media te: the ANAT National School for New Media Art Curation.

One of the most significant components of our work through 1999 was our research project A Digital Region? which saw us commission writing by Niranjana Rajah, Shuddhabrata Sengupta and Linda Wallace in our newsletter. Their perspective, and Geniwaite's insightful response to Niranjana's article facilitated an important discussion around issues facing artists working in our geographic region in enormously varied and complex circumstances. This discussion continued through our information distribution channels, including our web site, email digest as well as research into possibilities for exchange and exploration between Australian technology based artists and artists and organisations in Asia and the Pacific regions which will be realised through 2000 and beyond. To develop and manage A Digital Region? ANAT spent time building relationships with other organisations in Australia who have developed links with the Asia Pacific region. In particular we worked closely with Multimedia Arts Asia Pacific and the Queensland Art Gallery's Asia Pacific Triennial in Brisbane assisting with the development of their programs for 1999. We also sought to initiate new relationships with the Sarai New Media Institute in New Delhi, E-Art Asean Online, a UniMas initiative in Sarawak, Malaysia, the Chulalongkorn University and About Studio/ About Cafe in Bangkok.

Our commitment to providing opportunities for artists to produce new work continued in 1999 through the further development of our residency based models for artists. This was primarily accomplished through the expansion of this 'residency' and research program to develop projects for artists to undertake research with science institutions as part of the next part of this program, deep immersion: scientific serendipity. Three residencies as part of Login: immersive residencies for artists in mid take off (established in 1998) also came to fruition and research was undertaken to develop residencies for Australian artists in the Asia region as part of the continuation of the program deep immersion: regional realities.

Following on from our research through scientific serendipity, ANAT were also invited to provide content and feedback for the Australia Council's New Media Arts Fund presentation to the federal government's Science, Engineering and Innovation Council meeting. John Rimmer, Chair of the New Media Arts Fund, was invited to make a presentation to the Prime Minister's Science, Engineering and Innovation Council. The Council is chaired by the Prime Minister and includes senior Government Ministers, Departmental Heads and Industry leaders.

The Australia Council said of the presentation that it 'outlined the positive impact that artist collaborations are having across science and technology disciplines. This work can enhance Australia's ability to build upon our inherently innovative history and work towards greater innovative capabilities and competitiveness, in both cultural and economic terms. The presentation has led to an invitation to work together with the Department of Industry Science and Resources to further develop these collaborations.'

The development of critical discourse within art and technology culture was again be a key part of our 1999 program. Following on from the successful FOLDBACK forum event held during the Telstra Adelaide Festival, ANAT toured the exhibition component of the project, with the support of Visions Australia, to Cairns, Townsville, Darwin and Perth.

Another key milestone for 1999 was the development of the resistant media program of events, which was a series of strategic interventions into other projects during the year. Three separate projects were undertaken under the 'resistant media' umbrella: the first was a collaboration with the Bauhaus University, Weimar, titled FUSION; a web exhibition and incredibly dynamic (if occasionally aberrant) listserv critiquing notions of art and politics - the theme for Perspecta99, and the final project was an amazingly successful and incredibly fun program providing access facilities and workshop spaces as part of Darwin's first Multimedia Symposium - NxT.

KEY ACHIEVEMENTS FOR ANAT DURING 1999 INCLUDED:

- increasing the organisation's operating income by 25.9% from 1998
- coordinating a national tour of FOLDBACK to Townsville, Cairns, Darwin and Perth
- presenting papers and presentations at 12 national and international events and conferences
- providing support for 16 artists to attend conferences and workshops nationally and internationally
- providing intensive training to 45 artists and curators at the National Summer School, the National Indigenous School in New Media Art and media : the ANAT National School for New Media Art Curation
- continuing support for artists via the deep immersion residency programs, by establishing residencies for artists in science institutions through deep immersion: scientific serendipity
- answering 1,996 queries from artists, curators and the general public on issues as broad as training, accessing Australian artists, funding and technical queries
- attracting 173,400 visits to the ANAT web site over the course of the year, an increase of 84% from 1998
- increased the membership of the organisation by 5% (from 567 in 1998, to 594 in 1999)
- 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
- providing technical consultancy to many artists and organisations
- supporting the exhibition and presentation of work of 49 artists through the FOLDBACK and resistant media projects
- supporting two critical discourse lists which each of which had an average of 200 people subscribed to contribute to or read discussion on new media in Australia.

All of this would not, of course, be possible without the undaunted dedication, enthusiasm and knowledge of the ANAT staff. Along with changes in our operational structure, continued growth and development of the organisation and the establishment of a desk in Sydney, the organisation also underwent a significant staffing restructure. Honor Harger resigned from the position of Administration and Information Officer of ANAT in April, following on from project managing the highly successful media to National School for new media art curating. Honor made a great contribution to ANAT in the 21 months she worked with the organisation, playing a large part in increasing our visibility, improving the quality of the information we are able to provide to members and undertaking invaluable research. Anne Robertson, having returned to Adelaide for a short term stay, took up the position on an interim basis and then took on the role of Acting Manager in the establishment phases of this position. Anne's capacity to maintain the ongoing infrastructure of the organisation through this period of significant change must be acknowledged and commended and I would especially like to thank her for her work and support during 1999. In addition to working on two separate research roles on the Broken Spaces research project Samara Mitchell worked on for the Rosebud collective in Adelaide, and on the development of ANAT's research into art, science and theology also held the position of Administrative Assistant until December, when this position was revised to Information Officer and filled by Charity Bramwell. Samara continued in the position of Research Officer, working on our focus on theology, art, science and technology, which will inform our programming into 2000. Martin Thompson held (and indeed expanded) the position of Web and Technical Officer and did extraordinary work, particularly in the creative technical management of projects such as the Broken Spaces research, streaming the Perspecta99 forum and most notably in the realisation of the incredibly successful access environment of the resistant media project at the NxT Symposium in Darwin. Brenda Croft's work on the National Indigenous School in New Media Art and Linda Cooper's role on the development and realisation of the deep immersion: scientific serendipity project was also crucial to the success of these programs.

The inspiration and commitment of all of these people has made working with ANAT an incredibly rewarding and valuable experience. Without their dedication we would not have been able to assist artists in the multifarious ways that I believe we achieved during 1999, nor would we have been able to promote Australian artists working in this field on a truly national and indeed international basis during the year. I would also particularly like to thank all the artists who have worked with ANAT over 1999. Projects such as the deep immersion residencies, the FUSION collaboration and the other resistant media projects have involved working very closely with these artists, whose work and projects are described later in this report. For me and other staff at ANAT, I know that working with artists to provide opportunities with their professional development or assisting with the presentation and promotion of their work remains one of the most rewarding parts of our work at ANAT.

I would like to note the continued support of the Australia Council and in particular the New Media Arts Fund 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 and Visions Australia for project support, as well as 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.

And finally, I would like to thank the ANAT Board who, under the guidance of Paul Brown, provide the policy and strategic framework under which all our programs and support are realised.

Amanda McDonald Crowley
Executive Director

ANAT BOARD 1999



Paul Brown, Chairperson

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

Julianne Pierce, Deputy Chairperson

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

Vicki Sowry

Director, Media Resource Centre, Adelaide, South Australia



Jesse Reynolds

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

Derek Kreckler

Artist, coordinator of Electronic Arts and Information Technology at the Western Australian Academy Of Performing Arts



Lynne Sanderson (January - April)

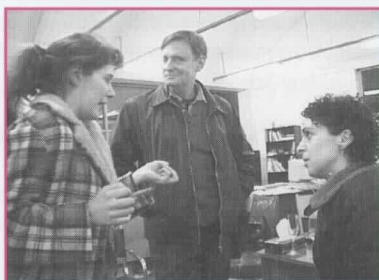
Adelaide based artist and part-time lecturer, University of South Australia

Michael Grimm (January - May)

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

Serafina Maiorano (from April)

Project and Communications Manager, Doppio Parallelo, South Australia



Brenda L. Croft (from April)

Artist and Curator of Indigenous Art, Art Gallery of Western Australia, Perth

Julie Robb (from April)

Intellectual Property Lawyer; Senior Associate, Banki Haddock Fiora; and former Executive Director of the Arts Law Centre of Australia

Amanda McDonald Crowley, ex officio

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



ANAT STAFF 1999

Amanda McDonald Crowley
Executive Director

Honor Harger
Administration and Information Officer, January - April

Martin Thompson
Web and Technical Officer (p/t)

Anne Robertson
Administration and Information Officer, May - August Acting Manager,
September - December

Samara Mitchell
Research Assistant, Broken Spaces, casual; Administrative Assistant.
Researcher, Theology research

Charity Bramwell
Information Officer, from December

Peter Hindes, Capital Accounting
Contract Accountant

Brenda Croft
Project manager, National Indigenous School in New Media Art

Linda Cooper
Consultant, casual, scientific serendipity

Pics: Courtesy of Anne Robertson

ADVOCACY AND NETWORKING

ENQUIRES/ RESEARCH ASSISTANCE

Central to ANAT's activities is the work we perform 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 as providing information on Australian artists to curators, journalists, researchers and other industry professionals.

A key component of ANAT's activities is advocating for artists working in the field of art and technology. During 1999 this entailed participating in and contributing to research undertaken by a range of other organisations.

ANAT was consulted on a range of initiatives during 1999. This included working with the newly developed ArtsPeak network, a national arts service organisations network on developing a response to the impact the proposed GST will have on the arts and cultural sectors as well as assessing the impact of the Nugent report on the arts sector; providing content and feedback for the Australia Council's New Media Arts Fund presentation to the federal government's Science, Engineering and Innovation Council meeting; participating in the development of the New Media Arts Fund's research into strategies to assist in the development of hybrid arts practices in Australia; participating in a strategic planning process with the Inter-Society for Electronic Art (ISEA); and contributing to the European Cultural Backbone's research into collaboration and network development for the new media arts sector in Europe and internationally.

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

membership, activities and programs	585	29.5%
funding sources	490	24.7%
training	316	15.9%
advocacy and policy	205	10.3%
technical advice and assistance	110	5.5%
enquires to the ANAT database	280	14.1%

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

South Australia	20.2%
Tasmania	5%
New South Wales	24.8%
Victoria	11%
Western Australia	8%
Australian Capital Territory	2.5%
Queensland	13.5%
Northern Territory	8.5%
International	7.5%



Still from Primal Debug by Lynne Sanderson. Primal Debug was presented at the DongA-LG International Animation festival in Seoul as part of the Body of Information program. Image courtesy of Lynne Sanderson.

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 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, the ANAT Director has also attended conferences and events nationally and internationally. In March Amanda McDonald Crowley attended next 5 minutes 3 in Amsterdam, and in November attended components of the European ISP (Internet Society Technologies) conference in Helsinki. She also visited the Museum of Modern Art and met with ASCI (Art Science Collaborations Inc) in New York, and visited a number of art institutions in Bangkok including the About Studio/ About Cafe, Chulalongkorn University and the Australian Embassy. In Australia key events where she represented ANAT included ARX in Perth, and the Third Asia Pacific Triennial in Brisbane and attended the NOIE Creativity, Commerce and the Internet forum in Sydney.

ANAT also maintain an active media profile. The following is a breakdown of some of the ways ANAT maintains its visibility to both it 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 1999, ANAT staff and board members participated in the following public presentations and discussions:

- Amanda McDonald Crowley made a presentation to the Media Resource Centre Indigenous project participants on ANAT
- Amanda McDonald Crowley presented at Metro Screen's Technology Solutions for the Arts seminar, Sydney
- Martin Thompson conducted workshops in Townsville as part of the FOLDBACK tour
- Amanda McDonald Crowley presented at and launched Artspace's online project, Space Invaders in Sydney

- Amanda McDonald Crowley introduced Oran Catts and Yonat Zurr's presentation as part of Metis exhibition during Science week in Canberra
- Amanda McDonald Crowley presented at the ArtsLaw Centre forum on digital media as part of the Sydney Film Festival
- Amanda McDonald Crowley presented the FOLDBACK exhibition at 24 Hour Art during the NISNMA project in Darwin
- Martin Thompson conducted workshops as part of Resistant Media - NxT
- Amanda McDonald Crowley chaired round table discussions and participated in forums as part of resistant media - NxT
- Anne Robertson presented a paper on online communications practices at Metro Screen's 'Technology Solutions for the Arts' seminar for regional artswriters, Sydney
- Amanda McDonald Crowley presented at and participated in panel forum as part of the Third Asia Pacific Triennial, incorporating the 1999 MAAP Festival
- Amanda McDonald Crowley presented keynote address 'Networking a Nation' at '/connected' conference in Helsinki, Finland as part of a European Cultural Backbone meeting

MEDIA COVERAGE

In order to maintain a public profile for our projects and activities, ANAT liaises frequently with the media. In 1999 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 1999, media coverage included:

PRINT PUBLICATIONS

The Australian

- January - article on National Summer School in Science and Art

Koori News

- March - interview with Amanda McDonald Crowley about INSS

The Sydney Morning Herald

- June - article on Amanda McDonald Crowley in employment section
- August - feature story on Perspectagg in Metro

TAASA Review

- September - Article on Perspecta99

The Daily Telegraph

- August - Article on Perspecta99

The City Weekly

- September - article on Amanda McDonald Crowley and Martin Thompson

Sydney Scope

- August - Article on Perspecta99

City of Sydney Times

- August - Article on Perspecta99

Real Time - Working the Screen

- July - Article on screen culture with significant contributions from ANAT by Sarah Miller

RADIO

ABC Radio Darwin

- June - interview with Amanda McDonald Crowley regarding NISNMA and Resistant Media
- October - interviews with Amanda McDonald Crowley and resistant media participants

ABC Radio National

- August - interview on Awaye program with Skawennati regarding NISNMA

Arts Alive, 3RRR

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

- August - interview with Josephine Starrs and Andrew Garton about Resistant Media

Triple J

ABC's national 'youth' radio network

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

Eastside Radio (2RESFM)

Sydney based public radio station

- Interview with Skawennati regarding NISNMA

2SER

Sydney based community radio station

- August - Interview with Amanda McDonald Crowley about Resistant Media
- September - Interview with Amanda McDonald Crowley about Resistant Media
- September - Interview with Scot Mcphee and Josephine Starrs about Tactical media

ONLINE

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
- :::recode:::
- ISEA-FORUM
- FineArt Forum

PARTICIPATION IN OTHER NETWORKS

CAOS

In 1999, 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 organisations 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. These included Times Up (Austria), Heliograph Productions, Teri Hoskin (EWRE), radioqualia (Netherlands) and students from the SA School of Art.

ISEA

The Director of ANAT continues to play an integral role on the international Board of the Inter-Society for Electronic Art. 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

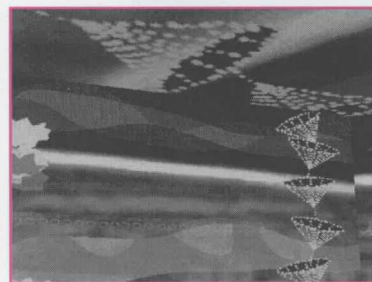
During 1998 a broad cross section of National Arts Service Organisations convened to develop strategies for better advocating for the arts at a national level and across artforms. The network was consolidated and renamed ArtsPeak during 1999 and continued to consolidate its work as an advocacy and lobby network across all artform areas in Australia.

ADELAIDE CROSS DISCIPLINARY CLUSTER GROUP AND LION ARTS CENTRE

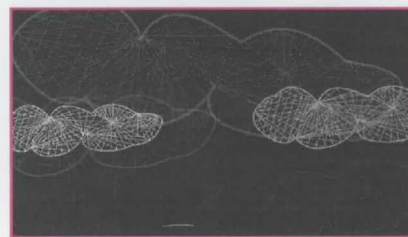
ANAT continues to play an active role within the Lion Arts Centre network, a group of Adelaide based cultural organisations based at the Lion Arts Centre complex.

In particular, ANAT have provided considerable input and advice, through the services of our Web and Technical Officer, Martin Thompson, to ensuring that the telecommunications and file server networks are properly maintained.

ANAT has also been working closely with the Media Resource Centre & Mercury Cinema, the Experimental Art Foundation and doppio-parallelo, on the development of a cross disciplinary collaborative 'cluster group' through 1999 with the intention of developing collaborative research and marketing strategies.



Neonverte by Anita Kocsis is a web based installation undertaken in collaboration with 200 Gertrude Street as part of ANAT's LOGIN: immersive residencies in mid take off. Images courtesy of Anita Kocsis.

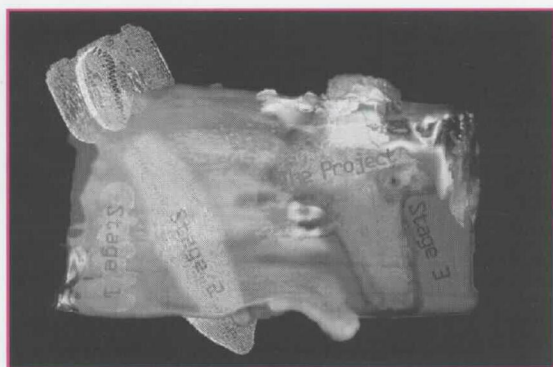


Neonverte was selected as a finalist in the 1999 National Digital Art Awards.

ANAT INFORMATION DISSEMINATION

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.

In 1999 ANAT's information dissemination particularly addressed the thematic focus, A Digital Region?, with each information channel including research, reports and writing relating to issues facing artists working in the Asia region and identifying the variety of networks and opportunities which exist in the geographic region in which we are located.



The Tissue Culture and Art Project by artists Oron Catts and Yonat Zurr centres around the use and representation of tissue culture and tissue engineering as a medium for artistic expression. This project was supported by ANAT in 1999 as part of the deep immersion: scientific serendipity residency program. Oron and Yonat have since been invited to undertake a residency at the Harvard Medical Research Institute at MIT and have had their work selected for exhibition at the 2000 Ars Electronica Festival. The work was also selected for exhibition at Scitech in Perth as part of the 2000 Perth International Arts Festival. Image courtesy of Oron Catts and Yonat Zurr.

ANAT NEWSLETTER / NEWSLETTER_ONLINE

The newsletter is published quarterly and is a critical way of keeping our membership informed. 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, Critical Writing and a major section of listings of opportunities and events of relevance to art and technology practitioners nationally and internationally.

ANAT WEB AND INTERNET SERVICES

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 94,300 in 1998 to 173,400 in 1999. The breakdown of the distribution of users of the website are as follows:

Top level domains accessing the ANAT website:

Australian users (.au)	38.19%
Commercial users (.com)	16.22%
Networks (.net)	9.82%
Educational users (.edu)	2.86%
United Kingdom (.uk)	1.90%
Netherlands (.nl)	1.04%
Canada (.ca)	0.95%
Germany (.de)	0.66%
Other	7.5%
Unresolved IPs	20.86%

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 British, Dutch, Canadian and German users.

SCREENARTS WEBSITE

In addition to maintaining the ANAT web site, 1999 also saw the further development of the screenarts web site, which now incorporates conferences as well as online exhibitions of work engaging with online screen based arts practices.

In 1999 the screenarts website attracted a total of 67,900 visits, a significant increase on figures from last year. Between July and December 1998 the screenarts website received 12,900 visits compared with 36,000 visits for the same period in 1999.

The breakdown of domains accessing the site (listed below) indicate the popularity of the site among Australian users. Also of note is the increased percentage of visitors to the site from countries other than Australia. This is a further indication that the site is beginning to be used more not only as a national, but also international research tool.

Top level domains accessing the screenarts website:

Australian users (.au)	31.30%
Networks (.net)	16.69%
Commercial users (.com)	16.82%
Educational users (.edu)	2.39%
United Kingdom (.uk)	1.69%
Canada (.ca)	1.27%
Germany (.de)	0.98%
France (.fr)	0.87%
Other	8.96%
Unresolved IPs	19.03%

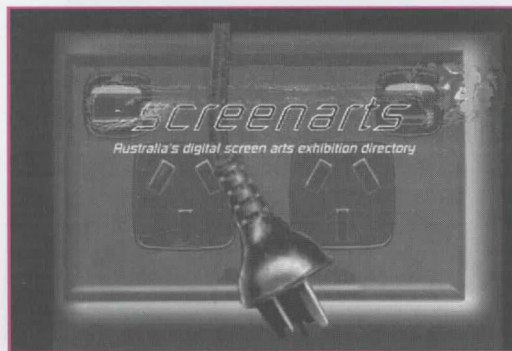
ANAT intends to continue on the development of the screenarts site into 2000 with the intention of further extending the scope and breadth of Australia's premier digital screen arts exhibition directory.

CAOS WEBSITE

ANAT also maintained the CAOs central website through 1999 which provides a 'jump page' to all of the member organisations of that network. One of the primary functions of CAOs has always been that of networking and the advocacy of new practice. The art spaces are a first point of contact for students, Australian professionals, local and overseas curators.

The CAOs web site provides a gateway to the sites of member organisations which document new Australian work, information on artists, and representations of Australian cultural practice, thus significantly developing new audiences and markets for Australian artists. Specifically, the site represents the diversity of the organisation's activities, provides information on the works and artists that are being supported, describes and make available projects and events undertaken, electronic conferencing, and publications.

In 1999, the CAOs website received close to 41,000 visits from individuals and organisations based in Australia and around the world.

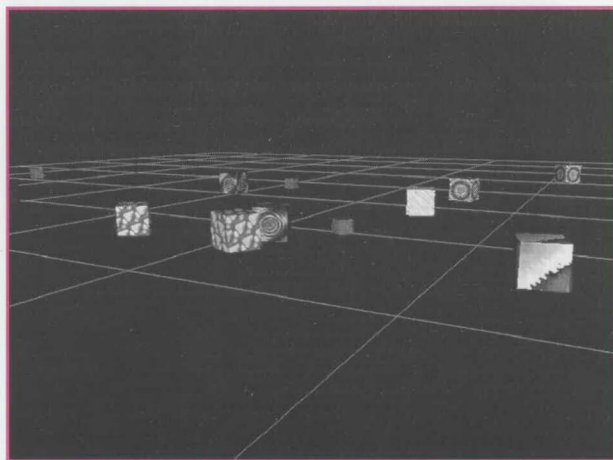


Screenarts, Australia's digital screen arts exhibition directory provides a single point of access to the range of Australian online screen based art exhibitions and conferences. ANAT has managed the screenarts site since it's inception in 1997.

OTHER INTERNET PROJECTS

In addition to the ANAT screenarts and CAOs sites, ANAT also initiates and develops a range of other internet projects. In 1999, these includes a specific site which was developed for the resistant media project as part of Perspectag99 which for the first time incorporated an integrated listserv which was archived to the web site.

A further key component of our internet based work was the streaming of several of the key events that we had undertaken during the year. In addition to ANAT's own AGM, these included Skawennati Fragnito and Sara Diamond's presentations at the Media Resource Centre in Adelaide, the Perspectag99 conference in Sydney, and components of the resistant media project at the NxT Symposium in Darwin.



Feeping Creatures by Rodney Berry is an artificial ecology project which generates music and graphics through the evolution and behaviours of synthetic organisms. Rodney attended ANAT's 1999 National Summer School in Science and Art. Image courtesy of Rodney Berry.

ANAT EMAIL DIGESTS

ANAT continued to develop our email information provision to members in 1999 by consolidating our email digest which compiles information on art and technology practices including announcements of conferences, exhibitions, festivals, symposiums and training courses, and calls for submissions for a range of different programs. Posted 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 collate similar data and the Australian listserv `:::recode:::` also often contains information relevant to an Australian context, ANAT's email digest maintains a distinctly Australian flavour, and a comprehensive overview of opportunities and events. Feedback from the membership on the continuation of the digest has been overwhelmingly positive.

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 1999. 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 and travel 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 1999 were:

Mitchell Whitelaw (NSW)

Creativity & Consumption / AISB Conference, UK

Sarah Neville (SA)

IDAT99 (Intn Dance and Technology Conference), USA

Leah Grycewicz (Qld)

IDAT99 (Intn Dance and Technology Conference), USA

Paul Thomas (WA)

CADE (Computers Art and Design Education), UK

Amelia Bardon (Vic)

School of Sound Symposium, UK

Cindy Lee (Vic)

Interactive Frictions, USA

Ochre Doyle (NSW)

International Art & Soul Festival, USA

Caterina Da Re (ACT)

Deep Listening Workshop, Switzerland

Robin Petterd (Tas)

Siggraph, USA & Invencao, Brazil

Dominic Pettman (Vic)

8th Intn Conference on Comparative Literature, Taiwan

Jeremy Yuille (Qld)

IMAS MSP Summer School, Japan

Lea Collins (ACT)

Imaginary Spaces, AIMIA Conference, New Zealand

Hatstand Pincer Movement (SA)

NxT: Northern Territory Exposure

Tracey Benson (Qld)

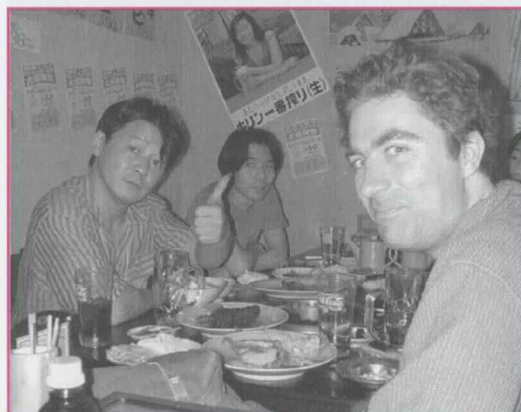
Identifying Action, UK

Paul Armour (SA)

NSW Young Writers Festival, Newcastle, NSW

Adam Donovan (Qld)

ArtSci'99, New York, USA



ANAT member Jeremy Yuille was able to attend the MSP Summer School in Japan as a result of ANAT's quick response Conference and Workshop Fund. Image courtesy of Jeremy Yuille.

NATIONAL SUMMER SCHOOLS

The National Summer School has always been a crucial aspect of ANAT's objective to advocate and promote artists' interaction with art, technology and science. The Summer School remains unique in Australia, in that it is still the only intensive training program designed specifically for artists. This year ANAT were very proud to celebrate the tenth anniversary of this prestigious training program and also to introduce two further professional development initiatives to our program: a school specifically targeted at curators wishing to up skill in new media and a school specifically designed for Indigenous Australian artists.



"Attendance at the ANAT National Summer School has become something of a rite of passage for Australian artists working in this field". – Jon McCormack.



From the top, 1999 National Summer School participants Solange Kershaw, geniware and Melinda Rackham with Yonat Zurr.

1999 NATIONAL SUMMER SCHOOL IN ART AND SCIENCE

Fourteen artists from across Australia participated in the 1999 National Summer School in Science and Art, coordinated by ANAT at Metro Screen, Sydney, NSW, 11 - 29 January, 1999.

This Tenth National Summer School addressed the interaction between art and science as a key component of our research and investigation into this area. The school investigated the discrete discourses surrounding sciences and media arts and encouraged the generation of unexpected and alchemic outcomes.

Over the intensive three week duration of the school, participants gained access to skills in an array of diverse areas, such as scientific visualisation techniques and software, computer programming and modelling languages, sound, visual and web-based computer media, evolutionary approaches to computer programming, cognitive science and philosophy of mind. Because of the scope and breadth of the science focus, ANAT engaged a range of different tutors for this year's school, attempting to create specialised workshop situations, as well as the more traditional masterclass learning environment. The artists were exposed to expert tutelage by some of Australia's leading science and art practitioners, including, John Tonkin, Mr Snow, Horst Kiechle, Dennis Wilcox, Justine Cooper, Paul Brown, Sophea Lerner, Andrew Lyons, Suzanne Buljan, Stephen Jones, Ben Simons, Derek Kreckler, and Metro's Digital Media Manager, Brad Miller. As well as the intensive program at Metro, the artists also participated in workshops at Sydney's Vislab facilities, and contextualised their training with excursions, studio visits and outings to performances and radio shows by Triclops International, Gravity Feed, Skadada, and Zina Kaye.

To culturally contextualise the school, a satellite event, entitled anamorphosis, combined a forum with an open day of the school, giving the public and media an opportunity to view the work-in-progress produced by the students. This gala event, held at the Chauvel Cinema in Paddington, Sydney, showcased not only the innovations of the artists participating in the school, but also the work of several key artists engaged with science practices. The evening combined a series of artists' presentations, with a forum to exchange ideas and experiences of the summer school participants.

Beginning the artists talks with an introduction to the concepts of anamorphic distortion, keynote speaker, Paula Dawson, internationally renowned holographic artist, contextualised the science focus of the Summer School within the framework of her own practice. She made reference to the skills she developed as a participant of the Summer School in 1990, and expanded on forthcoming plans for the artwork she began developing during that school. Greenworld is a holographic work which Paula intends to site directly on the Tropic of Capricorn, near the Great Barrier Reef. At this precise point, at specific times of the year, viewers will be able to see a holographic image by the light of the full moon, superimposed on to the ocean. <http://www.vislab.usyd.edu.au/gallery/paula/greenworld>

Sydney based artist Rodney Berry discussed his artificial ecology, Feeping Creatures, an art project using principals drawn from artificial life research. Rodney discussed how the ecology, which is based on a Silicon Graphics O2 workstation, generates music and graphics through the evolution and behaviours of synthetic organisms.

Each creature produces a series of musical notes which remain unchanged throughout its life, while rhythmic material evolves when creatures eat plants (or other creatures) or devolves through starvation, and ageing.

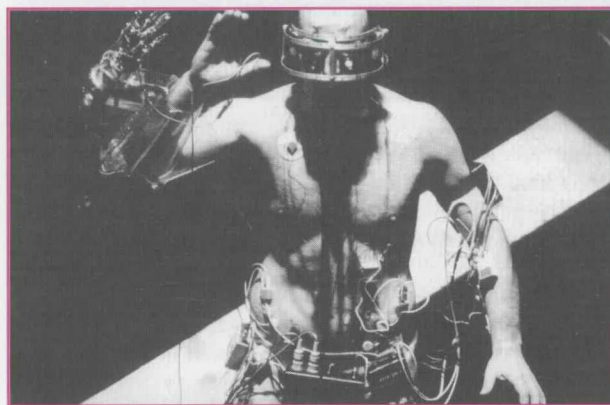
anamorphosis also gave the public and media an opportunity to view work-in-progress by the participants of this year's school. A CDROM documenting the diverse history of the ANAT National Summer Schools, produced on behalf on ANAT by Sydney artist, Lloyd Sharp, was also available for viewing.

The artists attending the 1999 National Summer School were:

Rodney Berry, Sydney, NSW
Liz Hughes, Sydney, NSW
Geni Weight, Adelaide, SA
Melinda Burgess, Werri Beach, NSW
Solange Kershaw, Sydney, NSW
Jordan Wynnychuk, Melbourne, VIC
Lea Collins, Canberra, ACT
Gordon Monro, Sydney, NSW

Yonat Zurr, Perth WA
Adam Donovan, Brisbane, QLD
Stephen Poljansek, Hobart, TAS
Jeremy Yuille, Brisbane, QLD
Chris Fortescue, Sydney, NSW
Rea, Sydney, NSW

The National Summer School was supported by: the Federal Government through the Australia Council, its arts funding and advisory body; the Queensland Government's Office of Arts and Cultural Development through Queensland Artworker's Alliance; the New South Wales Film and Television Office; and the Minister for Education and the Arts through Arts Tasmania. This year's School also received support from Metro Screen, the University of Sydney's Vislab, and the University of New South Wales' College of Fine Arts. Stelarc's attendance at anamorphosis was assisted by dLux media arts and the Casula Powerhouse.



At anamorphosis, ANAT's 1999 program of activities were officially launched by Stelarc, one of Australia's most internationally well recognised performance artists. Stelarc discussed how his work has evolved since attending an ANAT National Summer School in 1990, noting that the school gave him a crucial opportunity to develop and visualise his acclaimed Third Arm project on CAD software technology. Image courtesy of Stelarc.

ME-D IA TE : THE ANAT NATIONAL SCHOOL FOR NEW MEDIA ART CURATION

me-d ia te: the ANAT National School for New Media Art Curation, evolved out of a recognition that to nurture art which utilises technology, adequate education of curators and arts workers must also be undertaken. As new technologies become increasingly critical to art practices, it is important to provide skill-based education for curators wishing to extend their practice into this area. me-d ia te was a world first in providing this type of training, and we hope that it will go on to provide for a 'world's best practice' model for training in this area.

The school was held in association with Contemporary Arts Services Tasmania (CAST), in Hobart, Tasmania, 28 March - 11 April, 1999. Trained curators, technicians and theorists from both Australia and overseas provided intensive training, in a two week masterclass teaching environment, that gave curators both a technical and a theoretical understanding of new media art exhibition practice.

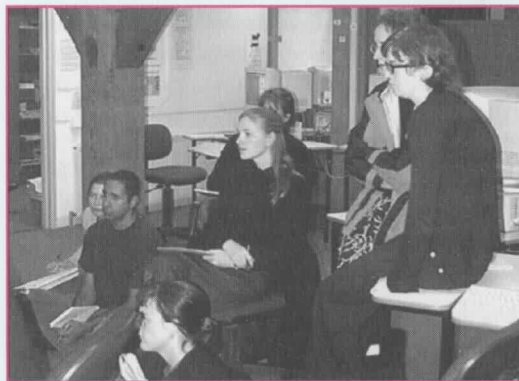
The international tutors for the school were Sara Diamond, Director of Banff New Media Centre in Canada, and Tapio Mäkelä, a Finnish curator, artist and writer. Other expert national tutors were Linda Wallace, Shiralee Saul, Peter Hennessey, Jason Gee and John Tonkin. Several local Tasmanian artists and curators gave artist's talks or presentations about their current work. They were, PK Khut, whose work was installed at the CAST Gallery, Leigh Hobba, who had curated an exhibition of local artists work, Sean Bacon and Matt Warren, both exhibiting in the immediate exhibition curated by Leigh Hobba, and Martin Walsch.

A highlight of the school was a 'school excursion' to Bruny Island on the final day, where participants, tutors, members of the CAOs (Contemporary Art Organisations) network who were in town for a meeting, and local artists travelled down to Cape Bruny to visit David Haines and Joyce Hinterding who are currently undertaking an artists' residency at the lighthouse, spending three months tracking and capturing images and sound from weather satellites, sampling sounds from guy wires in howling gales and filtering radio frequencies emitted by the Southern Aurora to manipulate and develop into video and sound installations.

The residency was initiated by the artists following Hinterding's participation in the ANAT National Summer School in '97, and has been supported by CAST and funded by the Australia Council.

Participating curators and artswokers for me.d ia te were:

Sharon Pacey (QLD)
Beth Jackson (QLD)
Michael Dagostino (NSW)
Brad Webb (NSW)
Jacqueline Phillips (NSW)
Geraldine Tyson (NT)
Adele Hann (SA)
Jenny Aland (SA)
Sally Rees (TAS)
Tessa Dwyer (VIC)
Kylie Message (VIC)
Michelle Glaser (WA)
Katie Major (WA)



The ANAT National School for new media art curation was a pioneering new skilling program for artswokers and curators. Trained curators, technicians and theorists were provided with intensive training that gave a technical and a theoretical understanding of new media art exhibition practice. "media te was a very valuable and rare opportunity to tackle the issues of presenting and curating new media work" - Adele Hahn

NATIONAL INDIGENOUS SCHOOL IN NEW MEDIA ART

Whilst many Indigenous artists have now achieved international acclaim for their work, Indigenous artists with an interest in new media technologies often feel locked out of this developing area. This is in part due to the difficulties (both perceived and real) of either accessing or obtaining the equipment required to learn these new skills. This initiative expanded opportunities for Indigenous artists in the area of art and technology, through providing access to appropriate training, computer equipment and software for the development of digital arts practice

The inaugural school designed specifically for Indigenous artists took place from 3 - 24 July, 1999 at Northern Territory University in Darwin. The Indigenous National School was project managed by Indigenous artist, curator, writer, lecturer and consultant, Brenda L Croft (Gurindji). Although other annual ANAT Summer Schools have hosted Aboriginal participants, this was the first School that catered solely for Indigenous artists. Tutors proficient in new media and technology taught master classes during a three-week intensive period.

Whilst the artists focused on the development of skills, the sharing of knowledge, and their own artwork, a key aspect of this project was that artists were also profoundly influenced by their surroundings. The Top End hosts some of the most spectacular Indigenous rock art galleries and landscape in the country, for example, Kakadu National Park, Litchfield National Park, and Nitmuluk Gorge. The school provided a context for the participants to consider using technology to bring artistic perspectives to these locations, using the internet and other communications mechanisms to recontextualise the surroundings of the school.

Fourteen artists were selected to participate in this project. They were:

Kathleen Arbon, Arabunna, lives Darwin, NT
Sandy Carter, Ngarrindjeri, lives Renmark, SA
Jason Davidson, Gurindji, lives Darwin, NT
Jenny Fraser, Bundjalung, lives Brisbane, Qld
Fiona Giles, Ngarrindjeri, lives Renmark, SA
Lindsay Haji Ali, Yawuru, lives Broome, WA

Joanne Hamilton, Wiradjuri, lives Sydney, NSW
Gordon Hookey, Waanyi, lives Sydney, NSW
Clara Inkamala, Western Arrernte, lives Hermannsburg, NT
Keith Munro, Kamileroi, lives Sydney, NSW
Carol Panangka Rontji, Western Arrernte, lives Hermannsburg, NT
John Smith Gumbula, Wakka Wakka/ Gurang Gurang, lives Brisbane, Qld
Karl Telfer, Nurrangga/Kurna, lives Adelaide, SA
Christian Bumbarra Thompson, Bidjara, lives Melbourne, VIC

The tutors for this inaugural project included a number of Indigenous artists. Rea (Gamileroi/ Wailwan), an internationally recognised artist who specialises in developing digital media, and who also participated in the 1999 ANAT National Summer School in Science and Art; Cameron Goold, a highly regarded artist and musician who runs Indignet, an Aboriginal web design company were key tutors at the school. For this first initiative, ANAT also invited Skawennati Tricia Fragnito (Mohawk First Nations, Canada), an artist and curator who has developed web projects for Nation-to-Nation, a First Nations Artists collective, and has specialised in developing innovative multiuser online environments using Palace softwares. Trevor van Weeren from QANTM-NT Multimedia Centre also provided key technical support and tutelage.

The three week project went extremely well, with all of the participants - participating artists, tutors and project staff alike - learning from each other as much as from the teaching aspects of the school. Many people in the Indigenous and arts/cultural communities in Darwin warmly welcomed the participants, and ended up participating in many of the activities as well as looking after and entertaining the group throughout the three weeks.

"The workshops allowed for interaction between students which strengthened our class and living relationships. The school offered a strong creative base that is important for Indigenous people. All in all, NISNMA gave me the knowledge to comfortably venture into the exciting world of new media."

Everyone who came through the school during the period remarked upon the terrific 'vibe' that the project created in the Fine Arts School of NTU. The participants skill level varied considerably, so whilst some were getting a 'crash course' in new software applications, others were getting a 'crash course' in simply using a computer to access telecommunications networks and generate and manipulate images and generally getting a feel for where they might be able to use these skills in the future. The project was unique in the incredible sense of sharing and community it developed and input from tutors and students alike was incredibly enthusiastic and enriching.

The 1999 ANAT National Indigenous School was developed in partnership with the School of Fine Arts, Northern Territory University, Darwin, with enthusiastic support from Chris White.



Following the School, Skawennati toured to Adelaide and Sydney to present her work. On Monday 26 August, Skawennati presented on Nation to Nation, a First Nations artists collective at the Media Resource Centre in Adelaide. Whilst the attendance was small, the event was also broadcast via audio and video on the ANAT web site. When in Adelaide Skawennati also visited Tandanya with Karl Telfer, who attended the NISNMA and is also a board member of Tandanya. Anne Robertson also took Skawennati to see Doppio Parallelo's current project 'States of Kinship', a performance incorporating the use of interactive video, sound and multimedia. The performance was in part developed with assistance of the Broken Spaces research ANAT has been undertaking in collaboration with Doppio Parallelo and the Media Resource Centre over the last few months.

In Sydney, Skawennati presented the CyberPowWow project at Metro Screen on the 27th of August. Skawennati also met with the Australia Council, the Australian Film Commission and did radio interviews with the Awaye program on ABC Radio National and on 3RES.

The presentations were particularly interesting for these organisations and their constituents in light of the work they have both been doing in providing training and professional development opportunities for Indigenous Australian artists within their own communities. Vicki Sowry, Director of the MRC says 'it was a great opportunity to be able to develop a dialogue between Skawennati and local artists about [the] different cultural initiatives Indigenous artists in Australia and Canada are employing in the new media area. It was also a chance to explore how Indigenous people in different countries are using new media to develop appropriate means for networking and community building, as well as to develop their art practice.'

ANAT's National Indigenous School in new media art aimed to expand opportunities for Indigenous artists in the area of art and technology, through providing access to appropriate training, computer equipment and software for the development of digital arts practice.

RESEARCH PROJECTS

BROKEN SPACES

Broken Spaces was 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 which was then performed in a live context in 1999. The performance concerned questions of self-identity and 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. Samara Mitchell undertook this research and assisted ANAT's Information Officer, Honor Harger with the development and implementation of a research strategy for the project over 1998 and 1999. Martin Thompson, ANAT's Web and Technical Officer, provided technical advice and assistance.

The research comprised studies in web-based writing practices; multi-user text based online spaces; and 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.

THEOLOGY RESEARCH

Samara also began research towards the end of the year into confluences and connections between the fields of art, science, theology and technology. This research will result in consultation during 2000 which will inform ANAT programming over the next year. In much the same way that ANAT has held focus groups exploring art and science collaborations and looking at methodologies for developing meaningful networks between Australian artists and organisations and artists in the Asia region, the intention of this kind of consultation is that we take into account the needs, concerns and interests of our constituents in the development of our programs in support of artists.

RESIDENCIES

DEEP IMMERSION : SCIENTIFIC SERENDIPITY

The first of a series of ANAT residencies which advocate for an interdisciplinary discourse between art and science are underway. Research into science and art collaborations underscored much of last year's activity, including the development of these deep immersion residencies. The initial residencies were undertaken by Perth based artists, Oron Catts and Yonat Zurr, and Sydney-based, David Rogers of Triclops International.

Oron and Yonat's work centred around research into the use and representation of tissue culture and tissue engineering as a medium for artistic expression. 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.

The artists said of the project: 'Current and future developments in biologically derived technologies, in particular in the field of tissue engineering, may yield objects that could be designed and artistically manipulated. This possibility raises many issues that have to be addressed. Those issues concern aspects of human development and scientific progress, and the interaction of humans (whatever kind they may be) with their environment. The use of organic systems may replace and/or seamlessly interact with human-made structures to the extent that our cultural perceptions of what is alive and what is artificial will be redundant.'

The TC&A project strategically addressed the many issues that concern the emerging relationship between biotechnology and design. The work they developed was included in the highly successful metis project in Canberra. They returned from presenting their work at MIT in Boston, to participate in the metis project, an exhibition, web site, catalogue and forum program coinciding with National Science Week. The final outcome of their research was the development of an exhibition with Scitech Discovery Centre in Perth, which will be exhibited during the Perth Festival, 2000.

The second of the science residencies was undertaken by David Rogers who worked with a range of organisations and individuals to further his research and production of seismographic instruments and machines. David's intention was to research 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 was his key focus, and how the processes researched and experimented with can then be applied to the wider field of seismography.

David spent time with Australian Geological Survey Organisation (AGSO) in Canberra, as well as the Engineering Faculty at the University of Technology, Sydney during the research. The Scismic Project is hopeful that the earthquake simulator (which David acquired following the closure of the Earth Exchange Museum) will endure velocity displacement testing.

David's intended outcomes are that he hopes to develop a more complete understanding of how and why earthquakes are caused. Working from copies of actual accelograms and comparing them with the tests conducted via a simulator, David has been testing the accuracy of replicating seismic events by means of machine apparatus. Through such testing he will attempt to set up a networking system to allow the streaming of global earthquake activity data, and enable the Earthquake Simulator to physically monitor global seismic activity. Much of the research took place from the Triclops International workshop in Leichhardt, Sydney.

Linda Cooper, a former chair of ANAT and a freelance science communicator and exhibition manager, worked with Amanda McDonald Crowley on the development of this initiative, facilitating relationships between host organisations and the artists. The project has been supported by the Australia Council and by the Science and Technology Awareness program of the Department of Industry, Science and Resources.

LOGIN: IMMERSIVE RESIDENCIES FOR ARTISTS IN MID TAKE OFF

Three of the residencies established under this program (established as a component of the Visual Arts/Craft Fund's emerging artists initiative) were completed during 1999.

Lisa Beilby's residency with 24Hr Art in Darwin concluded in January. Lisa has developed a highly poetic web site, incorporating sound and moving image.

Anita Kocsis' residency project was undertaken in collaboration with 200 Gertrude Street, in Melbourne and was launched as an exhibition in studio 12 on the first floor of 200 Gertrude Street where she has been undertaking the residency. For the duration of the exhibition Anita was available by appointment to discuss the project with visitors. Her project, Neonverte, is a web based installation, built as a Garden. The installation component of the project featured elements from the site as well as a VRML glide-through of areas of Neonverte. This web/garden was tended to by the artist during the exhibition period and can be located at: http://www.anat.org.au/projects/login/anat_anita. Dysfunctional, unpredictable and rapidly growing, the internet is drawn into the funnelweb of Kocsis' garden site. As Anita has stated: 'to climb to the top of a tree is no easy task. The kids in Enid Blytons 'Folk of the Faraway Tree' knew it. They had to contend with interruptions. Yet they still climbed to see what new land had arrived. As far as I can recall some of the lands were shockers, like the 'land of smacks'. The minute they got there they wanted to get out. Yet it was never so easy.'

Michael Barac's residency was undertaken in collaboration with Canberra Contemporary Art Space. He is developing an interactive project where viewers are invited to make their own new flag for Australia. His aim was that once audience members have created their flag they can submit it via a form button in Netscape and it is automatically added to a web page. He says, 'It's my hope to monitor votes from visitors to the site and have a program generate a flag in a quasi-democratic way. Either votes are collected or you add the details of the flag that you made to a grand pool of details where the most popular characteristics generate a collective flag.'

CURATED PROJECTS

FOLDBACK TOURING EXHIBITION

The FOLDBACK exhibition which was developed as part of a project for the 1998 Telstra Adelaide Festival toured nationally during 1999 with support from the Visions of Australia touring exhibition program. The exhibition, which comprised a series of web sites, CDROM artworks and video, was presented at Umbrella Studios in Townsville, Kick Arts in Cairns, at 24 Hour Art in Darwin and at the Perth Institute of Contemporary Art. Simon Tait from Kick Arts said of the exhibition in Cairns, 'The use of new technology attracted a wide audience, including many people who would not normally engage in the arts. The people who visited the exhibition tended to stay for a considerable period, enjoying the freedom offered to 'surf' through a range of aesthetics and interpretations of the artistic condition, perhaps making some comment on accessibility.' The exhibition was opened in Darwin during the NISNMA project and Amanda McDonald Crowley was able to give the artists participating in that project a tour of the exhibition.

The project itself was an historical look at many of the artists who have been supported by ANAT programs in the first ten years of ANAT's existence. For a number of the places to which the exhibition travelled it was the first time they were able to present such a diverse cross section of Australian New Media based artworks, and as such represented a terrific opportunity to have this work seen in new contexts and exposed to new audiences, particularly in regional Australia.

Lisa Beilby, through ANAT's LOGIN: immersive residencies for artists in mid take off, created a web based installation in collaboration with 24Hr Art in Darwin. Image courtesy of Lisa Beilby



BODY OF INFORMATION

ANAT was invited to present the video component of the Body of Information program at the DongA-LG International Festival of Comics & Animation (DIFECA) in Seoul, Korea in May. Given ANAT's focus on exploring possibilities for collaboration and exchange in our geographic region, we were very excited by this opportunity. The video program was presented three times a day for two days during the Festival.

Body of Information was developed for presentation at the Gallery Connexion in New Brunswick, Canada in November 1997, and the Australian Embassy in Seoul, in consultation with the DIFECA, approached ANAT to re-present the work in a Korean context.

Body of Information is an eclectic selection of work which interrogates a range of issues faced by Australian artists; exploring identity, critiquing the decentred subject, interrogating heritage and colonising the information body of digital media. The intention is to provide an insight into Australian video and animation practices at a time when artists are questioning the impact of information technologies on local identity and the body: textually, culturally, politically and in flesh-form.

Program of works:

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

RESISTANT MEDIA

In line with ANAT's commitment to developing projects which support and encourage critical discourse and dialogue, and following on from highly successful projects such as Virogenesis, CODE RED and FOLDBACK, ANAT developed a new project for 1999, titled Resistant Media. This project built on research ANAT had undertaken into tactical media strategies and alternative approaches to information and communications theory. Resistant Media became something of a series of strategic interventions into other projects during 1999.

FUSION

FUSION was developed by Jill Scott as a series of three collaborative interactive telepresence events which explore the current break down of definitions, dualisms and geographical boundaries. The theme focuses on the fusions occurring between the artificial, the organic and the virtual through the collapses and interactions of Cyberspace. Using the latest real-time technologies (including teleconferencing, web-cam, VRML 2.0 etc.) the intention was to provide a space for participants to question and re-define old definitions of space, nature, evolution, identity and artistic authorship. After the three FUSION events (over three years), Scott believes that a body of researched results will help to develop a protocol for telepresence events, defend the sponsorship of more on-line collaborative techniques between educational institutions, and simultaneously test applications for industry standards by creative students.

Scott approached ANAT to curate the Australian component of the first FUSION event which took place in June 1999, as a public event -where results are 'performed' and both Virtual and on-site observers were also invited to attend. A rehearsal period took place earlier in May. The live manifestation of this project took place in collaboration with the College of Fine Arts, University of NSW, Sydney, and online at <http://www.uni-weimar.de/~fusion>

The Sydney projects were:

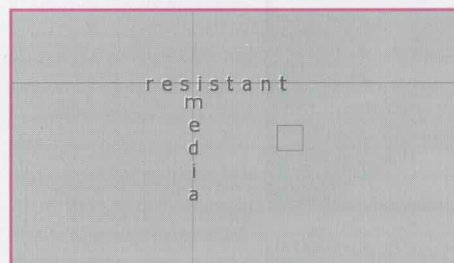
- Live Audio Streams – a stream of work by composers who modify and manipulate sounds from Sydney, developed and produced by Damian Castaldi and Scott Horscroft.

- Digiplasma – a highly charged gap devoid of content immersed within an infinite electro magnetic spectrum parading as message. This digi plasma was used as a mixing element between other transmissions (Video Streaming with Quick Time) by Brad Miller.
- The Collectorscope – an interactive animation device for capturing images off the web and animating them. The idea is to have two participants each with a video camera to try to match their body positions and collect images of themselves which automatically animate. (Director and Web-cam) by John Hughes with additional programming by Mr. Snow.
- Carrier – the domain of a www based infectious java agent which navigates the user through immersive visual and aural landscapes of viral symbiosis. (www and chat feedback) by Melinda Rackham.
- Notes Towards A Place – a space for text and audio that encourages contributions by users into a VRML environment. It is an attempt to define aspects of Sydney through text/s that construct a virtual place, and simultaneously to allow for the German participants to define their city (Weimar) in the same environment. by Sarah Waterson.

In Weimar the projects were:

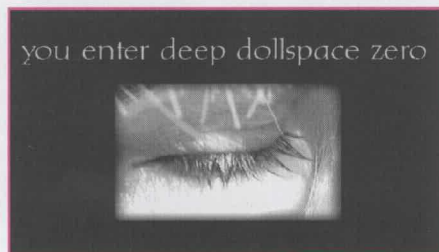
- What's Cooking In The Realm? – a network installation involving several cooking pots as a form of mystic surveillance, transporting old folklore into the next millennium. A global cuisine browser. (Live Web Cam) by Sue Machert.
- Transonator – a parallel interactive sound installation in Sydney and Weimar, which uses live stream audio to transport the viewer from one river to a pastiche of soundscapes and spectral components, providing shifts in rhythms and spatial structuring (MSP Real-time audio processing software and Real Audio) by Andreas Krach and Johannes Sienknecht.
- Schlaglichter – a series of media ideas about emergence. The visitors that come to each venue of fusion 99, will be combined together and fused. (Net-meeting and Mac Morph) by Marion Meyer.
- SeaM-Studio für elektroakustische Musik: 1. Soundtracks:- with a telescope through Weimar– a project by: Pablo Aura-Langer, Holger Häußermann Hyo-Sung-Kim, Anne König, Sun-Young Park . Jae-Hi Uh 2. Impromptu -A live-improvisation with-in SuperCollider-a written sound arrangement program. The computer as an instrument by Peter Lang.

- Open Source Media Art Project A Different Way Of Encoding Information – uses systems to convert the live input from a video camera into the ASCII format modelled on the old school way of presenting graphical information in the dawn of networked systems. |a|s|c|i|d|, (2 x ASCII video client/servers) by Andreas Schiffler and Bernd Diemer.
- Future Bodies (Stage 1) – an interactive script writing research project to determine the future of three virtual characters with genetic modifications and multiple identities, by: Jill Scott including |L|a|n|g|u|a|g|e| |S|i|m|u||a|t|o|r| artificial intelligence chat with synthetic personalities by Guillaume Stagnaro.
- Virtual Cuts – a performance and a mixture between the real and the virtual while two people (one in Sydney and another in Weimar) are cutting their own hair, slowly but permanently, discussing this process together and asking the audience to give comments and suggestions. (Web-cam, rear view projection and real Audio) by Ulla Marguard.



The Resistant Media web site, featured live streaming video and audio of the Perspectagg Forum. Pictured is the Resistant Media front page designed by Melinda Rackham.

Dollspace by Francesca da Rimini is one of six web projects featured on the Resistant Media web site as part of Perspectagg. Image courtesy of Francesca da Rimini.



RESISTANT MEDIA - PERSPECTAgg – IRECOMBINANT VIDEO! NOMADIC WEB!

Resistant Media - Perspectagg was undertaken by ANAT as part of Perspectagg. It existed solely on the internet, as web exhibitions by participating artists and a listserv where the artists in this project, as well as artists and writers contributing to Perspecta and the general public, had an opportunity to discuss the politics of art and the internet and develop tactical media strategies collaboratively. The Resistant Media website featured live streaming video and audio of the Perspecta 99 forum.

The artists participating in this project were: Andrew Garton, Scot Mcphee, Melinda Rackham, Francesca da Rimini, Sam de Silva, Josephine Starrs and Rick Vermey. Each of the artists work with various strategies in online technologies.

In the four weeks leading up to Perspecta, a number of the artists were invited to moderate or provoke discussion on an email listserv. Many international events now use listserv technologies to develop discussion and dialogue prior to and during conferences and symposia. This has rarely been done in an Australian context. The intention for participants and audiences of Perspecta 99 was to be able to develop conversations around the Perspecta 99 theme: Living Here Now: Art and Politics.

The discussion list for Resistant Media was complemented by an exhibition of pre-existing web based projects by participating artists, which address the possibilities and pitfalls of developing a politically grounded art practice through the Internet.

The key question addressed though this project was whether notions of resistant media are simply self-serving, or whether artists, as activists, can utilise communications technologies in order to reach their target audiences. Or do we simply communicate with ourselves?

Resistant Media web sites for Perspectagg

resistant media

<http://www.anat.org.au/resistant-media>

By: Melinda Rackham.

Refused Classification

<http://autonomous.org/refused/>

By: Autonomous Organisation

Refused Classification is an attempt to mount an intervention into legislative processes under the cover of Art: a thinly veiled attack on family values. This is a site which has been developed in response to the legislation recently enacted in Australia dealing with censorship on the internet. autonomous.org also support the ::recode:: an email list for the digital interrogation of contemporary new media, initiated in 1997 during the code red event.

AUSLÄNDER MICRO

<http://www.toysatellite.com.au/auslander/micro>

By: Toy Satellite - Andrew Garton; John Power; Bruce Morrison; Justina Curtis

produced in association with the Australian Film Commission and the Centre for Animation and Interactive Media (RMIT). A virtual opera based on Ausländer und Staatenlose. The work follows the afterlife of an Eastern European refugee: a foreigner in every country, he passes away in a camp after countless years of restless travel and ruthless persecution. But in death, freedom is as elusive as it was in life.

Bio-Tek Kitchen

<http://www.anat.org.au/resistant-media/Bio-Tek>

By Josephine Starrs and Leon Cmielewski

Players clean up the filthy kitchen laboratory of a home biotech enthusiast using weapons such as dish cloths and egg flippers. The player is attacked by nasty mutant vegetables which are the product of genetic nouvelle cuisine, and learns throughout the game of a world wide corporate conspiracy to take over the entire food chain.

Antimedia

<http://www.antimedia.net/>

The antimedia.net is a space filled with the illusions, dreams and desires of the non-corporate.

CONTACT - unstable fields of power

<http://www.curtin.edu.au/curtin/dept/art/ITBX>

By: Kathy Barber, Matthew Hunter, Amanda Alderson, Rick Vermey, Krisna Murti, Divanto, Rikrik Kusmara, W. Christiawan.

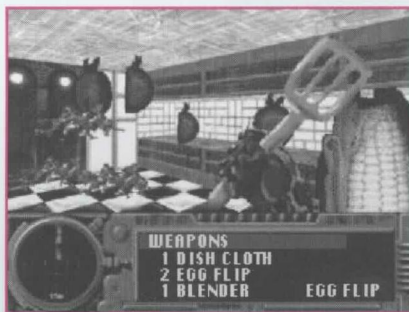
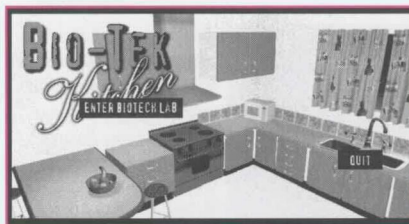
Four artists living in Bandung and four artists based in Perth, participating in a co-operative venture into unknown creative territory: work in progress.

Dollspace

<http://www.thing.net/dollspace>

Concept and realisation: Francesca da Rimini

dollspace is a web environment, a deep labyrinth for doll and her ghostgirls and riverboyz to haunt. As dollspace was being created, Ricardo Dominguez, zapatismo hacktivist in New York, built a complementary site, hauntologies, where our ghosts would inspire and infect each other. 'soundtrack for an empty dollspace' was created for dollspace by Michael Grimm. Additional graphics, GIF animations, Spanish translation and voice: Claudia Raddatz. The project was assisted by the New Media Arts Fund of the Australia Council, and residencies at the Media Resource Centre, Adelaide and Artec, London.



Patching into a computer game involves using software to get into the workings of a commercial game to change it. The result of this Marathon Infinity patch is Bio-Tek Kitchen by Josephine Starrs and Leon Cmielewski. Bio-Tek Kitchen is featured on the Resistant Media web site. Images courtesy of Josephine Starrs and Leon Cmielewski.

RESISTANT MEDIA - NXT

Finally, ANAT worked very closely with NxT - Northern Territory Xposure, the Territory's first Multimedia Symposium on the development of their program. NxT was a five day intensive examination and exploration of new media arts. In particular we worked closely with the NxT steering committee on the development component of the Symposium to take place at the Ski Club (adjacent to the NT Museum and Art Gallery, where the conference component of the symposium is to take place) which also became the third component of the resistant media project. The Symposium organisers equipped the space with access computers and secured Telstra sponsorship to install an ISDN line to the venue. This then provided a fabulously convivial and accessible space where new ideas were discussed and developed collaboratively.

Resistant Media at the NxT symposium was intended as a space for accessing the net, holding informal workshops and discussion on artists uses of communications technologies and discussion and development of tactical media projects.

Australian participants were: Martin Thompson (aka FTR) who held workshops and developed a collaborative project using hotline; Josephine Starrs who developed workshops around computer games and a discussion around the blurred boundaries between interactive art and computer games; Sam de Silva, a media artist and activist who has spent time in the NT over the last year, in particular working in Kakadu on the Jabiluka campaign. Sam was involved with online media aspects of that campaign and is interested in the use of media strategies to make campaigns more effective. Ian Andrews - of Disco Stu, Video Subvertigo, clan analogue, hypnoblob, battleship potato & horse he's sick fame - presented and discussed video work 'Disco Stu' and activist strategies also performed at the NxT nightclub event. Shuddhabrata Sengupta from New Delhi, India and Geert Lovink from the Netherlands also presented at the event, exploring and discussing the internet and communications technologies and their uses for tactical media strategies. They particularly focused on uses of internet based communication technologies in conflict zones, citing recent examples in Kaigil, Bosnia and Blegrade. Rob Wesley-Smith from Darwin also demonstrated and discussed uses of radio from remote locations and sites of conflict focusing on the Northern territory and East Timor.

Most importantly, we attempted to work with local people in Darwin to ensure that local communities could feel comfortable in gaining access to this space to explore new territories and develop dialogue relevant to the local situation in Darwin. Given that the event coincided with periods of conflict following the elections in East Timor, we particularly tried to target the local East Timorese to provide possibilities for accessing information through the internet in this space. Resistant Media also operated as an access space, where facilities will be available to all participants of the NxT Symposium to experiment, discuss new ideas for collaboration and conceptualise new strategies for media activism. The presentations and the conference party were also streamed live to the web and a number of people were able to participate remotely via CU-SeeMe.



The Resistant Media - NxT Multimedia Symposium in Darwin provided space for net access, workshops and discussion of tactical media projects.

"It is really hard to express to you how much I appreciated ANAT's incredible contribution to the NxT Symposium. Your team of artists, which included Shuddhabrata Sengupta, Geert Lovink, Josephine Starrs, Ian Andrews, Sam De Silva and Martin Thompson were absolutely brilliant and took great care in sharing information and skills with Territorians that they could apply to their work in the future. This type of "collaboration" was significant throughout NxT and really helped to give the Symposium a very warm feeling."
- Mary Jane Overall, NxT Coordinator.

1999 FINANCIAL STATEMENTS

Australian Network for Art and Technology



Lion Arts Centre North Terrace Adelaide, South Australia

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Fax +61 8 8211 7233
and@anat.org.au

PO Box 8000 Sturt Street Adelaide SA 5000 Australia

Board Report

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

1. The accompanying Income and Expenditure Statement and the Balance Sheet present fairly the results of the operation of the Association for the Financial Year ended 31 December 1999 and the state of affairs of the Association as at the end of the financial year.
2. The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 3a. During the financial year no officer of the Association, no firm of which an officer is a member and no body corporate in which an officer has a substantial financial interest has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) as a result of a contract between the officer, form or body corporate and the Association with the exception of:
Brenda Croft \$15,215
Jesse Reynolds \$450
- 3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value.

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

Julianne Pierce
Chairperson

10.5.00
Date

Amanda McDonald Crowley
Director

16.5.00
Date

www.anat.org.au



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, 1999, 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.

...2/.



Associated offices: BRISBANE • CANBERRA • MELBOURNE • PERTH • SYDNEY • WOLLONGONG
Affiliated 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, 1999 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: 28th April, 2000



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

REPORT BY THE AUDITORS ON SUPPLEMENTARY FINANCIAL DATA

The attached detailed income and expenditure statement for the year ended 31 December 1999 does not form part of the financial statements of Australian Network for Art and Technology to which our audit report dated 28th April, 2000 refers, nor is it necessary for the financial statements to be read in conjunction with the detailed income and expenditure statement in order for them to present a fair view.

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

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

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



RICHARD GEORGE FREER
FREER PARKER AND ASSOCIATES

Adelaide
28th April, 2000



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

1999 INCOME AND EXPENDITURE STATEMENT

Note	1999 \$	1998 \$
Operating Income	<u>426,494</u>	<u>338,861</u>
Operating Surplus	<u>15,358</u>	<u>5,221</u>
Accumulated Funds At Beginning of Financial Year	<u>53,296</u>	<u>48,075</u>
Accumulated Funds At End of Financial Year	<u>68,654</u>	<u>53,296</u>

1999 BALANCE SHEET

Note	1999 \$	1998 \$
CURRENT ASSETS		
Cash	253,643	252,607
Receivables	14,027	10,207
Prepayments	<u>0</u>	<u>2,748</u>
TOTAL CURRENT ASSETS	<u>267,670</u>	<u>265,562</u>
NON CURRENT ASSETS		
Property, Plant & Equipment	<u>18,776</u>	<u>10,486</u>
TOTAL NON CURRENT ASSETS	<u>18,776</u>	<u>10,486</u>
TOTAL ASSETS	<u>286,446</u>	<u>276,048</u>
CURRENT LIABILITIES		
Bank Overdraft	13,110	0.0
Creditors	5,646	6,115
Accrued Expenses	0	2,300
Grants Received in Advance	0	0
Superannuation	2,852	7,137
Unexpended Grant Funds	178,957	192,200
Provision for Annual Leave	<u>17,227</u>	<u>15,000</u>
TOTAL CURRENT LIABILITIES	<u>217,792</u>	<u>222,752</u>
TOTAL LIABILITIES	<u>217,792</u>	<u>222,752</u>
NETT ASSETS	<u>68,654</u>	<u>53,296</u>
EQUITY		
Opening Balance	53,296	48,075
Surplus	<u>15,358</u>	<u>5,221</u>
TOTAL MEMBER'S FUNDS	<u>68,654</u>	<u>53,296</u>

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 Committee 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 1999 because the entity is not a "reporting entity" as defined therein. The Committee 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

	1999	1998
Office Equipment - cost	55,532	42,502
less Accumulated Depreciation	(36,756)	(32,016)
WDV	18,776	10,486

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. Unexpended Grant Funds

Australia Council	0	85,000
'99 New Media Fund	52,640	56,000
'98 New Media Fund	51,962	6,500
Visual Arts Fund	0	9,200
Australian Film Commission	0	30,000
Other Funding	42,405	5,500
Foldback	9,723	0
Curators Training	12,774	0
Indigenous Summer School	9,453	0
	178,957	192,200

Note 5. New Media Fund

Core	134,560	145,000
National Summer School	0	10,000
Interactive Web Site	20,000	20,360
Conference & Workshop	21,000	0
Quick Response	0	7,000
Newsletter	14,200	0
Advocacy/Networking	10,500	0
Resistant Media	3,700	0
Unexpended Grant (Transferred to next year)	52,640	56,000
Digital Region	3,400	6,640
Foldback	0	15,000
	260,000	260,000

DETAILED INCOME AND EXPENDITURE STATEMENT

INCOME	Ref	1999	1998
		\$	\$
Interactive Web(Aust Film Comm/New Media Fund)	2	31,000	33,676
Foldback	12	7,677	31,540
Visual Arts Craft Fund		0	10,800
Resistant Media	4	27,700	0
Scientific Serendipity	3	9,738	11,500
Australia Council New Media Fund		134,560	145,000
Interest		6,336	3,326
Indigenous Summer School	10	50,547	3,400
National Summer School (NSS)	1	29,950	46,310
Training for Curators	9	56,231	0
Digital Region	11	4,695	6,640
Newsletter	7	14,200	0
Science Museum Focus Group		0	2,000
EWRE Residencies		0	3,000
Creative Collaboration		0	13,500
Australia Council Conference and Workshop	5	21,000	22,000
Advocacy Networking	8	17,821	1,056
Arts SA		6,000	0
Other Income		0	1,767
Small Projects	6	4,000	0
Memberships		5,039	3,346
TOTAL INCOME		426,494	338,861

EXPENDITURE	Ref	1999	1998
		\$	\$
Accounting and Audit Fees		6,000	6,531
Advertising		2,686	240
Advocacy Networking	8	9,904	9,993
Bank Fees & Charges		1,703	1,313
Code Red		0	426
Computer Expense		2,062	983
Couriers & Freight		263	476
Creative Collaborations		0	13,033
Depreciation		4,740	4,966
Design and Printing		472	5,532
Digital Region	11	728	6,003
Equipment Maintenance and items under \$300		719	673
EWRE Residencies		0	3,054
Postage		1,457	621
Database Development		0	440
Emerging Artists Fund		0	10,800
Foldback	12	7,677	27,693
Indigenous Summer School	10	50,546	5,201
Insurance Equipment & Workcover		2,350	1,310
Internet & Web	2	29,032	33,088
National Summer School	1	31,922	45,501
Newsletter	7	8,332	9,825
Office Expenditure		1,895	1,137
Photocopying		227	287
Public Relations		140	375
Australia Council Conference and Workshop	5	20,732	24,658
Rent & Power		6,094	5,140
Resistant Media	4	29,710	0
Salaries Wages & Taxes		93,090	83,104
Science Museum Focus Group		0	124
Scientific Serendipity	3	9,738	11,500
Small Projects	6	3,236	1,105
Staff Development		0	200
Subscriptions		250	371
Sundries		2,524	1,723
Superannuation		6,707	4,498
Telecommunications		7,133	7,441
Training for Curators	9	56,230	180
Travelling Expenses		12,837	4,095
TOTAL EXPENDITURE		411,136	333,640
SURPLUS		15,358	5,221

ADDITIONAL INFORMATION TO INCOME AND EXPENDITURE STATEMENT

Reference 1. National Summer School Income and Expenditure

INCOME	\$
Australia Council New Media Fund	0
Cost Recoveries	0
TAS Arts	0
Art Victoria	0
NSS: Qld	8,460
NSS: Vic	5,000
Equipment & Venue in kind	12,000
NSS: NSW	2,500
NSS: Imago	0
NSS: Qantm	(3,000)
Participants contribution to NSS	4,990
TOTAL INCOME	29,950
EXPENDITURE	
Sundry	787
Artists/Tutors Fees	9,100
Transport	2,359
Accommodation	3,589
Speakers Fees	1,000
Advertising/Postage	0
Tech Support	306
Production Materials	0
Catering	450
Venue & Equipment Hire	14,330
TOTAL EXPENDITURE	31,921
SURPLUS/(DEFICIT)	(1,971)

Reference 2. Interactive Web Site

INCOME	\$
Australian Film Commission	9,000
New Media Fund	20,000
CAOS	2,000
TOTAL INCOME	31,000
EXPENDITURE	
Database Design	0
Equipment/Software	4,366
Wages-Artist/Technical Design	24,330
List Server	336
Server Space	0
Advertising/Marketing	0
TOTAL EXPENDITURE	29,032
SURPLUS/(DEFICIT)	1,968

Reference 3. Scientific Serendipity

INCOME	\$
DIST	9,738
TOTAL INCOME	9,738
EXPENDITURE	
Documentation	1,220
Travel	3,602
Equipment & Materials	4,916
TOTAL EXPENDITURE	9,738
SURPLUS/(DEFICIT)	0

Reference 4. Resistant Media

INCOME	\$
New Media Fund	23,700
Venue Cost Share	4,000
TOTAL INCOME	27,700
EXPENDITURE	
Artists Fees	11,300
Travel	14,907
Sundry	1,247
Materials	2,255
TOTAL EXPENDITURE	29,709
SURPLUS/(DEFICIT)	(2,009)

Reference 5. Conference & Workshop

INCOME	\$
New Media Fund	21,000
TOTAL INCOME	21,000
EXPENDITURE	
Grants	20,732
TOTAL EXPENDITURE	20,732
SURPLUS/(DEFICIT)	268

Reference 6. Small Projects

INCOME	\$
Small Projects	4,000
TOTAL INCOME	4,000
EXPENDITURE	
Other Fees	2,236
Sundry Expenses	1,000
TOTAL EXPENDITURE	3,236
SURPLUS/(DEFICIT)	764

Reference 7. Newsletter

INCOME	\$
New Media Fund	14,200
TOTAL INCOME	14,200
EXPENDITURE	
Wages	240
Writer Fees	425
Office Supplies	174
Postage	1,589
Printing & Design	5,903
TOTAL EXPENDITURE	8,331
SURPLUS/(DEFICIT)	5,869

Reference 8. Advocacy/Networking

INCOME	\$
New Media Fund	10,500
Transport Cost Recoveries	7,321
TOTAL INCOME	17,821
EXPENDITURE	
Travel	7,672
Accommodation	1,399
Travel Allowance	635
Public Relations	198
TOTAL EXPENDITURE	9,904
SURPLUS/(DEFICIT)	7,917

Reference 9. Training for Curators

INCOME	\$
Australia Council	18,613
Aust Film Commission	18,613
In Kind	10,000
Participants Fees	9,005
TOTAL INCOME	56,231
EXPENDITURE	
Projects Officers Fee	4,200
Travel	9,089
Accommodation	9,994
Travel allowance	1,270
Trainers Fees	700
Advertising & Promotion	200
Tutors Travel	7,001
Tutors Fee	8,925
Administration	4,347
Technical Support	505
Venue Hire	10,000
TOTAL EXPENDITURE	56,231
SURPLUS/(DEFICIT)	0

Reference 10. Indigenous Summer School

INCOME	\$
Australia Council	50,547
TOTAL INCOME	50,547
EXPENDITURE	
Travel/Accommodation	19,321
Advertising/Promotion	520
Artists/Tutors Fees	5,450
Accommodation	6,384
Tutors Travel Allowance	3,250
Admin Costs	1,906
Project Wages	13,715
TOTAL EXPENDITURE	50,546
SURPLUS/(DEFICIT)	1

Reference 11. Digital Region

INCOME	\$
New Media Fund	3,400
Cost Recoveries	1,295
TOTAL INCOME	4,695
EXPENDITURE	
Project Officer	(1,592)
Travel	816
Artists Fees	1,110
Admin	395
TOTAL EXPENDITURE	729
SURPLUS/(DEFICIT)	3,966

Reference 12. Foldback

INCOME	\$
Visions of Australia	7,677
TOTAL INCOME	7,677
EXPENDITURE	
Speakers/Artists Fees	3,141
Travel Allowance	200
Travel	659
Other	325
Catalogue Printing	3,352
TOTAL EXPENDITURE	7,677
SURPLUS/(DEFICIT)	0

NOTES

NOTES

Interviewing: Introduction

10/10/10

10/10/10

10/10/10

10/10/10

10/10/10

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10/10/10

10/10/10

10/10/10

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