

ANAT 1996 National Summer School
in
Computer Generated Art and Interactive MultiMedia

Acquittal
Application No. 28422

1. PROJECT DETAILS

The Seventh National Summer School in Computer Generated Art and Interactive MultiMedia for Artists, Craftworkers and Designers (NSS) was held at the Institute of the Arts Lab at the Australian National University in association with the Australian Centre for the Arts and Technology between 8 - 26 January 1996.

The School is unique in that it provides the only intensive training program in Australia devised specifically for artists who have no previous computer experience. ANAT has co-ordinated seven national summer schools around Australia since 1989.

The final funding results for the summer school were not know until December 22 1995, which made the administration of the program exceedingly difficult.

A press release regarding the school was issued in early January 1996. This press release resulted in interviews being conducted with Jeremy James (Summer School participant) and Linda Dement (tutor) on ABC radio in Canberra, and with Ann Morrison (participant) and John Tonkin (tutor) on Radio JJJ.

The National Summer School received assistance from the Commonwealth Government through the Australia Council, its arts funding and advisory body, the ACT Department of Business, the Arts, Sport and Tourism, the South Australian Department for the Arts and Cultural Development, the Minister for Education and the Arts through Arts Tasmania, and was sponsored by the Queensland Office of Arts and Cultural Development, and by Tektronix Australia Pty Ltd.

ANAT acknowledges the support of the Department of Industry Science and Technology and the Department of Communications and the Arts through the Multimedia Forum Program towards the forum on 23 January 1996.

2. PROJECT PERSONNEL

The 1996 ANAT National Summer School in Computer Generated Art and Interactive Multimedia (NSS) was project managed by ANAT. The Director of ANAT Amanda MacDonald Crowley and National Summer School Project Manager Francesca da Rimini attended all administrative, technical, educational and promotional aspects of the NSS.

The tutors for the school were Linda Dement and John Tonkin, two of Australia's leading new media artists. Marciano Telese, from the Australian Centre for the Arts and Technology (ACAT) also conducted sound workshops during the School.

The ANAT Director attended the School for the first three days assisting with ensuring access to appropriate facilities, access cards for students, library access, and also running around procuring the likes of pots pans and coat hangers, which were not provided in the accommodation facilities!

The Director returned to Canberra for a day in the following week, and was present to organise the open day for two days in the final week of the school. The feedback from the participants was

fabulous. Linda Dement and John Tonkin worked beyond the call of duty as tutors for the school, often conducting classes and assisting students well into the night.

3. ARTISTS ATTENDING THE SCHOOL

In December 1995, the assessment committee met to select artists to attend the 1996 summer school. Fourteen artists were selected to participate in the school. They were:

Elizabeth Abbott	Mt Gambier	SA
Phillippa Harvey	Sydney	NSW
Eliza Hutchinson	Melbourne	Vic
Jeremy James	Canberra	ACT
Russell Milledge	Cairns	Qld
Ann Morrison	Sydney	NSW
Tony Newport	Adelaide	SA
Alastair Page	Hobart	Tas
Louise Paramour	Melbourne	Vic
Shiralee Saul	Melbourne	Vic
William Seeto	Brisbane	Qld
Laurens Tan	Wollongong	NSW
Mark Themann	Melbourne	Vic
Trinh Vu	Adelaide	SA

4. FACILITIES AND RESOURCES

Each student had their own Apple Mac computer work station. The host venue provided a range of computer graphics, animation, sound and interactive multimedia software programs. Access to the internet and software enabled the authoring of WWW homepages. 24 hour/7 days a week access to the computer facilities optimised the students' use of all facilities.

The school offered a range of software including image manipulation, high end 3D solids modelling and rendering, 2D and 3D animation, video editing, sound creation and editing, interactive multimedia authoring and hypertext markup language. Programs were interfaced with video equipment, scanners, video frame grabbers, slide output devices, and colour printers.

5. SCHEDULE OF PROJECT ACTIVITIES

The course was based on previous summer school models as detailed below.

Week 1

Introductory program focused on the concepts underlying the creation of data. Tutorials on 2D computer imaging and manipulation programs including Adobe Photoshop, Adobe Premiere, 3D Studio, Infini-D, Sound Edit Pro, Deck II and Quicktime Video. Students explored various options to determine the most applicable to their practice.

Week 2

Participants became more conversant with specific systems for output of the computer generated works. Participants began work on their own projects. Tutors presented demonstrations and intensive workshops.

Weeks 3

Tutors conducted sessions in electronic sound composition and editing for multimedia—Consolidation of skills and individual projects—Production of animations, stills, videos and/or CD-ROMs of works. Authoring of World Wide Web homepages to distribute the work and artists' biographical information if desired. Presentation of findings and projects to an invited audience of

curators, academics, media representatives, industry and government personnel and the general public during an Open Day co-ordinated by the ANAT Director.

6. FORUM/OPEN DAY

In the final week of December 1995, ANAT received notification from DIST that they would provide funding towards a forum and open day on Tuesday 23 January at the Canberra Institute for the Arts to coincide with the school. In the period over Christmas and the first weeks of January 1996 speakers, venues, a press release and equipment were arranged for the forum.

The forum emphasised the major contribution artists working with technology have made to the cutting edge of art practice and to the development of the fledgling multimedia industry. The intention of the forum was to generate dialogue between industry and artists, and provide the Summer School participants with an insight into the variety of ways that artists are participating in the production of multimedia content—from exhibition based work, to working in the commercial multimedia sector.

Advertisements for the forum were placed in the computer section of the Australian on January 16 1996 and in the computer Section of the Canberra Times on January 22 1996. Interviews/ articles appeared regarding the forum in the Australian on January 30 1996 featuring the work of Shu Lea Cheang (which unfortunately omits to mention that the forum was hosted by ANAT, amongst other errors) and an article in Computer Weekly magazine. The event was attended by some 70 people, including students, artists and multimedia industry people. An audio recording was made of the proceedings, and a photographer recorded the forum and open day.

Speakers at the forum included Linda Dement and John Tonkin. Linda spoke of the personal in her artwork, outlining her rigorous working methods and her desire to address issues of the body, women and representation in her highly luscious and confrontational CD Rom artworks. John took the audience through a vast array of his works, from his early elegant (and eloquent) computer generated video animation to his recent interactive via the collaborative visualisations he has undertaken with scientists.

John Colette, nationally recognised multimedia artist and head of multimedia at the Australian Film Television and Radio School discussed education and training issues facing artists and filmmakers working with interactive multimedia and ways of bringing artists into industry through training. John cautioned against being swept away in the recent multimedia hype, encouraging artists to work towards the exploration of the medium as means of developing a "language" for this new and potentially exciting medium—as yet still in its infancy.

Shu Lea Cheang, a Taiwanese/American artist, presented her highly innovative interactive site specific and web installation Bowling Alley. Reinventing the idea of community, Cheang links a gallery at the Walker Art Center with a bowling lane in Minneapolis and the virtual space of the World Wide Web. Public space, private zone. The Bowling Alley installation began as a collaboration with 10 other artists. "Reflecting on issues of access, power and desire from the fringe of the cyberzone, this collective hypertext formulates the ten pin matrix of web texts grabbed in that ten second stare." In her talk, she also examined the collaborative process of developing the installation, working with the other artists and with 4 programmers to realise the work.

Lyn Tune, Sydney based artist and designer now working as a project designer on new media projects for Frontline Agency, undertaking a range of roles from designing and executing graphics to programming, addressed the current narrow perception of what an 'artist' is and discussed the changing role of artists in a multimedia environment. Lyn identified the multifarious ways in which artists can participate in the emerging multimedia or New Media (a term she prefers) industry, and stressed that the key to the success of multimedia product is the collaborative process of working as part of a multi-skilled team. She identified as potential roles for artists image production, art direction, animation and programming, along with writing, sound, design and executive production. The key to working successfully in all of these areas was, she said, a thorough understanding of interactivity.

Lyn also identified as an obstacle facing the industry current misconceptions of the medium, citing bandwidth as an impediment to online publishing. Whilst she recognised that functionality of online services will increase with improvements to bandwidth—the "pipes" down which the information is transferred—published media, such as floppy discs, CD Rom and direct installation to hard discs currently offers greater creative possibilities because of speed and capacity: no download time!

Lyn pointed to the fact that new media changes will have ramifications in the way that we shop, the format of advertising, distribution of products, transfer of information and so on. She stressed that whilst some artist practitioners continue to work in the solo or "renaissance person" model, commercial production is dependant on the need for budgeting, realistic time scales and a high level of skills in all areas. For Lyn her main enjoyment in working in commercial multimedia production is bringing her creative skills to bear as a member of a fast moving creative team, producing a viable product for a new and involved audience.

As an adjunct to the forum, and in order that those attending the forum could view the results of the training being undertaken at the school, the summer school participants had, with the assistance of the tutors, prepared a demonstration of a range of the work they had produced during the summer school. Despite the fact that they still had not completed the school, the Macromedia director demo had a fantastic array of the work in process in quick time movies, sound and still images.

Seventy people attended the forum, arriving to witness an airshow directly above the School of Art, and staying well into the evening to view the works (in progress) that had been produced by the artists attending the summer school and discuss with the forum and summer school participants—amongst a vast array of other things—the influences of digital technology on art practice, the relevance of the cultural policy to the arts and multimedia industry, the impact of recent legislation on online services as well as quizzing the artists about their work and the summer school participants about the impact of the summer school training on their art practice.

7. PROJECT AIMS AND BENEFITS

The 1996 ANAT National Summer School aimed to make a significant contribution to the participants' professional development. The NSS program has been a catalyst for new professional directions of many Australian artists, now internationally respected within the electronic artworld.

The project fostered the burgeoning field of 'art and technology' or 'electronic art' or 'new media art' both in an Australian context and within the international artworld. Australian artists continue to earn the respect of their international colleagues by the quality and innovativeness of their work, a respect reflected in regular invitations to exhibit / perform /present at prestigious events including the International Symposia on Electronic Art, SIGGRAPH, Ars Electronica, the ICA's Terminal Future and UK's Virtual Futures Conference.

Skilling artists in all aspects of interactive multimedia production creates an increasing pool of highly employable creative 'content providers' in the fledgling multimedia industry.

The participants also presented a combined display for the Open Day, which was extremely well received and a CD Rom is being pressed as documentation of the work which was produced during the school. It must be stressed that this will represent only works in progress, and that it is documentation of the process rather than artwork produced.

ANAT has run 7 highly successful national schools to date, along with a number of state-based intensive skilling programs. A full list of artists who have participated in the school appeared in ANAT's newsletter (a copy attached), and on ANAT's world wide web site.

8. INCOME & EXPENDITURE STATEMENT

Income & Expenditure Statement	
for Australian Network for Art & Technology	
National Summer School 8-26 January 1996	
as at 31 October 1996	
Income	
Australia Council	6,000
DIST (open day)	3,770
SA	4,584
TAS	1,744
QLD	4,296
ACT	1,588
Participants fees	<u>7,273</u>
Total Income	<u>29,255</u>
Expenses	
Project Wages	300
Tutors fees	8,160
Documentation/CD-Rom/Prod.	3,250
Production Material	1,510
Transport	4,610
Accommodation	4,032
Venue Hire	4,116
Telecommunications	278
Advert/Post/Doco/Print	593
Speakers Fees/cost	2,100
Catering/Hires	<u>500</u>
Total Expenses	<u>29,449</u>
Net Credit (Debit)	<u>(194)</u>

I certify that the financial records presented as part of this report are true and correct.

Signed byApplicant.

Signed byJustice of the Peace.