

The Australian Network for Art & Technology (ANAT) 1989 Annual Report

About ANAT

Background

The Australian Network for Art and Technology began in Adelaide in 1985 as a six-month research-based project initiated by the Experimental Art Foundation – one of the major centres of contemporary art in Australia – and the South Australian Ministry of Technology, supported by the Commonwealth Employment Program and the E.A.F.

Then operating as the Australian Centre for Art and Technology, its brief was to research the current circumstances of art and technology in Australia and overseas. The results were published in the Art and Technology Project Report in March 1987, and identified art and technology as a significant inter-disciplinary growth area. The project then commenced the second stage of its operations as the renamed Australian Network for Art and Technology.

ANAT has continued to operate from the premises of the Experimental Art Foundation with a multi level program including educational programs, liaison between artists and industry, exhibition and seminars.

ANAT is an incorporated association which is managed by a committee of nine, and supported by a National Referral Group consisting of leading artworkers, scientists, educators, administrators and industrialists. The committee is elected annually by the membership. Membership is open to all persons interested in supporting the aims of the organisation. The role of National Referral Group members is an advisory one, offering programming input from very specific fields. Their involvement as a national infrastructure is invaluable, and facilitates ANAT in the wide dissemination of information.

Aims and Objectives

The primary aim of the organisation is to promote, foster and develop the arts, and in particular the area of interaction between the arts, sciences and technology.

- to establish a program that will facilitate contact, exchange and interaction between artists and new technologies
- to establish a program that will research, collate and disseminate information about artists and new technologies
- To foster the improved capabilities of artists to use new technologies and techniques
- To foster and encourage an environment of critical debate within the field of art and technology.

ANAT gratefully receives funding from the Australia Council, the Federal Government's Arts Funding and Advisory Body.

Staff

Francesca da Rimini

Executive Officer

Vacated position 24th February 1989

Virginia Barratt

Executive Officer

Took up office 22nd April 1989

Caron Ward

Part Time Project & Administrative Assistant

Committee

Dr Peter Ellyard (Chair)

Director, Commission for the Future

Stephanie Britton (Deputy Chair)

Executive Assistant, Artlink

Garry Benson

Designer/Educator

Louise Dauth

Arts Consultant

Julie Lawton

Administrator, Experimental Arts Foundation

Richard Grayson

Artist

Rita Siow

Designer/Educator

Michael Snelling

Director, Experimental Arts Foundation

Greg Watson

Managing Director, Microbyte System Pty Ltd

National Referral Group 1989

Professor Don A. Aitken (ACT)

Chair, Australian Research Council

Mr Paul Brown (Vic)

Creative Director, Advanced Computer Graphics Centre

Ms Paula Dawson (NSW)

Holography Artist/Educator

Dr Michael Georgeff (Vic)

Scientist/Director, Australian Artificial Intelligence Institute

Dr Jane Gilmore (Vic)

Manager, Creative Futures Project, Commission for the Future

Dr Michael Gore (ACT)

Director, National Science and Technology Centre

Mr Ross Harley (NSW)

Artist/Managing Editor, Art and Text

Dr Ken Hews-Taylor (NSW)

Scientist/Program Manager, CSIRO

Mr Ian Howard (NSW)

Artist/Head, Art Education, City Art Institute

Ms Jeanelle Hurst (Qld)

Artist

Mr Alistair Livingston (WA)

The Image Bank, Perth

Mr Chris Mann (Vic)

Artist/Writer/Composor

Ms Sally Prior (NSW)

Artist/Educator

Ms Francesca da Rimini (SA)

Filmmaker/Co-Director, Plunge Productions

Mr John Stafford (Qld)

Director, Queensland College of the Arts Gallery

Ms Lorna Tilley (ACT)

Project Officer, Australian Science and Technology Centre

Ms Lyn Tune (ACT)

Artist and Designer/Director, Lyn Tune Designs

Mr Gary Warner (NSW)

Artist/Program Manager, Australian Film Commission

Mr David Worrall (ACT)

Composer and Musician/Educator

Chair's Report

Dr Peter Ellyard, Director of the Commission for the Future and Chairperson of ANAT, 1988 – 1989

It is important to remember why we are involved in ANAT. We share a vision which involves providing new opportunities and new skills for Australian artists to play a more meaningful role in Australia's economic development. ANAT was established because we realised that Australian scientists, along with many artists and technologists, were marginalised away from the major engines of the Australian economy. If Australia continues to fail to use its most creative people intelligently, we will have a bleak future.

A major part of our role is to be an advocate of change, and to help change cultural attitudes. We therefore seek not only to be judged by what we produce, as most others receiving Australia Council grants do, but also by the cultural changes we engender. ANAT is a piece of the delivery system, which helps to realise, on the ground, some of the aspirations of the CFF/Australia Council's "Creative Australia Project" and the CFF Creative Australia Program. In addition the ideas and concepts articulated at the National Ideas Summit form part of a concept fabric in which ANAT is trying to do its work. We are an organisation working on a frontier, and being a pioneer is never easy. There are many traditional cultural attitudes to break down, and often obdurate resistance has to be overcome. We are part of the vanguard of change. That means that we will often wander into cul-de-sacs and lose time and energy, and have to regroup and rethink our strategies. We will make mistakes.

We are also trying to provide to artists new sources of finance. The traditional sources of public sector funds for art are very limited, and will continue to remain so. What ANAT is trying to do is to assist artists to gain access to new sources of funding, which are much closer to the more central areas of Australia's economic machine. Then they can not only help contribute to their own and Australia's economic well being, but also to help in the creation of Australian material culture.

I want to say all of this because I think it is a good time for me to stand down as Chair of ANAT and hand over to somebody else. I am no longer living in Adelaide and that creates significant problems for the Executive Officer. It goes without saying I will continue to support ANAT in any way I can, and I will be working for the promotion of the ideals of ANAT in my work at the CFF. It is quite likely that the CFF will be working with the Australia Council in the follow up work to the Ideas Summit. Organisations such as ANAT will need to become part of the new infrastructure to help realise the aspirations of that summit.

1989 proved to be a pretty difficult year for ANAT. This was partly caused by the resignation of Francesca da Rimini as Executive Officer in February 1989 and by the fact that she was only replaced by Virginia Barratt in May 1989. ANAT lost energy at that time and took much of 1989 to recover it. Some of the major achievements of 1989 were the first National Summer School in CAD/CAM for artists in January 1989, the visit by Thera Jonker and Ton Hokken of the Utrecht School of the Arts to Australia and the visit by Bill Seaman of the Media Lab at MIT. Quite independently, as director of the CFF I am trying to persuade a number of interested parties to establish in Australia an organisation similar to the Media Lab. Another highlight of the year was the awarding of the ISAST New Horizons Award to the Australian artist Peter Callas. Peter was nominated by ANAT.

A large part of our efforts in 1989 were involved in the attempt to create a Foundation for a Creative Australia. The aim of this work was to provide a new funding mechanism largely through Commonwealth Government offsets credits for the support of the new commercial

ventures based on the work of Australian artists. I have been involved in a significant number of discussions with DITAC, as has Louise Dauth who was responsible for much outstanding work to try to get this good idea off the ground. I am afraid, however, that it probably won't get off the ground, at least in the form we envisaged it. The Government offices in DITAC Canberra clearly see the merits of the idea, and support. However, the "rules of the games" for using offsets credit to fund new ventures have recently changed, and it is now much harder to use offsets credit in the way we originally planned. This includes the provision of core funding support for such a Foundation. What we need to do now is to identify a number of promising projects which can be forwarded to the Commonwealth Government for approval under the Government's various programs of support for new industrial initiatives. This includes the use of civil offsets. However it also includes a wide variety of other pieces of support infrastructure such as the Teaching Company Schemes, the National Industry Extension Service (NIES) and 150% tax deductions for research and development. The CFF is currently exploring ways of organising financial support for a "champion" who will work to identify a number of projects so that they can be proposed for appropriate Government support. If suitable funding is found, the CFF will seek the support of ANAT in helping to identify appropriate ventures worthy of support.

Dr. Jane Gilmour, who has been a Manager of the Creative Futures Project, will be leaving the CFF shortly to become Director of the Holmes à Court Foundation in Perth. She will be a loss to all of us. However I hope that she will continue to play a meaningfully supportive role in her new position.

ANAT has spent a considerable time in trying to establish a series of artists in residence in significant Australian public and private sector organisations. These would be funded by industry. We are still negotiating with Telecom about the provision of the first such residency. The going is quite tough. In the meantime DITAC have suggested to us it might be possible to use the Teaching Company Scheme to financially support such an artist in residence program. We will look into this.

Among other noteworthy projects in the last year was the presentation of a series of performances at the EAF in collaboration with the EAF, during the 1990 Adelaide Festival of the Arts.

During the first part of 1990 we have achieved a number of other positive successes including a second expanded and even more successful CAD/CAM Summer School at Regency College of TAFE, and the coordination of an outstanding visit to Australia by Roger Malina and Carl Loeffler.

As all of you know the function and role of ANAT is currently being reviewed for the Australia Council by Dr Craig Mudge. During our discussions I have been at great pains to emphasise to Dr Mudge the pioneering nature of our work and the high likelihood of having failures. To do this I believe we need to develop a "business plan" for the next two years and discuss this with the Australia Council and another interested organisation including those private sector organisations who we hope will eventually fund more of our activities. This is a job ahead for the incoming Chair of ANAT and his or her Executive.

I want to thank everybody for their support and particularly the members of the Committee of ANAT. I want to thank in particular Louise Dauth and Stephanie Britton for their work relating to the Foundation for a Creative Australia. Finally I want to thank the hard working secretariat of ANAT. First of all there is Francesca da Rimini who did all the initial work at ANAT up until the end of the first Summer School. Second I want to put on record my thanks

to Virginia Barratt and Caron Ward for their outstanding work since then. We are very lucky to have two such dedicated people in ANAT. They are doing a good job.

Dr Peter Ellyard
Chairperson, ANAT 1990

Executive Officer's Report

1989 has been the second year of autonomous operations for ANAT, and a year which brought administrative changes to ANAT, specifically my appointment to the Executive Officer's position vacated by Francesca da Rimini who has served the organisation since its inception in 1985.

Unfortunately this appointment process left ANAT without an Executive Officer for a considerable period of time at a crucial time in its development, and has required a considerable effort on the part of the committee and staff to consolidate ANAT's vision, determine its capabilities, and within these parameters, develop a program which looks forward into the next decade.

The organisation I found myself in upon my appointment was one servicing a remarkable national and international network comprised of representatives from the science, art, education, government and industry communities, and embracing a surprising spectrum of activities. ANAT's database, files and archives represented not only a unique and valuable body of knowledge unavailable anywhere else, but also untapped potential for future projects.

At this time in history, the 1990s, there are unprecedented developments in electronic and digital technologies, and it is in this particular cultural climate that I feel excited about ANAT's future, certainly the decade in which art and technology will come into its own. It is becoming more and more apparent that technological research and development is not the sole province of scientists and engineers. Rather, artists are appropriating technology – CAD software, industrial machine tools, electronmicrographs, or as in Stelarc's case, electrocardiographs for their own creative purposes, and in doing so highlighting new uses for the equipment. In the case of art and technology, often the "artist" and the "scientist" are one, many artists being proficient computer programmers – at least!

Through its National Summer Schools in CAD/CAM, the first of which was held in January of 1989, and increased in size and technological capability by January 1990, ANAT has presented a model of the artist as not only being technologically literate, but also visionary in its approach to the applications of computer systems. I hope we will continue to be such a leader in the field of educational programs.

ANAT has continued, of course, during 1989, to maintain a steadily increasing database and provide liaison and support in a number of areas. Our records show an increasing number of people seeking information from ANAT, and the huge response to our 1989 Art Research and Development Fund pointed to an increase in the number of artists who are using new media as their creative tool.

1989, while not being an easy year, highlighted areas of difficulty in the day-to-day management of an organisation working in such a new – or perhaps little understood – area. I would like to stress that, while it may seem to some that the time away from presenting

blockbuster projects has been a wasted time, in fact it has allowed ANAT to reassess its position and to move forward in a more appropriate way.

This has been evidenced in the first quarter of 1990 by the completion of three highly successful projects. The 1990 Summer School, the Australian tour of Roger Malina and Carl Loeffler, and the presentation of performances and seminars during the Adelaide Festival.

Of course management problems are constantly being negotiated, and the ever-present stumbling block is simply a lack of resources, particularly human, which translates into a financial lack. ANAT still operates on a staff of one and a half, and an extraordinary amount of dedication and overtime. Though this might seem an intractable position right now, it is a position which desperately needs to be questioned. I believe that a full time support staff for the Executive Officer would immediately increase productivity and efficiency.

The huge field which ANAT services – Art, Science and Technology – and its attendant brief, to promote the interaction of these three culturally discrete sectors, is simultaneously a seemingly impossible task, and an exciting and irresistible one.

I would like to thank those people who also believe in this exciting and irresistible future, and have supported ANAT in its endeavours to make it a reality, particularly the Australia Council and our sponsors for their financial and in-kind support. I would particularly like to thank Lynden Esdaile and Klaus Kuziow for their advice and guidance.

Caron Ward has been of invaluable, though regrettably only part-time support to me since my arrival, and Bronia Iwanczak has provided some addition relief assistance during heavy traffic periods! Thank you both.

Finally I would like to extend my thanks to the Committee of ANAT, particularly those members who have assisted and supported me since my appointment. To the Chair, Dr Peter Ellyard, I extend special thanks.

The new decade has begun for ANAT in the manner in which it is sure to continue – innovative, productive and exciting. I look forward to being an active part of ANAT during 1990.

Virginia Barratt
Executive Officer, ANAT

1989 Activities

Education

The inaugural ANAT National Summer School in CAD/CAM for artists, craftworkers and designers was held at the Advanced Technology Education Centre, Regency College of TAFE in Adelaide, and was attended by artists from all over Australia.

Publication

ANAT Bulletin, which contains information about national and international art and technology related activities including conferences, publications and grants.

Consultancy

The Foundation for a Creative Australia proposal was completed by ANAT consultant Louise Dauth and submitted to the Department of Industry Technology and Commerce. Any further negotiations are to be undertaken by the Commission for the Future.

Administration

Following Francesca da Rimini's resignation, Virginia Barratt was appointed as Executive Officer of ANAT.

Grant Administration

ANAT distributed \$16000 in funds to assist individual artists' projects in 1989 through its Art Research and Development Fund.

Data

The ANAT database contains information on 600 people from the arts, education, government and industry. The database represents a resource which is accessed by curators, businesses, artists and students. All people on the database receive the newsletters and information on ANAT activities. ANAT's resource centre includes books, periodicals, a large compilation of news clippings and articles, slide files and artists' archives, all of which are available to be accessed.

Electronic Networking

The acquisition of a modem for electronic networking allows ANAT greater access to international colleagues. ANAT can enter into on-line discussion, access conferences and bulletin boards and disseminate information about the Australian scene.

Lectures

ANAT presented two lectures by Bill Seaman, from the Media Lab, Massachusetts Institute of Technology. Bill works with high tech video and computer applications. The lectures were attended by students and lecturers from the South Australian School of Art, North Adelaide School of Art, Adelaide University Architecture Department, Elder Conservatorium and by local artists and musicians.

Talks were presented by the Executive Officer to students from the South Australian School of Art and to Women in Engineering.

Tours

ANAT's coordination of an Australian Tour by Thera Jonker and Ton Hokken from the Faculty of Art, Media and Technology of the Utrecht School of the Arts, took them to Brisbane, Canberra, Sydney and Melbourne where they met with high technology facilities in art education institutions to explore the possibilities of student and lecturer exchanges between institutions.

Committee Representation

ANAT is represented on a number of international committees. Virginia Barratt is the Australian Representative on the international program committee for the Second International Symposium on Electronic Art. She also sits on the committee of the Australian Computer Aided Design Society.

The Australian Editorial Advisor to Leonardo Magazine is Louise Dauth. ANAT nominated three Australian artists for the international ISAST New Horizons Award, of which Peter Callas was the first Australian winner.

Media

ANAT activities have been covered by ABC Radio, The Australian, The Advertiser, Art and Text and specialist industry publications and newsletters.

Support and Liaison

Requests for information and support grew in 1989, according to ANAT's records. This

support included letters of support, liaison for access to equipment on behalf of artists, grant administration on behalf of artists, database information and resource material for research. ANAT has a policy of National representation, and works to develop links with the more isolated states.

Selected Projects

National Summer School in CAD/CAM for Artists, Craftworkers and Designers

Held at the Regency College of TAFE in January 1989, the School's stated goals were:

- To assist the professional development of Australian artists through the acquisition and development of new technology-based skills.
- To facilitate 'knowledge transfer'.
- To create new links between artists and industry.
- To introduce artists to a range of practical and theoretical issues associated with the use of new technology.
- To establish a model for future educational and skilling programs for artists in the area of new technology.

12 artists of diverse backgrounds from all over Australia were familiarised in a unique learning environment with a variety of computer systems enabling the generation and production of 2D and 3D works.

The four-week workshop, and the 24 hour access provided much opportunity for the artists to fully explore the possibilities for output of data. Some chose to animate images on the screen, others to plot their images via a large scale plotter, and some artists produced prototype sculptures via numerically controlled machines.

1990 will see the exhibition of works by these students in the ANAT exhibition for Ausgraph 90. Dianne Mantzaris, one of the students, is currently exhibiting works produced at the Summer School in Japan.

Many of the artists have developed a professional interest in the area as a result of the Summer School. An extract from a report by Ian White, one of the participants, states that:

"I am pleased to report that, at the time of writing, I am working on the improvement of the aesthetic component of designs of a Melbourne plastics-injection moulding company, whose designs are generated largely by AutoCad software... I acknowledge the groundwork provided by ANAT as having been imperative as an introduction".

The transfer of knowledge was facilitated by those artists who were also in teaching positions within art educational institutions. Of the 12 students, five filled this role, as sculptors, craft and leatherworkers, and painters.

An Open Day at this inaugural Summer School provided representatives from industry, education, the arts and government with the opportunity to view first hand the results and possibilities of this type of innovative education and interaction. The open day was addressed by Dr Peter Ellyard and Dr Jane Gilmour, and for many in the audience it was a first introduction to the ideas behind the development of a productive culture for Australia,

using the talents and interactive wealth of people like the Summer School participants. It was generally regarded as a great success.

The success of the Summer School and the ever increasing interest by artists in the new technologies has confirmed the importance of ANAT's educational program. 1990's Summer School is developing in line with accessible technologies, and interest in running similar program is being expressed by institutions all over Australia.

Art Research and Development Fund

In 1989 ANAT had funds of \$16000 to distribute to individual artists for technology based projects.

The applications received were of a very high standard, focussing on a broad range of media, including holography, x-ray techniques and photocopy. Funds were requested for research and development, for stipends, for exhibition costs, for travel, for workshops and for production of work.

The seven artists assisted were:

Jeanelle Hurst (QLD)

Assistance towards attendance at the National Computer Graphics Association Conference to present a paper on telecommunications and to conduct research into electronic networking environments.

David Irving (WA)

Assistance towards "Interactive Improvisation", a project focusing on interactive technologies. The project featured workshops and performances involving the use of computers integrated with video, visual art, dance, acoustic music and digital sounds.

Paul Rix (SA)

Funds for research and product development of technological equipment (lenses and printers) with applications for film making.

Bronja Iwanczac (SA)

Production of a body of artworks for exhibition using the technology of x-rays and their visual qualities. The work will be a series of stills in the form of illuminated surfaces produced as A3 transparencies on a photographic copier.

Michelle Andringa (NSW)

Attendance and presentation of work at the Audio Visual Experimental Festival in Arnhem, Holland. Pre-production costs for a video 8/performance/audio piece – 'A Correspondence for the Stage' – presented as part of the Australian Special Feature at the festival.

Bette Mifsud (NSW)

Research and Development towards the production of scientific images using computer scanning for travel, for workshops and for production of work.

Stelarc/Adam Boyd (VIC)

Presentation of a Stelarc performance at Love and Steel performance space, Melbourne, in January 1990. The performance made use of robotics, muscle stimulators, heart/brain muscle telemeter, lasers, synthesisers, digital delay, audio technology, video and lighting.

1990 Activities

Education

ANAT's Second National Summer School in CAD/CAM to be held again at ATEC, Regency College of TAFE in Adelaide and attended by 19 artists from all over Australia. Assistance has been provided by State Arts bodies, DETAFE and Industry.

A Winter School is planned to take place at an interstate institution as a result of the demand for additional courses of this kind.

Publication

ANAT Bulletin, which contains information about national and international art and technology related activities including conferences, publications, grants.

Exhibition Events

ANAT will present an exhibition of technological art by artists from the ANAT Summer Schools in CAD/CAM. The exhibition will be the major exhibition of the Ausgraph Art program, to be held in August 1990. It will be the first Australian exhibition of its kind.

Circuit Works – an exhibition showcasing the results of the Second National Summer School in CAD/CAM will be held by the Adelaide University Union Gallery.

Performances and Seminars to be held during the Adelaide Festival, jointly presented by ANAT and the Experimental Art Foundation.

Electronic Networking

ANAT will initiate the first international arts dedicated softnetwork when it sets up a node of Art Com Electronic Network in Adelaide. ACEN is a San Francisco based electronic network dedicated to the arts sciences and technology. ANAT envisages it will service many sectors of the community, also fostering commercial projects. There may also be nodes set up in Sydney and Melbourne. Users will be able to access bulletin boards, on-line magazines, conferences, databases and e-mail.

Grant Administration

ANAT will distribute \$16000 in funds to assist individual artists projects in 1990.

Lectures

Lectures will be presented by the Executive Officer at local art schools, interstate conferences and international Festivals.

Lecture by one international guest to be attended by local art schools and artists.

Tours

ANAT will coordinate a tour of Australia by two of the key figures in the international Art and Technology community, Roger Malina and Carl Loeffler. Roger and Carl will meet artists, present lectures, attend meetings in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Alice Springs. They will be involved in the Adelaide Festival projects.

Data

ANAT's database will be a major focus for 1990, and the setting up of effective communications and data retrieval procedures. We will be working with communications specialists to target specific interest groups and set up projects based on their needs and interests.

Support and Liaison

ANAT will continue to provide support, liaison and resources to the growing art and technology community.

Artist-In-Residency

A number of Artist-in-Residency projects have been identified. As least one of these will be in place by the end of 1990.

Conferences

The Second International Symposium on Electronic Art will be held in Groningen, The Netherlands in November of 1990. It will be attended by a delegation of Australian artists, writers and representatives of arts organisations. ANAT is coordinating the delegation in collaboration with the Australian Film Commission.

Financial Report

AUDITORS' REPORT TO THE MEMBERS THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY.

We have audited the accounts of The Australian Network for Art and Technology, being the Income and Expenditure Statement for the year ended 31 December 1989 and the Balance Sheet at that date. Our audit was conducted in accordance with Australian Auditing Standards.

In our opinion the accounts present fairly the financial position of the Australian Network for Art and Technology at 31 December 1989 and results of its operations for the year then ended in accordance with Australian Accounting Standards.

Ernst & Young

ERNST & YOUNG
CHARTERED ACCOUNTANTS

A.J. Potter

A.J. Potter, Partner

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCOME AND EXPENDITURE STATEMENT YEAR ENDED 31/12/89

INCOME	1989 \$	1988 \$
Australia Council Grant	70,000	69,770
F.I.S.E.A.	-	22,705
Interest	5,803	2,131
Sundry	232	197
Special Projects	4,696	-
Sponsorship	2,100	-
Returned Fees	536	-
TOTAL INCOME	83,367	94,803
EXPENDITURE		
Accounting and Audit fees	300	300
Advertising	1,518	1,694
A.N.A.T. Bulletin	289	186
Art Research & Development Fund	15,600	15,963
Bank Fees & Charges	136	129
Communications	5,179	2,045
Postage	1,241	1,033
Computer Facilities Hire	459	158
Computer Supplies	105	96
Contingency	500	-
Consultancy	445	5,310
Couriers & Freight	232	66
Depreciation	1,210	1,075
Designs	92	200
Documentation	86	338
Equipment Maintenance	297	224
F.I.S.E.A.	229	23,742
Insurance - Equipment	279	279
Insurance - Workcover	280	106
Library	62	106
Miscellaneous	274	76
N.S.S.	8,264	52
Public Relations	14	158
Rent & Power	1,460	1,250
Salaries - per Diem	100	2,100
Salaries Wages & Taxes	38,428	26,779
Stationery - Photocopy	1,261	721
Stationery - Supplies	1,328	1,522
Sundries and Amenities	534	1,000
Travel & Artist Fees	632	250
Special Projects	573	-
TOTAL EXPENDITURE	81,407	86,958
SURPLUS OF INCOME OVER EXPENDITURE	1,960	7,845

AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY BALANCE SHEET AS AT 31/12/89

ASSETS	1989 \$	1988 \$
Cash	8041	80,494
Accrued Interest	2207	71
Office Equipment	8183	7,758
Office Furniture	-	302
Grant Receivable	-	2,600
TOTAL ASSETS	18431	91,225
LIABILITIES		
Accrued Liabilities	416	1,670
Grant Income Received in Advance	-	70,000
Grants Committed	-	3,500
TOTAL LIABILITIES	416	75,170
NET ASSETS	18015	16,055
EQUITY		
Opening Balance	16055	8,210
Surplus of Income over Expenditure	1960	7,845
TOTAL MEMBERS FUNDS	18015	16,055