

ANAT NEWS

After six years in the current format, the ANAT Newsletter is about to change. In 2004, we will be introducing a newly designed Newsletter, with increased content and commissioned articles. The Newsletter will be re-designed to include more images, improved layout and features related to ANAT project and program themes. We are aiming to broaden the scope of the Newsletter, to reflect current ANAT directions but to also engage with broader thinking around new media arts practice. We will be expanding our range of contributors and will publish texts by Australian and international writers. A focus will also be on highlighting the work of ANAT members and providing increased opportunities for members to contribute to the Newsletter. The format will be more 'magazine' style and we are looking to give a name to the Newsletter. If members have any ideas, please contact us! One impact of these changes is that the Newsletter will be published 3 times per year, rather than quarterly. This is to ensure improved design as well as editorial content.

In light of changes to the Newsletter, we are also investigating how to improve content on the website. Following recent changes to the website, we are continuing to look at increasing content and accessibility to the site. Members may have noticed some changes to the website, which aim to improve access to Current News plus information on programs such as Conference and Workshop Fund and residency/masterclass programs. The changes to the site have been implemented by CHRIS BISHOP, who worked with us for a short time while we advertised for a new Multimedia and Design Co-ordinator. The changes have also been driven by the desire to comply with WC3 disability access guidelines as well as usability by a variety of browsers.

I am pleased to inform members that we have recently appointed a new staff member, PATRICK TAM, to the position of Multimedia and Design Co-ordinator. This position, which was formerly Web and Technical Officer has a focus on web and print design as well as technical support of the organisation. Patrick has extensive experience with web design and is also an animator and graphic designer. Patrick started with us in early November and has already contributed to implementing new features on the website as well as some great ideas for the re-designed Newsletter. Patrick will be responsible for most of our

graphic design including Newsletter, promotional material, advertising and the corporate documents.

Other recent ANAT events include a weeklong trip to Qatar to attend the *Innovations in Education: The Arts and Science Partnership* symposium. I was invited by the QATAR FOUNDATION to attend the symposium as an international delegate and was supported by the Foundation to attend.



Dr Stuart Bunt (University of WA - Symbiotica), delegate at "Innovations in Education" symposium, Qatar, with desert 'guide'.

The Qatar Foundation is a private, non-profit organisation founded in 1995 on the personal initiative of His Highness SHEIKH HAMAD BIN KHALIFA AL-THANI, the Emir of Qatar. Her Highness SHEIKHA MOZAH BINT NASSER AL MISNAD, serves as the Chairperson of the Qatar Foundation and personally guides the organisation's objectives and programs. The symposium was initiated by the Sheikha as part of the opening week celebrations of Education City, a

centre of educational excellence in the region. One of the major goals of Education City is to provide a forum for the exchange of research on innovative educational projects. The symposium mainly focussed on high school and tertiary education and in particular strategies for developing art and science partnerships in the classroom. International delegates were invited from the Middle East, Asia, Europe and the USA. With several Australian delegates including myself, Dr STUART BUNT (University of WA - Symbiotica), Dr PATRICIA EDGAR (World Summit on Media for Children Foundation) and JANET MANSFIELD (Editor, *Ceramics Art and Perception*). It was a unique opportunity to meet with local educators and students and discuss strategies for developing international education, arts and science networking opportunities.

Over the last few months, ANAT staff have also been busy with the *Synapse* art and science project. *Synapse* is a project initiated by the Australia Council to support the development of art and science projects. ANAT is currently managing two of these components - the *Synapse* database and *Synapse* art and residency programs. Following the launch of the *Synapse* database in May, ANAT has employed a researcher ANDREW HILLAM to develop Stage Two of the site. Andrew has been contacting artists and science organisations to ensure that the database includes a broad range of art and science projects.

Recently we also made a call for proposals to science organisations for proposals to develop new artist in residence programs. The *Synapse Art and Science Residency* program endeavours to develop new collaborations/creative partnerships between artists and

scientists and develop a sustainable support base for long-term collaboration across the arts and sciences. It will see two to three art/science artist residencies undertaken at science organisations in Australia. The call for proposals closed on November 28, with the assessment process taking place in December.

Synapse is an important project for ANAT as it builds upon initiatives such as *Scientific Serendipity* (art and science residencies 1998 - 2001) and *Converge database* (a component of the Adelaide Biennial 2002, managed by ANAT 2002). Currently LINDA COOPER is working with ANAT to develop a longer strategy for our art and science focus. Linda has had a long association with ANAT and was Chair in the mid-1990's. Linda is a consultant for exhibition development and cross-cultural initiatives and has worked for museums and science centres in the Asia-Pacific region. Linda has been working with us on developing networks in the science field and with Andrew Hillam on strategies for the *Synapse* database.

In addition to a continued science and art focus, in 2004 we will be developing programs using wireless and communication technologies. The first of these is the BLAST THEORY Masterclass and residency in Adelaide from January to March 2004. As members would be aware, we called for applications for the Masterclass in August, and are pleased to announce the participants in the Masterclass in this Newsletter.

We are also looking to develop further programs with the British group PHONE-BOOK.LTD. ANAT hosted a visit by this British duo (Fee Plumley and Ben Jones) in October 2003. The Phone-Book

Ltd develop projects for wireless and mobile devices. During their time in Australia, Fee and Ben presented a workshop at electrofringe (Newcastle) and spoke on a panel about text and technology. They toured to Sydney and Melbourne, meeting with representatives from dLux Media Arts, Experimenta, Experimedia, AIMIA and ABC New Media. Plans are underway to bring the Phone-Book.Ltd back to Australia to conduct further workshops on making short movies and animations for mobile phones. ANAT would very much like to thank Gail Priest and Vicky Clare from electrofringe for supporting the tour of the Phone-Book.Ltd.

In 2004, ANAT is involved in several professional development programs. In July 2004, the Time_Space3 intensive laboratory will be held in Adelaide at AIT Arts. In the second half of the year ANAT is co-ordinating the third National Indigenous School in New Media Arts. This will be held in Brisbane and developed in partnership with the Artworkers Alliance (Qld), New Media Arts Board and Aboriginal and Torres Strait Islander Arts Board. The school will once again offer emerging and advanced skills development, but also with an intensive Masterclass focus. NISNMA will also be changing its name to reflect the Indigenous focus of this program, so look out for this early in 2004!

SPECIAL GENERAL MEETING: On October 25, ANAT held a Special General Meeting to discuss and vote on proposed changes to the ANAT Constitution. Many of these changes were to clarify certain points within the Constitution and to introduce a new postal voting system for Board appointments. All of the proposed amendments were passed at the meeting. From next years Annual

General Meeting, this new system will be introduced which will require nominations for the Board to be lodged at least 21 days prior to the meeting. These will then be distributed to ALL financial members, who will have a chance to submit a postal vote for Board nominations. The aim is to ensure that the entire membership can contribute to the Board voting process and have advance notice of who is nominating for vacant positions. On behalf of ANAT Board I would like to thank Belinda Grant and Kelly & Co lawyers for providing pro bono assistance with the Constitutional amendments.

The past twelve months have been busy for ANAT, with the move to the new premises, staff and Board changes as well as a busy program and new initiatives. I would like to take this opportunity to thank ANAT staff for their hard work during the year - Alison Leach (Manager), Charity Bramwell (Information Officer), Claudia Raddatz (Web and Technical Officer - resigned Sept 2003) and our new Multimedia and Design Co-ordinator Patrick Tam. The Board of ANAT provides important guidance and corporate governance for the organisation, I would like to thank them also - Kate Richards and Jenny Weight (up until AGM 2003), Caroline Farmer (Chair), Sue Skinner (Deputy Chair), Chris Joyner (Treasurer), Michelle Glaser, Leon Cmielewski, Belinda Grant and Antoanetta Ivanova.

I also extend thanks to ANAT members who have supported us and been involved with ANAT programs throughout the year. We wish you all a very happy holiday season and inspiring 2004.

Julianne Pierce
Executive Director

PROJECT UPDATE

BLAST THEORY RESIDENCY Adelaide, South Australia January - March, 2004

<http://www.blasttheory.co.uk>
<http://www.uncleroyallaroundyou.co.uk>

Renowned British performance company BLAST THEORY and members of the Mixed Reality Lab (University of Nottingham) will be based in Adelaide, South Australia from Jan - Mar 2004. Combining rigorous research and development with leading edge technologies, Blast Theory's practice ranges across media and disciplines, taking risks and encouraging critical debate.

Blast Theory and MRL will be in Adelaide to adapt the 'game' Uncle Roy All Around You for presentation during the Adelaide Fringe 2004. The game consists of Street Players who search for Uncle Roy using hand held devices. Online Players cruise through a virtual model of the same area, searching for the Street Players and looking for leads that will help them find Uncle Roy. Using web cams, audio and text messages players must work together.

As a key component of the residency ANAT is co-ordinating the BLAST THEORY MASTERCLASS. The three-day Masterclass (Jan 13 - 15) will bring Australian practitioners together to work in a 'hands-on' environment with Blast Theory. The focus of the Masterclass is the adaptation of the game for presentation during the Adelaide Fringe 2004. Following the Masterclass, there are five attachment

positions for South Australian practitioners to work fulltime with Blast theory on implementation of the game.

The Masterclass applications were assessed by ANAT, SA Film Corporation and Blast Theory and took place in October and November. It was a very competitive process, with many good applications received. We are pleased to announce that the following practitioners will be taking part in the Masterclass:

Bianca Barling (SA)
Kirsten Bradley (Vic)
Leon Cmielewski (NSW)
Brian Degger (SA)
elendil (SA)
Michelle Glaser (WA)
Karen Hughes (SA)
Troy Innocent (Vic)
Annemarie Kohn (SA)
James McCluskey (WA)
Debra Polson (Qld)
Derek Rogers (Industry Participant, Motorola - SA)
Aaron Stafford (SA)
Justin McGuiness (SA)
Sumugan Sivanesan (NSW)
Megan Heyward (NSW)

Blast Theory and Mixed Reality Lab are resident in Adelaide from January to March 2004 as part of the Adelaide Thinkers in Residence Program in partnership with Adelaide Fringe 2004, Australian Network for Art & Technology (ANAT) Department of Education & Children's Services and South Australian Film Corporation. Host organisation for the residency is Technology School of the Future in Hindmarsh. The Blast Theory Masterclass and Attachment program has been assisted by the Government of South Australia through Arts South Australia, Australia Council and the Australian Film Commission.

TIME_PLACE_SPACE 3
www.performancespace.com.au/tps
4-17 July, 2004
AIT Arts, Adelaide, South Australia

Applications have recently closed for Australian artists to participate in Time_Place_Space 3. This will be the third intensive laboratory as part of Time_Place_Space, a national initiative that aims to challenge, invigorate and strengthen the areas of hybrid arts practice in Australia, with an emphasis on performance.

The workshop will be facilitated by national and international practitioners, including Clare Grant (Sydney-based performer, director and dramaturg) and Marianne Weems (Director of The Builders Association, New York). The workshop is open for up to twenty artists from diverse cultural, geographic and art form backgrounds. The previous two Time_Place_Space workshops have been held at Charles Sturt University, Wagga Wagga and this is the first time that it will be held in Adelaide. International facilitators will be conducting a national speaking tour in the lead-up to the event in July.

Time_Place_Space 3 is curated by Sarah Miller - Director of PICA, Julianne Pierce - Director of ANAT, and Fiona Winning - Director of Performance Space. It is an initiative of the New Media Arts Board of the Australia Council, and is produced by Performance Space. The site partner is AIT Arts, Adelaide, SA.

CONFERENCE & WORKSHOP FUND
ANAT is pleased to announce that the maximum grant will increase to \$3,000 from January 1, 2004.

As members would be aware, ANAT has managed the Conference and Workshop

Fund since 1997. This is a devolved Quick Response Fund from the Australia Council, which allows a short turn around between application deadline and notification. Since its inception, the maximum grant has been \$2,000 to cover travel and registration fees. With increasing costs associated with GST, airfares and other travel, it is timely that the Fund is increased. ANAT has received an additional allocation of \$20,000 per annum in its triennial funding from the New Media Arts Board (increasing the total Conference and Workshop Fund allocation from \$30,000 to \$50,000 per annum). Available to ANAT members, the Fund is ongoing, with applications closing on the last day of each month. The objectives of the fund are:

- To enable Australian artists to attend workshops and conferences related to art, science and technology.
- To provide professional development opportunities for artists in the areas of art, science and technology. (Professional development in this context may include: opportunities for networking with like minded practitioners, opportunities to meet with potential collaborators or sponsors, exposure to skills and information)
- To support artists to present papers/artists presentations within a conference or workshop environment.
- To support artists to attend and partake in workshops and learning environments.
- To disseminate information about national and international events to the ANAT membership and wider public.

**SYNAPSE ART AND SCIENCE
RESIDENCY PROGRAM**

In 2004, ANAT will focus on further developing art and science practice by collaborating with the New Media Arts Board to develop a series of artist residencies with science organisations. The *Synapse Art and Science Residency* program will aim to create new collaborations between artists and scientists. The first stage of this program is to identify science organisations interested in hosting art and science residencies. Following a call for proposals to science organisations in October 2003, the new residencies will be announced in early 2004 followed by a call for proposals to Australian artists to work with the science host organisations. The residency program is part of a larger ANAT art and science initiative which aims to:

- create new opportunities for Australian artists
- develop relationships with science organisations
- consolidate and develop the *Synapse* database
- encourage science organisations to undertake long term commitment to art and science projects
- contribute to national and international discourse on art and science practice
- develop relationships with cultural organisations and galleries for the exhibition of art and science works
- increase national and international profile of art and science collaborations
- increase presence of Australian artists at international exhibitions and events

INDUSTRY NEWS

AUSTRALIA COUNCIL REPORT Don't Give up Your Day Job

The Australia Council for the Arts recently released the report *Don't Give up Your Day Job: An Economic Study of Professional Artists in Australia*. According to the report, a third of Australian artists earn less than the poverty line.

Don't Give Up Your Day Job, examines the economic situation of Australia artists, revealing most artists cannot make a living from their profession, with 50% of artists earning less than \$7,300 from their art in a year.

Australia Council Chairman, David Gonski AO said, 'Australian artists are forced to work two or three jobs, in many cases non-arts related jobs such as telemarketing to make a living. The median income from all work for an artist is \$30,000, but many will earn far less. One in three artists earn less than the poverty line.'

'This impacts on artists directly but also on society in general- we have a huge capacity to have a much larger arts and cultural scene and we just aren't using it. Artists would create more plays, artworks, novels and performances if the income they received for their art was even marginally increased,' said Mr Gonski.

The report shows that while the income of other professions and occupations has grown since the 1980s, the income of artists has remained the same.

Mr Gonski believes, 'The findings of the research signal that more work needs to be done by both government and the industry to improve the income of artists.'

The report was commissioned by the Australia Council but conducted independently by leading economist Professor David Throsby and Virginia Hollister. It is the fourth report in a series spanning 20 years.

The report shows there are 45,000 professional artists in Australia and this number is growing steadily by 2-3% annually. Music and the visual arts dominate artistic practice- one in three artists are musicians and one in five are visual artists- together they make up half of all professional artists in Australia.

NAVA (National Association for the Visual Arts) responds to *Don't Give up Your Day Job*

'Artists have been subsidising the community's enjoyment at serious detriment to their own survival', said Tamara Winikoff, Executive Director of the National Association for the Visual Arts, the peak body for the sector. She was responding to the information released today in *Don't Give Up Your Day Job: an Economic Study of Professional Artists in Australia* by David Throsby and Virginia Hollister and commissioned by the Australia Council.

'This report provides a body of hard evidence to show that most artists teeter on the brink of poverty throughout their lives, regardless of their reputation,' Winikoff continued.

Artist Lyndell Brown said today 'It's never been easy for artists. Our

Australian art market is so small, arts funding so competitive. It's always going to be almost impossible to give up day jobs, whether lecturer, waitress, gallery desk-person.'

'Even when the career starts to take off and the lucky artist earns an amazing \$100,000 in sales per year, \$40,000 goes to the gallery, another 10% to GST, then take off materials and pay income tax. Artist-lecturers or artists with half-way decent day jobs can't even offset art expenses against day-job income,' she continued.

Unlike most of the other artform practitioners who are staging a slow recovery, over the fifteen years reported, the evidence shows that visual artists' incomes from arts related work have declined from \$26,800 in 1986/7, to \$21,100 in 1992/3 and \$20,000 in 2000/1.

Tamara Winikoff continued, 'This report makes it clear that it's way over time for some Government action. Artists have something invaluable to offer - fresh ways of thinking and highly developed problem solving skills; just what Australia needs in the competitive global world of the 21st century.'

'As well as the Government's promised \$39 million boost to visual arts funding over four years, we urgently call for changes to the tax system, the introduction of artists' resale royalty, Indigenous communal moral rights, a subsidised professional development program for artists and the integration of art education in the school curriculum,' said Winikoff.

It is over a year since the release of the findings of the Federal Government commissioned Myer Inquiry into the Contemporary Visual Arts and Craft

Sector, recommending sweeping policy, legislative and financial action. The arts sector is still waiting for the Government's promises to be fulfilled.

Commenting on the statistical evidence, the Throsby report itself states "the incomes of visual artists are of particular concern and suggest justification for the sorts of measures for assistance to the visual arts industry recommended in the Myer Report (2002)."

AUSTRALIA-US FREE TRADE AGREEMENT

(sourced from Australian Film Commission website <http://www.afc.gov.au>)

With the final round of Free Trade negotiations taking place in early December, what is at stake in the Digital Media arena? The Australian Film Commission has recently released a research paper entitled: *Future Audiovisual Services: Options for Supporting Australian Content*

It has been made clear by all relevant parties that the crux of the negotiations surrounding culture in the Australia US Free Trade Agreement is the regulation of future digital services.

To assist Australian negotiators the Australian Film Commission (AFC) has investigated the range of new services for audiovisual content delivery that may operate in Australia within a decade, with the objective of examining appropriate mechanisms for supporting Australian content. The study compiles international practice and examines the applicability of a range of measures to support local content on currently conceived future services in Australia.

The AFC's principle contention is that decisions about future regulatory options need to be part of a broad communications strategy rather than settled pre-emptively in the haste of trade negotiations.

Several of the technologies under consideration would at first glance pose difficulties for regulators, making measures to support local content in relation to new audiovisual services impractical or inapplicable. The newly released research challenges this contention.

The AFC examined 18 new forms of audiovisual content delivery. These are:

- * Broadband Websites
- * Datacasting
- * Digital film distribution
- * Digital film exhibition
- * Digital Television: Subscription
- * DVD/Video hire and sale market
- * High Definition Television (HDTV)
- * Interactive Television
- * Electronic Program Guides
- * Free to air multi-channelling
- * Personal Video Recorders
- * Internet Content: Narrowband
- * Internet TV and Walled Gardens
- * Peer-to-peer Networks
- * Satellite delivery
- * T-commerce/Interactive Advertising
- * 3G cellular mobile services
- * Video on Demand

Out of the 18 new content delivery technologies, only three technologies - 3rd Generation (3G) phones, digital film distribution, and peer-to-peer networks - are currently unregulated in Australia or any country outside of Australia to support local content or have yet to be examined in relation to regulatory options for the support of local content.

Other significant findings include:

- * Seven of the new content technologies are currently regulated for local content purposes in at least one country outside of Australia.
- * One other technology - digital film exhibition - is currently not regulated for content but is expected to have the same regulations imposed when the technology is eventually introduced.
- * Seven technologies are currently being examined by regulatory authorities in Europe, North America and Asia.
- * Two of the new content technologies are regulated in Australia for content - digital subscription television and advertising - due to the ease of regulatory transference into the digital realm.
- * Nine new content technologies have been introduced or are available in Australia.
- * Six others are expected to be introduced in the next two to three years.

The full paper *Future Audiovisual Services: Options for Supporting Australian Content* can be accessed from the Australian Film Commission website <http://www.afc.gov.au>

Special Offer for New ANAT Members!

SPINACH7

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Join ANAT between Dec 2003 - April 2004 and receive a free copy of SPINACH7, a new quarterly magazine for people who want to know more about the world around them. Why not buy that special someone an ANAT Membership for Christmas? For details visit www.anat.org.au

SPECIAL REPORT

LISA GYE talks about BUZZWORD

www.anat.org.au/buzzword

Kitchen Sink by Mel Joosten & Andy Ellis

33 Lives by Sean Killen and Tom Walter

In October 2003 ANAT and Noise launched the BUZZWORD site, dedicated to original collaborative works by new media artists and writers. We invited Melbourne writer LISA GYE to give a few impressions of this new endeavour...

Writing is, in many respects, a visual practice. Decisions about typefaces, layout and design have a tremendous impact on the way in which the ideas contained within the text are apprehended by a reader. Yet many writers are unable to fully participate in this stage of the publication process because the costly nature of the production process means that decisions are more likely to be determined by printing budgets than by writer's preferences. The web, as a publishing medium, goes some way to redressing this because it allows a greater degree of freedom to visually express ideas in a cost and time effective way. The greatest barrier, for many writers, is a lack of familiarity with the technological demands of the medium.

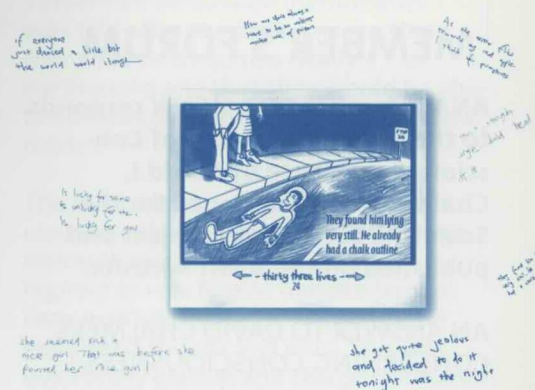
Buzzword, an online writing project sponsored by ANAT and the NOISE Youth Media Festival, aims to create opportunities for young writers to fully participate in the visual representation of their writing by teaming them with web-savvy artists and designers. Melbourne based poet, Melanie Joosten, says that her collaboration on *Kitchen Sink*, one of the Buzzword projects, has opened her eyes to the possibilities presented by the web as a new medium

for expressing herself and exposing herself to new audiences. "The main thing I got out of this project was a previously untapped interest in web poetry and the web as an artistic medium. Not many people read poetry but a lot check out the web so it can only be a good thing."

However, the writers weren't the only ones to benefit from the project. Andy Ellis, who collaborated on *Kitchen Sink* with Joosten says, "The majority of my own artwork stems from my own writing so I was initially a little concerned to see if I could capture someone else's words and thoughts. As soon as I read Melanie's work from her *Kitchen Sink* piece, I got an exact image and feel in my mind and after speaking with Melanie and showing her a few photographs I had taken in regards to the project, I was relieved that this was what she also had in mind. I would say that this was definitely the most enjoyment I have had creating artwork for anyone other than myself."

Tom Walter, a 3D animator with a background in Fine Art, expresses similar sentiments with regards to his involvement on the production of *33 Lives* based on the haiku poetry of Sean Killen. "As soon as I read Sean's haikus I knew I would have a lot of fun with this project. The dark humour in each poem suited my sense of humour perfectly and I had no trouble thinking up situations and characters that would suitably illustrate each haiku."

The web is a great space for collaborative projects - in its origins and by its nature, the web is a collaborative medium - and Buzzword helped the participants to fully take advantage of this. Joosten notes that "as a writer collaboration is never really at the forefront of my mind, but Buzzword made me think that maybe it should



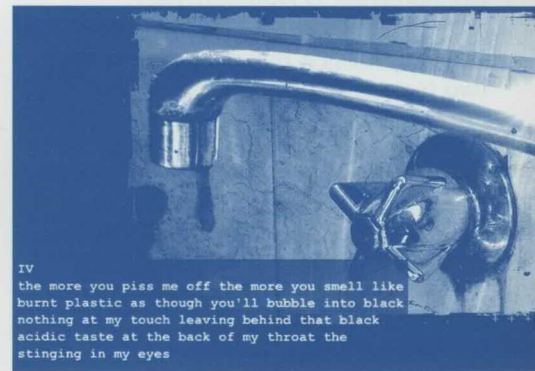
"33 Lives", text: Sean Killen, visuals: Tom Walter
Screengrab www.anat.org.au/buzzword/33_lives/

be." Judging by the standard of the works - both are elegant, evocative and interesting - it would appear that this approach works.

The Buzzword projects and artist profiles can be viewed at <http://www.anat.org.au/buzzword/>

Lisa Gye is a lecturer in Media and Communications at Swinburne University in Melbourne. She coordinates the graduate programs in Applied Media and teaches, among other things, electronic writing.

"Kitchen Sink", text: Mel Joosten, visuals: Andy Ellis
Screengrab www.anat.org.au/buzzword/kitchen_sink/index.htm



MEMBER'S FORUM

ANAT Member BOB SIBLEY responds to the article *The Puzzle of Conscious Experience* by David J. Chalmers, commissioned for the Scientific Serendipity project and published on the ANAT website.

AN ANSWER TO DAVID CHALMERS CONCERNING CONSCIOUSNESS

David Chalmers wrote; "The hard problem of consciousness, in contrast, goes beyond problems about how functions are performed. Even if every behavioural and cognitive function related to consciousness were explained, there would still remain a further mystery: Why is the performance of these functions accompanied by conscious experience? It is this additional conundrum that makes the hard problem hard." [1]

In the movie *Cool Hand Luke*, there was a line that went "What we have here is a failure to communicate". This line summed up the plot of the story. In the problem of definition of consciousness, the line would go "What we have here is a failure to discriminate". This failure to discriminate concerns the difference between the state of consciousness and the sensation of consciousness.

Consciousness is merely a dichotomy of two states that is, conscious and unconscious. What I sense as "conscious" is only the continuum of sensory experience resulting from a frequency of discrete state change. Just as in hearing I do not hear individual sound waves, but I do hear the continuum of tone. When watching a

movie, I am not aware of individual frames, but a continuum of motion. When eating an orange, I am not aware of the individual molecules of ascorbic acid reacting with my taste buds, but the continuum of flavour. When I touch something hot, I do not feel molecular impact, but a continuum of heat. When the frequency of sensory stimuli rise above a certain discriminating threshold, my sensory inputs and feedback, give me a sense continuum. An emotion like anger is another dichotomy that of anger/not anger. When I am in the state of anger, I have increased heart rate, increased breathing rate, and even the way I think changes [2], amongst other things. This causes the sensation of anger.

Therefore the answer to the "hard" problem of consciousness is trivial. In a machine representation we merely have to designate a one bit memory location and call it "consciousness" and have the programming react one way when the variable of consciousness in the conscious state and another way when that same variable is in the unconscious state. It seems the major difficulty with determining whether a machine is "conscious" or not is the failure to define consciousness in the representation. The "easy" problem of how we sense consciousness can be left to the cellular biologists, psychologists and the physicists.

Now I know that there are those who believe in the existence of the spirit, and those who don't. Those who don't will probably not have much of a problem with my explanation. Those who do will probably whine about the need to have the spirit present to have consciousness. I am amongst those who do believe in the existence of the spirit.

The spirit is not material in its essence. We cannot measure it and we cannot detect it with any device that we might design. The spirit happens to be a good steward in that it "turns out the lights" when it departs.

The mind and body have no purpose once the spirit departs therefore the body returns to a more elemental form by the process of decay. Likewise when the owner of a robot has no use for it anymore, it is only good for the scrap heap or a curio to be sold at a garage sale. I believe that it is important to remember that when we build robots, their purpose is to be a servant of the owner. If a robot were constructed to be a peer to a human, it would have a problem with respect to purpose, just as many humans who deny the existence of the spirit encounter.

The spirit is simply not a necessary part with respect to the issue of consciousness. The owner of the machine in question supplies any requirement of observer and purpose, and the issue of whether a machine is conscious or not may be settled by inspecting the value of the memory location assigned to contain the state of consciousness.

There will be those who still complain that machine "consciousness" is not the same as human "consciousness", to which I would be in total agreement. A human is a human and a machine is a machine. They are not the same. The point that I make is the issue of "consciousness" in a machine is simply a matter of definition. If we want a machine to emote like a human, we will have to design and build devices that express emotion according to specification.

Bibliography

1. *The Puzzle of Consciousness*, David Chalmers, ANAT Newsletter #35 & #36, Dec 1998, Feb 1999
<http://www.anat.org.au/archived/deepimmersion/diss/dchalmers.html>
2. *The Emotion Machine*, Marvin Minsky, (draft)
<http://web.media.mit.edu/~minsky/E1/ebl.html>

About Bob Sibley
e-mail: sibl5@aol.com

"I have been working as a programmer/analyst for over thirty years. A fellow student and I were challenged by one of our professors to design a method of parallel computation in software in the Spring of 1970. We frequently discussed this in the ensuing years, and came up with a method in the fall of 1978. The method is an implementation of a decision making cellular automaton having a uniform computation with a non-uniform neighbourhood. We have failed to find a market to date and are searching for an application. I read everything I can find on the topic of Artificial Intelligence and my favourite author in the field is Marvin Minsky."

IN ERRATUM

ANAT sincerely apologises to Irene Hanenbergh whose Conference and Workshop Fund Report was not printed in its entirety as intended in issue 54 of the ANAT Newsletter. Irene's full account of her time at the 5th Colloquium of Digital Art in Cuba can be viewed at www.anat.org.au

CONFERENCE AND WORKSHOP REPORTS

Asian Music Festival 2003 17th-23rd September Tokyo, Japan by Brigid Burke

<http://www.composer.or.jp/english/amf2003e.html>

I attended and performed in the Asian Music Festival 2003 in Tokyo, which brought together a whole community of sonic innovation, from performers and composers. The Asian Music Festival 2003 aimed at the frontiers of acoustic sound culture. It was a showcase of current significant work in music composition from around the world that captured the essence of this evolving medium. The interaction with this community has expanded my work on the international circuit as a cutting edge performer/composer/visual artist in new media and technology. My composition *Lands Collide* 2002 for clarinet, percussion live and pre-recorded electronics was performed as the opening piece on the forth day Saturday 20th September at 11:00am in the Electro Acoustic Concert at the Mi-Ra-I CAN Hall, National Museum of Emerging Science and Innovation (MeSci). The Japanese percussionist Wada Mitsuya played my piece with me with ease and precision. It was received very well and I feel fortunate to have had no hiccups with the sound system and a great support team of technicians. The only drama that did occur was they didn't record the performance and had to do so after the concert. During this performance of the work towards the end the stage began to shake, I was supporting my music with an elbow while performing, the technicians ran onto the stage to hold a few of the

suspended percussion instruments. I was told after the performance that there had been quite a heavy earthquake and that they would be able to edit out the excess sounds that were made.

The rest of the concert varied considerably with some acoustic works rather than electronic. One of the highlights was NAKAI Tomoko (Japan) *Lady in White*; work for live computer generated sounds and harp. This was beautifully crafted and this performance will remain a highlight of the festival. Joao Pedro OLIVEIRA from Portugal performed his composition, *In Tempore* for amplified piano and pre-recorded electronics. It was an energetic and exciting performance and a good conclusion to the only technology based concert in the festival.



Brigid Burke performing in the Electro Acoustic at the Mi-Ra-I CAN Hall, National Museum of Emerging Science and Innovation (MeSci) with Japanese percussionist Wada Mitsuya

The opening night featured an impressive array of works for Wind orchestra performed by Tokyo Kosie Wind Orchestra conducted by Douglas Bostock from the UK. One of the few full time Wind Ensembles in the world specialising in New music. It was an extremely energetic performance. The highlight for me was a work by the Canadian composer Robert Lemay that

Progress Presc Oct 27' 03

[illegible]

Clarinetist Bridget Burke

The symposium part of the festival was the biggest disappointment entitled 'Identity of Asian Music' with lecturer: CHOU Wen Chung (Composer/Professor Emeritus of Columbia Uni) followed by a discussion of panellists: NODA Teruyuki (Composer/ Vice president of Geidai), Ramon P.SANTOS (Composer/ Professor of Uni.of Philippines) and Dan YUHAS (Composer/ Israel) with MC: CHOKI Seiji (Music Critic). I felt most of the issues brought up for discussion were dated, tedious and not addressing the issues of creative artistry and development of new identities between the arts that have been developed in the past fifty years.

Mishiro and her husband Director of the Shinkohanga Foundation Yoshio TSUJI. Also meeting Mr. Nishimura, managing director of RISO Educational Foundation on Sept. 22nd.

Hiroko Mishiro and Yoshio TSUJI showed me many Art Galleries and introduced me to local print makers and artists who are at home with the Japanese art form of Shinkohanga printmaking This has enhanced my professional development in this field of art. I was able to use technology that has yet to reach the international market, which would improve and develop my skills to a more sophisticated manner. The printers of this refined silk screening technique used were up to ten times the size we have available in Australia also the output resolution and registration was much more detailed. I have twelve years of been awarded prizes and have never seen the Japanese Art form used by these Japanese artists it was a wonderful opportunity to witness and feel part of a great community. I also realised my work is quite well known and has been exhibited throughout Japan during this time.

I have bought back information and experiences that will benefit my collaborations with colleagues, fellow artists and performers. I have disseminated information to my students that will inspire them to create similar work or give them possibilities for innovation in the fields of art, composition, performance and technology. I feel honoured and grateful for ANAT for supporting me and the organisers Isao Matsushita Chairman of the Asian Composers League and Izumi Miyoshi and her team of organizers for putting together a diverse array of performing arts in a short six days. They all made me feel totally at home and set up an exciting performance experience for my work.

This years *This is Not Art* was a superbly organised occasion in which artists, writers, musicians, game artists and programmers came from far and wide to gather and discuss, compare ideas and generally socialise.

Highlights of the workshop program included 'the phone-book.com' brought out from England and Wales by ANAT. This workshop provided an overview of the pay-by-the-word SMS fiction and poetry service aimed at providing text-art to patrons using mobile phones while in transit.

Darren Tofts and others spoke on a panel about the relationship between the critic and the artist breaking down in a collaborative 'conversation' in a bid to deliberately overstep the boundaries inherent in conventional critic/artist relations. He gave the example of a website overview of the digital art of Ian Haig - readable on the 'experimenta.org' website.

On the Thursday, I arrived from my very early flight to Newcastle, checked into the Aloha Motel and made my way via bus to the festival. The first thing I saw was a debate entitled: 'What happened to the philosophy club?'. The brief of the panel, made up of students and staff from a number of Australian universities to discuss the fact that historically, universities have been the source of innovative discoveries and radical ideas. It asked the question: how have cuts in education funding and the casualisation of teachers affected the culture of Australian universities and what can we do to inspire our next generation of great thinkers?

These issues are fairly close to home for me as those of us working in the creative areas of tertiary education are daily feeling the pressure to adhere more and more closely to narrowly defined, commercial sector established agendas. The corporatisation of education, along with much else in the cultural sector is a global trend, and one that should and is being resisted fiercely. TINA and Electrofringe offer a valuable venue and much-needed forum for the discussion of these issues that affect student and lecturer alike.

After browsing a few individual workshops and panels, I later attended the official opening of *This Is Not Art* 2003. This took the form of a very informal and rather salubrious meet and greet for all participants, with opening speeches from those involved in the event. The Lord Mayor's affable speech was met with universal applause by the mainly young and bohemian audience.

Here could be discerned the inevitable but understandable overlap of the interests of the City Council with the festival organisers. Both it would seem need each other. The long term aim of all involved it would appear would be to in some ways socially engineer a pathway toward Newcastle as a vibrant creative urban centre.

That this process is likely to take years, indicates that if the TINA and Electrofringe anchor Newcastle to the map of emergent real estate led development. Post earthquake and the closure of the massive BHP plant nearby signalled the end of Newcastle's traditional role as minerals processing employer number one in Australia. It is a cultural renewal, which the city seeks, and the artists at the festival appear to be enthusiastic about their role.

Archimedia's LOST CITIES (presented by David Cox)

PROGRAM DESCRIPTION:

Fri Oct 3 - 12:00 PM Lost Cities Part 2 - Spaces of Command and Control. An Archimedia presentation examining the representation of hacker culture in the context of spaces of command and control. Referencing contemporary spy films, action and thriller films, the twin horns of the digital security revolution and surveillance. Location: Mulubinba Room City Hall

The 'Lost Cities' talk went down very well. Some minor hassles with the data projector were overcome in time for the scheduled start time, and the 1.5 hour talk was met with lively questions and no shortage of people come up to my table to buy Archimedia CD-ROMS!

People had not seen much of the film work I screened, including the late 70s classic *War Games* and *The Omega Man* or even the original *Planet of the Apes*. In snippet form off DVD and from compilation digital tape, I unspooled the clips and talked to them on a sequence-by-sequence basis. Utilising basic semiological analysis of scenes and characterisations, inferences were drawn about the film maker's interpretation of such archetypes as hackers, playful techno-artists and conversely spaces of command and control such as the war rooms in films such as *Enemy of the State*.

NB: Recordings on VCD of these talks are available from Archimedia upon request - particularly one held at the Brisbane Powerhouse in October 2003

A KODAK disposable snapshot photo of my back to the camera shows the number of people in the audience that I estimate to be between 20 and 35. I left

feeling satisfied that the TINA audience had seen a good show.

A talk called 'Visual-ising Text' examined the way texts and images integral to each other within visual culture. It asked: Does word based art make the act of thinking strange or complicate our expectations of reading? It asked the question: what is becoming of the text-image in digital and virtual realms? This workshop was well attended also.



Ben Jones (UK) from The Phone-Book Ltd and participants at the electrofringe workshop.

I caught the tail end of a discussion called 'Are we going to lose our Ozzie Kulcha? - The US/Australian Free Trade Agreement'. A panel set out to examine if "the Australian culture up for grabs". It set itself the task of investigating if the upcoming proposed free trade agreement between the USA and Australia might affect Australian media and cultural production I felt this session betrayed a lamentably overly narrowly defined and overly nationalistic interpretation of the possibilities of US/Australian cultural relations. Most of the artists in the USA I know are happy to exchange work and ideas with Australia and have as much distaste for the right-wing notion of unfair trade as we do.

My partner and I met in the USA and we know that only good can come of progressive artists from each country meeting each other, Free Trade agreement or none. We need to overcome Australian nationalism in the arts, and I said so publicly on the night.

One of the few flops of the festival was a doomed 'Jerry Springer' style attempt at controversy called 'Why are writers such bastards'? It was billed thus:

Let's face it, it was a question that had to be asked. This is your Jerry Springer event for the festival. Join in the dialogue and punch-up.

This event was embarrassingly bad, and the audience voted with its feet. The room thinned in a big way out after forty minutes. Begging such narrow - Sydneysque shock-jock questions can only be met with the response which this event deserved. Hopefully the crass Sydney-ising of TINA has its limits.

In contrast, a highlight was billed thus:

Fri Oct 3 - 8:00 PM Resolutionary Television 1
Channel surfing the wave patterns of the underground media ocean, this fast paced collection of politically charged videos includes short documentaries, animations, culture jamming pranks, stencil art, music videos, government propaganda, activist porn, copyright violations, codec catastrophes, and experimental motion pixels all cut up into two one hour programs that you'll never see on regular TV. Featuring work from Australian and International video activist groups such as Access News, Actively Radical TV, Kill Your TV, Undercurrents UK, the Guerilla News Network, The Lab Rats and many many more. Remixed at Spacestation Video Lab. Location: Mulubinba Room City Hall

This show was very well put together and enjoyed a large audience. Some very interesting work was on show - particularly the stencil graffiti art documentary (a fragment of which appears on the enclosed VCD)

On the Saturday there was a talk called Interfaces - 'Patching Software and Controllers' which looked at traditional interfaces for musical performance as well as the extensions that patching software allows. A demonstration of an extended mic-stand interface controller and discussion of patching applications and interfaces in audio installations took place as well. Later on an audio/visual performance about resemblance and combinations of differing values of energy between audio frequency and time-based moving image frequency, representing a quantity or a relationship between quantities was staged.

A very strong example of this type of work was staged by Kim Bounds and Dale Nason from Melbourne, whose Interference themed event was deafening and strikingly original. The theme of stripes and interference on multiple data projector screens was accompanied by very very loud triggering between PAL and NTSC video signals turned into sound.

More lacklustre talks included a roundtable discussion about the freelancing life for editors and writers. The vocational nature of this panel missed an opportunity to be more artist led. This is the type of panel which I think signals an increasingly vocationally led orientation to an otherwise generally libertarian sensibility.

An extremely bizarre non-festival related event at the Cambridge hotel had The Suicidal Rap Orgy perform with other acts such as the Vonn Trapp Family

and AC/3P. These were over-the-top neo DADA extreme Hip Hop acts which drew on the conventions of bad pornography, panicked ^ knowing pop culture stage parody. As my VCD will clearly demonstrate, this event defied coherent description. 'That' by Griel Marcus in his book *Lipstick Traces*, or the Caberet Voltaire by the original Dadaists (Zurich 1918) or the last performance by the Sex Pistols in San Francisco in 1978 come close. The energy level was very high and a post 9/11 trauma-show of twisted psychotic carnivaleque burlesque was the order of the night. Unforgettable.

On the whole TINA event was characterised by a much more vivid sense of organisation and officialdom than in years gone by. The layout and appearance of the media hub room, the Octapod is a good indicator of the feel of the whole festival. In 1999, the Octapod was a free-for-all hangout for all who wanted to use it, office areas and public areas blurred together. Today these two functions were much more clearly delineated. Gone was extended bedroom, informality of earlier years, which I lament.

A more structured and formalized feel also gave rise to the limits placed on funding for a much increased and widely sourced collection of artists (hence the need for the David Cox ANAT grant). ANAT can realistically expect to be approached in future for TINA related grants, funding & support, for better or worse.

It was an exceptionally inspirational event, and one which I will always value greatly as the only real bohemian festival inclusive of all in Australia.

Thanks to Gail Priest, Vicky Clare of TINA and Charity Bramwell of ANAT.

Symmetry Festival
16th - 21st August 2003
Budapest, Hungary
by Beth Cardier

The Symmetry Festival 2003 drew together approximately 90 scientists and artists from across the world. It placed them on a mountain in Hungary, nourished them on serious lectures and good wine, and gave them one instruction: find symmetries.

What is Symmetry? At its most literal, symmetry is the study of shape. The term can also mean 'interdisciplinarity'.

I am most interested in the second interpretation, in which symmetry is the study of patterns (and the breaking of patterns) across an endless number of fields. It is exciting when the patterns of one discipline match or lend new insight into those of another. These matches occur frequently at symmetry conferences, because participants come ready to share their knowledge with those new to their fields.

One of the biggest challenges is for artists and scientists to find a common language, so that their different types of pattern can be compared. I addressed this problem of translation in my formal presentation (*Dis)symmetry: A Structural Tango*, which ANAT generously gave me funding to present. This presentation attracted the attention of several specialists, who then singled me out for an informal discussion of the topic. We compared. We disagreed late into the night. We wrenched our habitual ways of thinking into new shapes. Most of the time, genuine effort was rewarded with genuine connection.

The most electrifying conversation I experienced was with Yuval Ne'eman,

particle physics pioneer. This brilliant man was able to answer my deepest physics wonderings in metaphor - a form I could easily understand:

BC: What is the relationship between quantum and classical physics?

YN: Classical physics is just quantum from a distance, it seems solid the way a group of dots does when you look at it from far away.

BC: Do you believe string theory will lead to a theory of everything?

YN: String theory is the grammar that will be used to tell the whole story, but in itself, it is not a story.

By the end of the week I had received a suitcase full of answers for the questions I had taken to Budapest, and was eager to apply them to my novel-in-progress. I had learned a lot about science and symmetry. I had also unexpectedly gained a deeper knowledge of writing, by teaching an unusual tribe of learners about it.

Cross-disciplinary conferences such as these have an ambitious underlying objective. The 'Symmetry' movement (in name) was begun in the 1980's by scientists who wanted to change science's runaway approach to discovery, which they saw as dangerously unconcerned by environmental, political or ethical matters.

During this 2003 conference I saw another benefit. The range of cultures in attendance demonstrated how customs, beliefs and interpersonal habits contribute to the official discourses within disciplines. It is heartening to think that most of symmetrists are also teachers, and will return to their countries knowing that their accustomed way of seeing is only one of many.

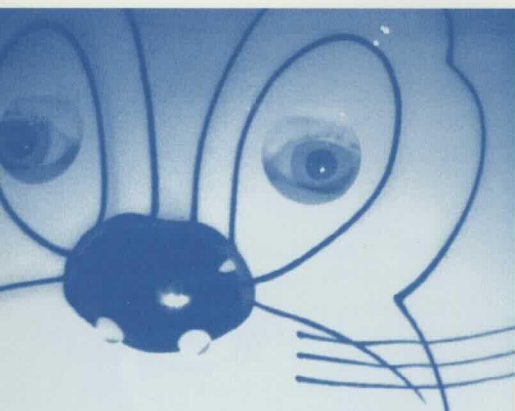


Beth Cardier presents at the Symmetry Festival 2003, Budapest, Hungary

This ongoing conversation will continue in August 2004, when *ISIS Symmetry* holds an international symmetry conference in Brussels. For more information about this please contact me on bethcardier@hotmail.com.

Beth Cardier with Yuval Ne'eman





Helen Omand undercover at Time_Space 2

Time Place Space 2
20th September - 5th October, 2003
Wagga Wagga
by Helen Omand

Time Place Space 2: Charles Sturt University Wagga Wagga: A two week intensive collaborative exchange: Twenty artists comprising performance, film, music and new media artists from around Australia: 3 International, two National facilitators: The Brief: exploration, debate, analysis and creativity.

Helen Omand and David Williams on assignment at Time_Space 2



As I read my private documentation in the form of copious notes I retrospectively marvel at the myriad of inspirations, ideas, conceptual ruminations, litter of in-depth erudite conversations from this creatively fecund experience. The patchwork layers of physical, cognitive, imaginative and material residuals are reflective of the intensity of this exchange. The process of revealing and opening ones practice. Exposing it for the gift of insight into how others may see us. This was a risky business. I desired to be confounded, tested, to upset the apple cart of my own rhetoric, to have my blind spots made conscious.

So I took this opportunity to challenge my own art practice in search of a new motivation and clarity of intention. This was the time, this was the place and this was the space to do it.

Two Projects

"We admitted we were powerless over creating. The relative success of the creative compulsive program seems to be due to the fact that a creative who no longer creates has an exceptional faculty for 'reaching' and helping an uncontrolled creator. At the same time, it will be pointed out that all available medical testimony indicates that creativism is a progressive illness, that it cannot be cured in the ordinary sense of the term, but that it can be arrested through total abstinence from creativity in any form." *Confessions of a Non Artist* by Helen Omand TPS2

I utilised this unique opportunity to begin a conceptual development into ideas of what it means to be an artist via the reductive stance of the 'non artist'. A play of ideas about failure and success, testimony, the endless non-directional durational project. An extension of my current ruminations

about art, survival, purpose, audience, multiple mediums and the non-apologetic performance. Stimulated by hours of discussions with my hut mates Dave Williams and Ryk Goddard. Also texts by Tim Etchells, Boris Groys, and the excellent journal *Passages: The Art of Failure*.

Project Gwendolyn: An anonymous four animal masked task force. Mission late night subversive actions of interruption and early morning denial. Video camera as witness to the often liminal, whimsical actions for an absent audience. Our presence only identifiable by traces left behind. Direct actions of abduction, touch or theft. A delicious game of spontaneous thought into action through the interplay of four creative minds with healthy senses of humor collaborating and negotiating.

Other highlights for me were working with Michelle Tehran playing with a surveillance camera and projection during a formal dinner. Interacting with guests, objects and each other as operators as artists.

The talks on *Cross-cultural practice as hybrid practice* with guest speakers Tony Yap, Wesley Enoch, Teresa Crea, and *Notions of Innovation* with Anna Munster, John Bayliss and David Pledger. A plethora of ideas to contemplate and relate to ones own practice. Ideas such as the falsity that hybridity is about the new when rather it is about delivery.

"The expectations of artists to create a language for the unknown, or for that which is still evolving. Recognising the limitations of definitions and the challenge of how to capture a practice that is essentially in us." (Wesley Enoch).

"Hybridity is essentially about breaking down boundaries. To study another language is to take on an entirely

different worldview. Issues of access and equity to technology. The potential to create radical new perspectives whilst resisting absorption. The different levels of bodily investment in new media work." (Teresa Crea).

"The limitations of language and words as power, or currency in how they are utilized. For example words such as creativity and innovation used by corporations for a capital driven agenda. Ambiguity is the engine of hybrid practice. The use of technology does not guarantee innovation. What drives art is ideas, content. Content gives technology meaning." (David Pledger).

"One of an artists jobs is to contribute new knowledge about the world. Data is never neutral." (Anna Munster)

These talks confirmed and generated further food for thought into how and why I am interested in hybrid practice as an act of resisting assimilation and a vehicle for celebrating difference. The rich potential of performance and new media practice to suggest other perceptual worlds, to cross boundaries of geography and cultures. The generosity of each facilitator fed into the organic structure that attempted to create an environment for the creation and exploration of ideas rather than a focus on product and outcomes.

As the end was drawing near it felt it was time to begin. That we were ready to sink the teeth in further. The tyranny of distance was culled for a short time. The opportunity to cross-pollinate ideas with artists from differing backgrounds and practice was essentially a key benefit of TPS2. I wish to thank all of the participants, the facilitators, the curators and Julieanne Campbell the Project Coordinator for an experience who's multiple meanings continues to unfold.

Australasian Computer Music Conference 2003 5th - 7th July, 2003 Perth by Anne Norman

Thanks to ANAT, I was able to attend the Australasian Computer Music Conference 2003 in Perth to present a paper on my Electro-acoustic *Bell Garden*.

Lindsay Vickery, the conference organiser at WAAPA, and Hanna Clemen who was curating the sound installations were keen to get my installation over to Perth. Lindsay had been looking for sponsorship to cover the freight of my predominantly iron and steel *Bell Garden* with accompanying electronic modules and wiring.

As this was to be the first engagement for the, as yet incomplete, *Bell Garden*, I had no idea about freight costs. I spent several weeks (primarily while on tour in QLD) trying to get quotes from freight companies in Melbourne and Perth. It appeared that it would cost us well over \$1,000 return (some companies quoted double this!). The Edith Cowan University were struggling to meet the costs and I was struggling to meet the completion date of construction.

Finally, ten days out from the conference, I realised I was not going to make it. It was a financial relief for Perth and for myself (the high cost of construction of road cases was not something I had anticipated). In the last week I put together a demonstration 'desk' mounted model of one bell from *Bell Garden*.

I arrived in Perth in the middle of the night, early Sat morning July 5th. After 24 hours of being on the go - from Mornington to a breakfast meeting in

Melbourne, to a performance in Canberra and then to Perth via Melbourne again. I must admit I was happy that I didn't have to organise 240 kgs of *Bell Garden* bits from the airport to the University.

A few hours sleep later I was attending a diverse array of papers presented by an equally diverse array of people. I haven't attended an academic conference since I was involved in academic research myself more than a decade ago.

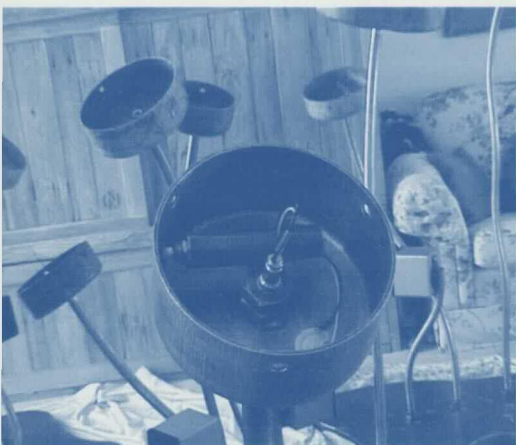
Festivals, concerts and exhibitions are my staple fare for learning what other artists are doing. This conference was a fabulous insight into the nuts and bolts of what others are doing, not just the end product. Research papers were interspersed with artists' talks, keeping it varied and interesting. I was impressed with the general atmosphere of mutual respect and support.

That day, I met Angelo Fraietta for the first time face to face. We had been communicating via email and phone for months, as my installation uses one of his Smart Controllers to control the phase operation of the *Bell Garden*.

Apart from the myriad of other benefits of attending this conference, the opportunity to discuss various components of the project with Angelo in person was invaluable. We spent some time between the final paper session and the evening concert working together on the prototype single bell with IR movement detector and self-striking solenoid, linked up to his smart controller. He was happy with how it was functioning, as we would use it in the presentation of our back to back papers the following day.

When the time came for our papers on Sunday afternoon, the Bell was refusing

to work (my soldering leaves much to be desired it seems), however our papers were well received. Monday morning, Angelo had arrived early and set up the Bell at the front of the auditorium, he was determined to demonstrate it. It was sitting unattended on a small desk out the front. Part way through the first speaker's paper, someone took a photo, triggering the IR diode and the bell struck itself. This was quite funny, as the end of each person's paper was customarily signalled by the Chair with the sound of a bell. Angelo was happy, and it was now switched off.



Anne Norman's "Bell Garden"

Talking with Angelo later, he made the offer of assisting in supervising the remaining wiring of the *Bell Garden* that is currently adorning my lounge room in Mornington. This generous offer was made on an understanding that from hence forth, Angelo would be an equal collaborator in the *Bell Garden* project.

I am most happy for our working relationship to head in this direction, as my *Bell Garden* would be useless without his smart controller. It will be a fruitful collaboration. I hope to fly him down from Newcastle in the next month.

During my week in Perth, I attended all paper sessions, technology workshops, installations and concerts. An over-stimulation of the mind, ears and eyes.

I was impressed by the potential of software such as Max MSP as illustrated by Hanna Clemen and Jitter as presented by Jonathan Mustard. In fact, on the Monday afternoon, I performed a piece on shakuhachi with Hanna Clemens *IntraSpectral* installation. That installation is an amazing use of Max with some remarkable resulting sounds. Hanna's compositions that featured in many of the week's concerts were also very impressive.

Another highlight of the week was workshoping extended shakuhachi techniques with Jo Waters, a San Diego based electro-acoustic composer who was featured in the Sunday night concert. I intend to perform his *Dream in Aqua and Scarlet*, which was written for flute and recorded electronics, on shakuhachi, and he seems keen to write a new piece for shakuhachi and electronics. We had fun exploring possibilities, as he had not had an opportunity to work with a shakuhachi player before.

A young composer, Kieran Stewart, an ACMC delegate, also expressed an interest in writing for the *Bell Garden*. So many things have come out of this trip to Perth.

After the conference was over, I took the opportunity to visit the Swan Bells, a belltower housing 18 bells, most of which were cast in Gloucester in 1725 (the largest bell weighing 1480kg - I wouldn't want to freight that one!). Here I discovered that there are many ringing 'methods', the ten-bell 'method' being called a 'Royal'. My *Bell Garden* has ten bells, so I have since done some research into the English Royal 'methods' which are basically mathematical permutations of ten factorial. Maybe I can use something from this as a basis for a *Bell Garden* composition...

A visit to a mechanical musical instruments exhibition at the Fremantle Museum showed what past instrument builders have come up with in both mechanical and electrical music making machines and toys. It all puts what I am doing into perspective.

Membership of ANAT and attendance at ACMCo3 have brought me access to information on all sorts of fantastic technologies, people, events and opportunities. I have been primarily an acoustic musician, and I am thoroughly enjoying my recent sojourn into electro-acoustic music. Thank you ANAT. Please keep sending me your wonderful newsletters.

I have not given the reader any real information on my *Bell Garden* in this article. Please refer to my website: www.vicnet.net.au/~amncrow/PPBells.html

Also to my article in the latest edition of *Sounds Australian* for more information. Feel free to email me if you are interested in writing for the

Bell Garden. This offer includes composers, choreographers, writers...

Anne Norman - MA (Ethnomusicology), B Music, DipEd Melbourne based composer, performer (specialising in shakuhachi - Japanese end-blown bamboo flute), improviser, instrument builder, wood sculptor, and artist in schools.

Anne has lived, studied and performed in Japan for many years and has studied the music of many cultures.

In recent years, Anne has been collecting recycled galvanised iron caps from the top of old electricity poles and turning them into Power Pole Bells.

An Australia Council 'Sounding Out' grant to finance the construction of two different bell mounting structures has lead to the development of the electro-acoustic installation known as the Bell Garden. This multi-function sound sculpture incorporates Angelo Fraietta's 'Smart Controller', and is for use in performance with movement artists and live musicians, and as an interactive public sound art installation.

The public will be invited to hit the bells, and at other times, by simply wandering through the bell garden, they will trigger automatic responses.

The proposed phases of operation for BG1 when in public installation mode will have a total duration of between 44 and 80 minutes, the exact duration being dependant on public interaction with the installation.

<http://www.vicnet.net.au/~amncrow>
amncrow@vicnet.net.au

NOTICES

Siggraph'04: Call for Participation

SUBMISSIONS DUE: 28th January 2004
DATES: 8th-12th August 2004
VENUE: Los Angeles Convention Centre California, USA

Siggraph'04, is the 31st International Conference on Computer Graphics and Interactive Techniques. The annual Siggraph Art Gallery has achieved world-wide recognition for excellence in showing digital and electronic art. The SIGGRAPH 2004 Art Gallery: Synaesthesia will showcase original digital art that explores new connections between the senses - the technological, the aesthetic, and the critical - and emerges from the conjunction of cybernetics and human vision, inner as well as outer.

This Call For Participation is issued to all those visionaries who currently work in any field of digital art, including 2D, 3D, interactive techniques, installations, virtual reality, multimedia, telecommunications, web art, and animation. Synaesthesia seeks works that provoke and enable us to re-experience, re-examine, and make sense of our bodies, our technologies, and our culture. Proposals for papers and panels that address the theoretical and critical discourse of computer graphics are also welcome.

INFO: Sue Gollifer, Siggraph 04 Art Gallery Chair
University of Brighton, UK
EMAIL: S.C.Gollifer@bton.ac.uk
ONLINE: <http://www.siggraph.org/s2004/>

Djerassi Resident Artists Program: Call for Applications

APPLICATIONS DUE: 15th February 2004 California

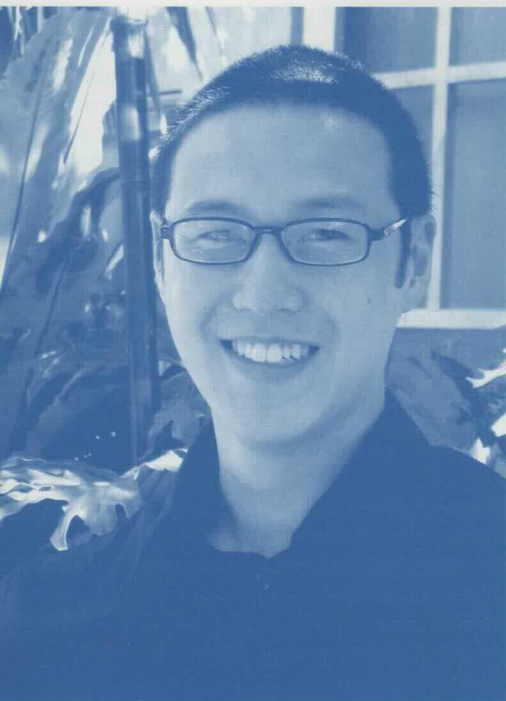
Residencies are awarded competitively at no cost to artists in the disciplines of literature, choreography, music composition, visual arts, and media arts/ new genres. We seek applications from emerging and mid-career artists, for whom appointments as resident artists may make a significant difference to their careers, as well as from established artists with national and/or international reputations. Panels of arts professionals in each discipline evaluate applicants. Those selected are offered living and studio space for four to five week sessions during the season which runs from mid-March through mid-November.

The Djerassi Program is located in a spectacular rural setting in the Santa Cruz Mountains over-looking the Pacific Ocean, yet is within easy driving distance of San Francisco and the rest of the Bay Area.

The Multimedia lab is equipped with a Macintosh G4 and a PC Kayak (Windows) computer, a CD burner, 250mg Zip drive, HP color Printer, and HP Scanner, photo imaging, graphic design, web design, animation, and digital video editing software.

Application Forms and guidelines can be obtained from:

EMAIL: drap@djerassi.org
ONLINE: www.djerassi.org
SNAIL: 2325 Bear Gulch Road, Woodside, CA 94062



WELCOME TO PATRICK TAM

The staff and Board of ANAT would like to welcome Patrick Tam to the position of Multimedia and Design Coordinator. Patrick started work with us on December 10 and endeared himself immediately with his Rudolph design on the ANAT Xmas card. In addition to his penchant for all things 'cute' (including the much coveted ipod), Patrick brings a wealth of valuable skills and experience - including:

- * 18 months working in London as a web/interactive designer
- * Freelance print and web designer
- * Tutor and resource developer for UNISA
- * Trainer at Ngapartji and Electus
- * Participated in the 2002 NISNMA as a tutor
- * A fabulous CD collection

All of us in the ANAT Office look forward to working with Patrick in 2004 and we believe he'll be a great asset to the ANAT team.

CONTACT DETAILS



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Multimedia and Design
Coordinator:
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Information Officer:
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Board

Caroline Farmer (Chair)
Sue Skinner (Deputy Chair)
Leon Cmielewski
Michelle Glaser
Belinda Grant
Antoanetta Ivanova
Chris Joyner
Alison Leach (staff representative)
Julianne Pierce (public officer)

ANAT is Australia's peak network and advocacy body for artists working in the interaction between art, technology and science.

www.anat.org.au



ANAT is a member of CAOs
www.caos.org.au

ANNUAL MEMBERSHIPS

Please note that the Australian membership fees listed below are GST inclusive.

Individual:	AUD\$30.00
Concession:	AUD\$15.00
Organisations:	AUD\$60.00

NB: Concession rates are available to relevant card holders (ie. student, health care, pensioner) and low incomes (ie. below \$25,000 per annum)

MEMBERSHIP FORM / TAX INVOICE

ANAT is a membership based organisation. We encourage all those interested in art and technology to participate in the mapping of this eclectic territory by joining the organisation's continuing research into the field. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. Membership is priced to make it accessible to all artists and to enable broad representation from as many different social spheres as possible. Membership benefits include:

Benefits of Advocacy and Networking:

1. Inclusion on ANAT database, regularly utilised by researchers, journalists and curators
2. Links from the ANAT website to yours
3. Advice, advocacy and consultancy from ANAT staff
4. ANAT can broker access to technical resources (such as those offered by the CAOs and SCRO networks)

Benefits of Information Dissemination

4. Regular copies of the ANAT newsletter
5. Weekly / fortnightly copies of the ANAT members email digest which comprises updates of opportunities and events relevant to art and technology
6. Information and updates about ANAT's Conference and Workshops fund, National Summer Schools and all ANAT initiated schemes and projects

Access and Participation in ANAT Activities

7. Voting rights at AGMs
8. Eligibility to apply to ANAT's programs of support (some conditions may apply)
9. Knowledge that you are supporting innovation and dynamism within art and technology, through Australia's most progressive art and technology network

I would like to ☐ become a member of ANAT
☐ Renew my membership to ANAT
☐ Individual ☐ Concession ☐ Organisation

Name: _____

Organisation Name:

Position:

Address: _____

Postcode _____

Postal Address: _____

Postcode _____

Telephone (h):() (w):()

Fax: ()

Email: URL:

Would you be interested in having a link to your site from the ANAT web site?

☐ Yes ☐ No

Method of Payment: ☐ Cheque ☐ Credit Card ☐ Money Order

Credit card details: ☐ VISA ☐ Mastercard ☐ Bankcard

Card #:

Signature: _____ Date: _____

Expiry Date:

Cheques should be made payable to
the Australian Network for Art and Technology ABN:26 670 446 106

For the ANAT Database

The ANAT database is a resource which holds information on individuals and organisations who are part of the international art, science and technology community. This resource is made available to interested parties, when ANAT perceive there to be a clear benefit to members. Please indicate whether we are free to release your details (if you do not respond to the question, we will presume that we can release your details):

☐ Yes, you may release my details☐ No, use this data for statistical purposes only

For Individuals

Gender: ☐ M ☐ F ☐ Other

Are you an: ☐ Artist ☐ Writer ☐ Educator ☐ Curator ☐ Designer

☐ Programmer ☐ Project Manager ☐ Other: _____

What would you define as your major area of practice?

For Australians: (Optional)

Do you come from a non-English Speaking Background? ☐ Yes ☐ No

Are you an Aboriginal or Torres Strait Islander? ☐ Yes ☐ No

For Organisations

Core business of organisation: ☐ Arts ☐ Science ☐ Industry

☐ Government ☐ Other:

Core Activities: ☒ Exhibition ☐ Production ☐ Research

☐ Education ☐ Funding ☐ Publishing

☐ Other: _____

For Individuals AND Organisations Areas of Practice (or business):

<input type="checkbox"/> Animation	<input type="checkbox"/> Multimedia	<input type="checkbox"/> Software Authoring
<input type="checkbox"/> Architecture	<input type="checkbox"/> Music Composition	<input type="checkbox"/> Sound Composition
<input type="checkbox"/> Computer Graphics	<input type="checkbox"/> Music Performance	<input type="checkbox"/> Sound Performance
<input type="checkbox"/> Crafts	<input type="checkbox"/> Neon	<input type="checkbox"/> Theatre
<input type="checkbox"/> Dance	<input type="checkbox"/> Painting	<input type="checkbox"/> Video
<input type="checkbox"/> Electronics	<input type="checkbox"/> Performance	<input type="checkbox"/> Virtual Communities
<input type="checkbox"/> Film	<input type="checkbox"/> Photography	<input type="checkbox"/> Virtual Reality
<input type="checkbox"/> Holography	<input type="checkbox"/> Printmaking	<input type="checkbox"/> Web Design
<input type="checkbox"/> Interactive Installa	<input type="checkbox"/> Robotics	<input type="checkbox"/> Writing
<input type="checkbox"/> Internet	<input type="checkbox"/> Screenbased Interactives	<input type="checkbox"/> 3D Modelling
<input type="checkbox"/> Laser	<input type="checkbox"/> Sculpture/Installation	<input type="checkbox"/> Other



ANAT is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the South Australian Government through Arts SA.

ANAT

surface
mail

ANAT Newsletter
registered by Australia Post
publication No. PP 535 80610028

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