

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by - Leon Ewing - 2004 Churchill Fellow

To research the use of Interactive Technology in Dance and Music Theatre

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Dated

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## INTRODUCTION

My Churchill fellowship was a fruitful and rewarding period of international travel through Asia, Europe and the United States researching the uses of interactive technologies in dance and music theatre. I studied and worked in residence with many individuals and companies, engaged in skill development opportunities, attended and performed at festivals, and ultimately experienced a wealth of leading edge work on an international stage. It rocked. It was both life changing and inspiring.

I acknowledge the invaluable assistance of Kathryn Sieper (ABC Radio), Adam Broinowski (Gekidan Kaitaisha), Andrew Morrish, Ryugi Noda, Morgan Campbell and Jay Phang, Shaun Rance and Christina Yang for providing valuable advice and contacts and sometimes even letting me sleep on their couch.

I also gratefully acknowledge additional funding provided by the New Media Arts Board of the Australia Council.

## EXECUTIVE SUMMARY -

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### **To research the use of interactive technologies in dance and music theatre**

#### Highlights of the places I went and the people I met

Adam Broinowski from Gekidan Kaitaisha, in Tokyo.  
I also traveled with the company through Asia culminating in a workshop residency in East Timor.

Kathryn Sieper, coordinator of the Particle Wave Experimental Radio Festival as part of Pixelache in Helsinki.

Andrew Morrish and Ulrika Quade who ran the improvisation and object manipulation development in Amsterdam.

Jane Colenut, freelance actor and comedienne in London and working for the Edinburgh Festival.

Jean Phillip Renoult and Dinah Bird, sound artists, from Studio 101 in Paris.

Sonar Festival of Multimedia and Advanced Music in Barcelona

Tianna Kennedy, sound and transmission artist from Freepoint103 internet radio station in NYC

Christina Yang and Ong Keng Sen, coordinators of the summer institute at the Kitchen in NYC

#### The major lessons and conclusions learnt

The Churchill Fellowship allowed for intensive exposure to the recent trends in interactive performance works and installation, an introduction to the processes of generating this work, and the equipment, operating systems and softwares being used by leaders in the field to produce it. It also afforded an introduction to gaming theory as applied to generating engaging and compelling dramaturgy for interactive artworks.

During this time I also became especially interested in using new transmission technologies including web based streaming audio, podcasting, and content delivery via mobile phones. Also real-time motion tracking interactive video work, and in hacking gaming technologies to generate "machinema", animations created by exporting video game material as footage for movie making.

Ironically I also became interested in "old media" such as using radio transmitters, and in more traditional performance devices and styles; such as puppetry and object manipulation, and the traditional Asian performance technologies of Kabuki (Japan) and Kudiattum (India).

Other benefits included exposure to different cultural process and priorities, new contacts and increased networks, exposure to new artistic practice across many disciplines including visual arts, architecture, literature, dance, music and theatre.

## Implementation

I plan to incorporate these ideas immediately through the companies I am currently freelancing for. This includes the Malthouse Theatre in Melbourne, The Black Swan Theatre Company in WA, and for BighArt, which produces large-scale interdisciplinary artworks with a strong focus on community and cultural development throughout Australia.

The skills and techniques I learned while away will be directly translated into this work.

Eventually I plan to found a new media performing art company that specializes in creating media based work with young people in remote regional communities, and to tour this work both nationally and internationally.

## PROGRAMME

### **Japan**

Gekidan Kaitaisha, Tokyo.  
World Expo, Aichi

### **East Timor**

Artemorris, Dilli (with Gekidan Kaitaisha)

### **Indonesia**

Shadow-puppetry, Ubud

### **Europe**

Pixel Ache and Particle wave Festival, Helsinki  
Kunsthauset, Stockholm  
Hebbel Theatre, Berlin  
Berlin Guggenheim  
Potstdammer Platz, Museum of Cinema  
Memorial to the Murdered Jews of Europe  
Amstelveen Poppen Theatre, Amsterdam  
Van Gough Museum, Amsterdam (Egan Schiele exhibition)  
Tate Modern, London  
National Theatre, London  
'Mary Poppins' on the West End  
Studio 101, Paris  
Pompidou centre, Paris  
Sonar Festival, Barcelona  
Gaudi Architecture

### **United States**

The Bomber, transmission art/music festival Upstate New York  
The Kitchen, NYC  
PS1, NYC  
Eyewash, VJ night, NYC  
Lennox Lounge, Harlem  
Beacon DIA, Beacon NY  
'The Producers' on Broadway  
Meeting with Krys Stewart from the New York Music Theatre Festival

## MAIN BODY

When I first began researching the prospect of undertaking a Churchill Fellowship, I was principally interested in developing my skills in using new technologies for performance.

In the time between submitting my application to the Churchill trust and completing my fellowship, my concern widened to also include meditations on the nature of interactivity within arts practices other than performance, and how these applications could be incorporated into the performing arts.

I also began to dwell on the dramaturgical relevance of the use of technology in performance.

So rather than just learning what the tools were and how to use them, I became more interested in how the work was read and understood by an audience, and how it could be made more engaging conceptually. I also became re-interested in non-technological performative devices or "old technologies" such as using traditional performance styles, puppetry, and radio transmission etc, and how they could be recombined with new media and performance.

I sourced extra funding from the New Media Arts Board of the Australia council for the Arts and so was able to extend the time away from 7 weeks to 5 months. This was mostly possible due to friends and colleagues providing valuable in-kind support in the way of accommodation and introducing me into their international networks.

The first stop of my fellowship was to spend time with Japanese dance theatre company, Gekidan Kaitaisha in Tokyo. The company's work is a deeply considered representation of the body in border zones and of war. The company is directed by Shimizu Shinjin and stylistically is influenced by the teachings of Bhutoh founder Tatsumi Hijikata, and the work of Martha Graham.

The movement is very dense, slow, minimal and intense. I spent three weeks with the company in Tokyo and saw the presentation of three new works, some of which served as self-referential retrospectives, others as the development of new works in progress.

Because their work was so politically motivated and rigorously evaluated, I was very interested to see how they would use audio and video in their performance. I expected that they would use the technology with the same heightened critical awareness and so I found it really quite interesting how sparingly it was actually used, and how effective this was.

The work was mostly performed in silence, with only breath, or footfall or the sound of costuming punctuating the movement.

The video work that most struck me was an effect created by random images that had been inverted and highly contrasted so that the projection cast flickering lines onto the dancers' bodies. It was so highly abstracted that it did not create a recognizable moving image per se, but brought heightened awareness back to the physical contours of the body. Instead of undermining the presence of the body in space and drawing your attention to the projection, it brought the audiences' focus directly onto the body of the performer.

Similarly, they installed minimal static laser projectors in the space, which cast definitive and precise lines upon body, and seemed to cut the flesh into segments, dissecting it as it passed through the laser. It was somehow violent and disturbing. Both effects layered the performance with heightened meaning and brought more depth and emotional impact to the movement without conceptual or aesthetic distraction.

An element of their performance ritual I greatly enjoyed was the way in which the audience would stay behind in the company's performance space after the show, and eat and drink and discuss the work. This was an amazing meeting point for me with Japanese academics, directors, artists and other gaijin blow ins.

Some of the work was very difficult to read and I was really only appreciating it on the most superficial of levels, but I greatly appreciate Adam Broinowski for translating and making me feel mostly welcome. It is amazing how much can be communicated through the musicality of language and of gesture, and how enjoyable communication can be when it is stripped down to these most fundamental elements.

In my time off in Japan I traveled to the Northern Island of Hokkaido and shot a great deal of new video material for future work, especially from bullet trains through the snow and of wild monkeys bathing in the mountains. I also traveled to Aichi and spent a day at the World Expo, where I was able to see a lot of new robotic displays and video installation from all over the world. I love the aesthetics of Japanese design and culture.

I then toured with the company through South East Asia stopping in Hong Kong, Bangkok and Bali. This culminated in a two-week workshop with local artists and activists in East Timor. By documenting this process I was afforded a view into Kaitiasha's processes and practices. I met many local artists with whom I wish to continue working further, and spent a day working at the orphanage for local young people whose parents had been brutally murdered during the Indonesian occupation of East Timor.

It was hard yakka spending time in a war torn 3<sup>rd</sup> world nation right on Australia's' doorstep, especially considering that we are strongly implicated through our recognition of Indonesian sovereignty in the region.

Being an Australian traveling with a group of Japanese through Timor was intense. For some, WW2 was not that long ago. I became deeply aware of conflicting attitudes and memories, I was fortunate to be able to document many oral histories of survivors of the Portuguese, Japanese and Indonesian occupations. It was also ironic that while I was in Timor there was widespread rioting throughout Asia condemning Japan's revisionist educational policies regarding imperialism and the Second World War, especially from Indonesia and China, hardly models of human right themselves. Interestingly many Japanese believe that WW2 was an attempt to liberate Asia from western imperialism.

It was a privilege to get to know some Timorese, though it was often heartbreaking. Logistically work was difficult, electricity was irregular, and our hotel "The Villa Harmonia", used as safe house by western journalists during the occupation, had no running water.

It was often impossible to find anyone who had enough change to break a one-dollar note, let alone more. The one-dollar note became more valuable than a twenty or a hundred bill, because there was nowhere you could actually spend it. I became more aware of the fragile nature of value systems.

I parted ways with Kaitiasha and stopped over in Bali and Singapore on my way to Helsinki. It was mostly uninspiring except I was able to check out some traditional Shadow puppetry in the mountain village of Ubud, Bali. I really quite enjoyed that they still use flame as the source of illumination for the shadow play, creating a warm and flickering effect.

In Helsinki, I met with Kathryn Sieper from ABC radio who was working on the Particle Wave Experimental Radio Festival as part of the digital media festival, Pixel Ache, with funding received from the New Media Arts Board of the Australia Council. Kate sourced accommodation for me at the Linnunlaulu artist residency, an almost Chekhovian style house of the frozen waterfront in the heart of Helsinki and was able to wrangle me registration for the festival. The festival was run out of the Kiasma Centre for Contemporary Art, the Sibelius academy of Music and on the fortress island of Suomalina.

While working at the festival I tutored participants in using Protools audio production software. I also cut audio recorded for Jodi Rose, an Australian sound artist who specializes in contact miking the resonance and vibrations of suspension bridges around the world for a live performance at the opening of the festival. The work was transmitted as both a live stream on the internet and broadcast on the temporary radio station 'Aaniradio', which ran for the duration of the festival.

The radio festival was given access to a frequency on the local radio transmitter, which was controlled remotely from computers at the Sibelius academy.

Particle Wave trialed a new radio broadcast software called User Radio developed by August Black in California which allowed listeners to mix and control radio content from their computers, and with the high proliferation of wireless broadband internet, listeners can be sitting in a café or at the train station with their laptop interacting with the radio in real-time. Of course it mostly sounded pretty crazy, but that is not the point. As a model for listener or audience engagement within a feedback loop it was very exciting. It turned the idea of radio being a one-way street on completely on its end.

Speaking of crazy, I also managed to record a whole swag of new material in the studios of the Sibelius Academy, which debuted as part of a BighArt production at the Sydney Festival 2006.

One of the great things about Finland is the active take up of new internet and mobile phone technologies, something which is driven by the harshness of the climate and remoteness of a great deal of its population. Global mobile phone giant, Nokia, is based in Finland. It is something that Australia could learn from. The privatisation of Telstra is a great shame, and is inevitably going to lead to decreased services, especially in non-viable sectors such as regional Australia. My Parents can't even access broadband in suburban Perth!!!

The Pixel Ache festival drew artists from all over Scandinavia and the rest of the world. I met many artists, who I able to reconnect with later while traveling through Europe and the States.

The festival had a strong focus on profiling Open Source software and the work generated with it. The ethic behind open source is about sharing information and ideas. The code is not bound by copy protection restricting its duplication, but rather is 'open' so that other coders and software writers can add to the code or modify it for their own purposes. What this leads to is an ad hoc software protocol that evolves to meet the users requirements. Unfortunately I find this level of coding to be outside my skill level and I would rather spend my time using the tools than making them, but I certainly tip my hat off to these guys.

The other thematic of the festival was the profiling of online communities, and how the internet was being used to promote community empowerment and awareness by activists and NGO's.

Another was promoting the concept of "Creative commons", an organized backlash to commercial copyright enforcement and the control of freedom of information. This is especially relevant for video artists and electronic music producers who "sample" material as part of the process of generating new work. By registering new work under "Creative Commons" artists waive their rights to the work and encourage others to use it to generate new work.

The argument follows that most experimental or leading edge work is not commercially viable and so it is a way of encouraging artistic practice rather than generating income from the sale of the work. It is usually the publisher of commercial work who stand to gain from copyright control, rather than the majority of artists anyway.

I spent a great deal of time sitting in seminars (some of them in English), workshops, performances and parties and saw a lot of really good interactive audio visual and performative work. Another highlight was the opportunity to catch an intimate lecture by renowned filmmaker Peter Greenaway about the future of cross platform and interactive cinema.

Following the festival I traveled to Sweden on a Baltic cruise liner hosting a piano accordion folk music festival [SCREAM!] and spent time at the KultureHuset, Stockholm. The KultureHuset is Sweden's public cultural centre in the heart of the capital and boasts numerous theatres, galleries, restaurants and even a comic book library. I was amazed at the amount of shows they had in production in repertory. It was impressive. I managed to see a Strindberg play in Swedish, read a graphic novel, eat and check out a stencil art exhibition in one evening.

It was amazing how vibrant and well attended the venue was. I hope to return here to work one day.

I then traveled to Berlin to see some of Bill Viola's video work, at the Berlin Guggenheim. The production values of his work blew my mind, and would rival most feature films. I also checked out the video installations in the Museum of Cinema, took photographs of the new architecture around the revitalized Postdamer Platz, shot some new video work in the just opened Memorial to the Murdered Jews of Europe.

While I was in Berlin, there were many events commemorating the 60<sup>th</sup> anniversary of the end of WW2. It was deeply fascinating as a study of twentieth century politics and the rise of the current world order. The city seemed so tangibly alive and aware of its history; many of the museums had opened exhibitions with a no holds barred attitude in coming to terms with the Third Reich and it's consequences. It was remarkably different from the acknowledgement, or lack of, that was happening throughout Asia at the time.

I also heard some great new electronic music in some really happening bars and nightclubs in high-rise buildings in the old East. It is a city rich in culture that was relatively cheap and affordable. Again Berlin was interesting to visit because I found it a good introduction to a city that I wish to go back to and work.

I then traveled to Amsterdam and undertook a two-week development in improvisation and puppetry with Australian improvisation artist Andrew Morrish, now based in Paris, and his collaborator Ulrike Quade. Ulrike is a German master puppeteer. I found this work to be profoundly inspiring, I had started to develop a passing interest in puppetry recently and found this to be the catalyst for a whole new direction in my practice.

What drove my interest in puppetry was a kind of longing for the magic of traditional theatre illusion, and the contract between the audience and performer to suspend disbelief. I think this is being forgotten with the introduction of more and more video in performance but I think to combine these techniques with new technology is perhaps a fertile ground for new work.

Andrews' teaching was about opening up the imagination to spontaneity and freeing the subconscious from self-censorship, Ulrike's work was more based in the craft of puppeteer and of character development. They work really well together,

I experimented with projecting live feed of video work to a screen with the puppet interacting with the audience, and it worked a treat. I later developed this idea further and performed some of the results in Paris and New York. I seriously want to take this work further, even delving into producing "puppet film" content for television and mobile phone content delivery. I think I'm onto something here.

I also experimented with using the laptop computer screen as a puppet itself, a small portable moving image, that could be manipulated on stage as if a character.

On my weekend off I traveled to Brussels to see some work at the Kunsten Festival des Arts. I was unlucky in that the work I chose to see was pretty crummy, but the festival seemed really well set up with great food at the festival club and nightly interviews with artists in the format of a TV talk show. The festival bar was jumping also. I wish I could have stayed longer, despite the fact that there was a big Jazz festival on.

On my way down to Barcelona I stopped off in London and Paris. In London I didn't really have any official fellowship activity lined up, but instead met up with Jane Colenut an English actor and comedienne who I had worked with in Australia, and who is now involved in running the Edinburgh festival. I saw a lot of theatre and comedy in the short time while I was there.

I especially enjoyed catching up with the Improbable Theater Company on recommendation from Andrew Morrish in their new show 'Theatre of Blood' at the National Theatre. It was great fun, deeply satirical and highly amusing.

I was also really quite taken again by the highly developed culture of attending the theater, people from a diverse walks of life would come for a meal and stay for a drink after, they also offered cheap affordable last minute tickets for young people. A living breathing theatre culture, it exists! I think it is something we should be aspiring to, and I think is really only being achieved by the Malthouse theatre in Australia.

I also went to the new West End production of Mary Poppins, which was interesting in the context of a large-scale commercial music theatre production using both high and low end technology to create hyperrealist theatre in the service of story telling. It made me cry when she blew away on the east wind, or was it the west wind...I can't remember.

I also managed to fit in a day at Lords watching the cricket. Go Essex! Visited the Tate Modern, and took a series of photographs in the London Underground, a week before it was bombed.

In Paris, I hooked up with sound and experimental radio artists working for the BBC, Dinah Bird and Jean Phillip Renoult, who I had met in Helsinki. I performed at their venue, Studio 101 doing a show which brought together elements of all of the things I had been working on so far. We also discussed at length the possibility of future collaborations, including running a new media art festival on the Trans Siberian Rail way in 2007.

I managed to squeeze in a visit to the Pompidou centre, Rodin's garden, the Eiffel tower and saw new dance work in progress by Rosalind Crisp at the Centre National de la Danse.

I actually made it on time to make my flight to Barcelona despite my best efforts to the contrary. Barcelona was amazing. I came for the Sonar Festival of Advanced Music and Multimedia. It blew my mind. I attended the festival with professional accreditation, and it was perhaps one of the most amazing experiences of my life.

The festival operated on a scale that I couldn't even begin to describe. 'Sonar by Day' featured AV and installation work, digital art exhibitions, data mapping, interactives, and web-based artworks at MACBA, the contemporary art centre. Then at night there were some of the worlds best electronic music acts, Dj's and VJ's playing until 6am, where the festival moved to an unofficial street party down the road until Sonar by Day recommenced at 11am.

It is attended by around 60 000 people.

Highlights included seeing a DJ/VJ set with Dj Yoda scratching video from DVD disks into his tracks, German outfit To Rococo Rot, The Chemical Bros and M>I>A, a Sri Lankan MC from London...I could go on for days but if you are interested, check out the website:

<http://www.sonar.es> The website archives the festival for the last few years.

This was a really useful experience, it showed me where the benchmarks where at in international practice of electronic art, exposed me to nascent trends and gave me something exciting to work towards...taking new work to this festival.

After a brief stop over in Madrid, I flew into New York for almost 5 weeks of non-stop action. I was now totally accustomed to functioning on three hours per night sleep and maintained this for months after returning to Australia.

I was picked up from the airport by my good friend Ryugi Noda, a Japanese artist living in New York who I worked with in the Perth International Arts festival in 2001. Ryugi put me up in his gorgeous little apartment in Brooklyn Heights for the duration, and is perhaps solely responsible for me bringing this thing home almost on budget.

I spent the first two weeks with sound artist Tianna Kennedy from Freepoint103 Internet radio. I also met Tianna in Helsinki and she was a great contact to make not only because she had a lot of cute friends but because she is highly involved in the NYC underground art scene.

I spent this time becoming familiar with the city, checking out the Chelsea art district, galleries like PS1 and their 'warm up' events, visiting artist spaces and going to openings. Tianna took me to the 'Bomber' festival run by Freepoint 103 in the Catskills Mountains in Upstate New York, which was awesome.

The festival ran over three days with camping in the forest. The music was performed live over three stages and broadcast over the internet and locally on small transmitters, so you could carry around a small radio with you and tune into which ever stage you felt like, where ever you were in the forest. We formed a new impro outfit which performed at the festival and later in NYC, and quickly garnered a reputation in the local scene. It rates as a career highlight and a dream come true. It was also reaffirming to realize that my work cuts it on an international stage.

Ryugi also took me on a road trip to visit galleries in Upstate New York including the massive DIA at Beacon, featuring a huge collection of Warhol and many other large-scale conceptual artists. Ryugi and I also performed a new puppet show at a venue called "Little Theatre" in the Tonic nightclub, founded by seminal experimental saxophonist John Zorn. I performed the work in Japanese with massive cardboard sets made by Ryugi, and he translated into English. My Japanese is terrible but it was deeply funny and made quite an impression.

This brought me to final activity, and the most important part of my Churchill fellowship, attending the Summer Institute at the Kitchen, centre for music, dance and video art.

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Their programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

The Sidney Kahn Summer Institute brings together young artists from all over the world to meet, collaborate and be tutored by some of the world's best interdisciplinary artists and lecturers. The 2005 thematic was ancient technologies, dramaturgy and game.

The lecturers included:

DEAN MOSS, choreographer and media artist, creates multidisciplinary works blending performance and video.

MADHU MARGI, collaborator and performer, researches the connections between contemporary practice and an ancient form of ritualized theatre in India, kudiattum, of which he is a master

ONG KENG SEN is the Artistic Director of Theatreworks (Singapore), a founder of The Flying Circus Project, and an independent performance director/curator of multidisciplinary, cross-cultural encounters.

NAVIN RAWANCHAIKUL is known for his collaborative projects involving local communities and sources from daily life and which have often taken the form of public art installations, comic books, and questionnaires.

KATIE SALEN is a game designer, director of the Parsons School of Design Graduate Design and Technology Program, and co-author (with Eric Zimmerman) of Rules of Play: Game Design Fundamentals (MIT Press, 2004).

CHRISTINA YANG has been Summer Institute Director since 2003 and is an independent art historian, curator and writer.

YASUKO YOKOSHI imaginatively entwines cultures and personal insights to create radical performance works.

The institute also featured artist talks by Mariko Mori and Matthew Ritchie and excursions to see shows as part of the Lincoln Centre Festival.

The thematic content perfectly informed my research. I found this time to be deeply inspiring, and I experienced a massive creative outpouring of new material and made many new contacts and networks throughout the US, Europe and Asia.

Specific skills I learned included using Max MSP and Jitter for real-time and audio and video manipulation, using computer game engines to design character, create avatars and export sequenced action to export as movie clips. I also experimented using wireless internet and networked computers to do real-time AV manipulation and performance.

The major revelation of the entire fellowship came from the lectures by Katie Salen drawing parallels between game theory and performance dramaturgy. It was a major epiphany in beginning to understand the nature of compelling interactive artworks.

I finished up by meeting with Kris Stewart from the New York Music Theatre Festival, (a Churchill fellow), and also managed to catch the Broadway production of 'The Producers' before jumping on a plane and heading straight to Melbourne to begin working on a new Malthouse theatre production for the Melbourne Festival, and starting a new life as a Churchill Fellow...

## CONCLUSIONS

The major conclusion I drew as a result of the fellowship is that it is really important for Australian artists to collaborate with our international contemporaries. We need to actively engage with the international community. I used to think that in the digital age, Australia's cultural isolation was a thing of the past, but the geographic isolation still hampers the Australian artists ability to readily operate at the forefront of international practice.

I think cross-cultural collaboration is also vitally important in a time when paranoia and cultural intolerance is rife, and seems to be played upon for political gain by our governments.

I have come to liken artistic practice to the basic computer processes, and the adage of garbage in=garbage out holds true. My research was mostly not a quantifiable empirical study of data, but about being exposed to and inspired by new ideas, people and practices. And so, I think it was of great value to see and experience so much cool new work in such a short time. I also found it reaffirming to feel that my work was cutting it internationally.

Mostly I learned that the world is really small and there is a whole universe of opportunity out there.

## RECOMMENDATIONS

Australia needs to actively get up to speed in the roll out of new information technologies. At the very least this means improved high-speed wireless internet access and adequate mobile phone coverage for all Australians, especially in remote regional areas. We are like cavemen in comparison to some other parts of the world, and considering the distance and isolation this country it is even more of an imperative than elsewhere.

Australian artists should travel more and engage with the international community, there should be more value of cross cultural awareness and collaboration at a governmental level. Arts funding should ideally be increased, but at the very least maintained to do this.

The recent restructuring of the New Media Arts and Community and Cultural Development Boards of the Australia council needs to be closely monitored. It was a painfully regressive move that smacked of government intervention in what should be an arms length process. It appeared like the government was trying to squash the work which is most about developing communication and information technologies and about empowering community. What is that about?

And finally "two and five" serves of fruit and veg everyday.