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perthDAC 2007 Conference Program – DAC (this version 7th September 2007)

Friday 14th September

9.00am – 3.00pm	DAC delegates can register at the CADE conference desk at Central TAFE , 12 Aberdeen Street, Northbridge from 9.00 am till 3.00pm
11.00am – 9.00pm	DAC delegates can also view the “ I took a deep breath... ” exhibition at the PICA gallery, Perth Cultural Centre, James Street, Northbridge (short walk from TAFE)
5.45 – 8.00 pm	DAC delegates are invited to the Representations of the Real exhibition opening at the Spectrum Project Space, 221 Beaufort St, Northbridge (short walk from TAFE).

Day 1 Sat 15 September

8:00-8.30 am	Registration/Coffee Central TAFE -12 Aberdeen Street	
8.30 – 9.00	25 Aberdeen Street, Lecture Theatre 1 Opening of conference – Andrew Hutchison Welcome by Neil Fernandez of TAFE Official Nyungar Welcome by Marie Taylor	
9:00 - 10:30	Session 1 Chair – Suzette Worden. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	1 Jason Lewis “Writing-Designing-Programming: The NextText Project” 2 Fox Harrell “Cultural Roots for Computing:The Case of African Diasporic Orature and Computational Narrative in the GRIOT System” 3 Su Ballard “Mutable Aesthetics: emergence in digital installation”	
10:30 – 11.15	Morning Tea Break - Central TAFE -12 Aberdeen Street	
11.15 - 12:45	Session 2 Chair- Ragnhild Tronstad. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	1 Torill Mortensen “The real truth about what games researchers do all day – methods, strategies and ethics of online multi-user games research” 2 Anders Tychsen/Michael Hitchens “Interesting Times – Modelling time in Multi Player and Massively Multiplayer Role Playing Games” 3 Lone Malmborg, Bo Peterson, Mårten Petterson “Augmenting pen and paper to support creative collaboration in design education”	
12:45 - 2:00	Lunch - Central TAFE -12 Aberdeen Street	
2.00 - 3.30	Presentations: Session 3	
6 presentations in two streams	Stream 1 Chair - Jim Bizzocchi 25 Aberdeen Street, Lecture Theatre 1 1 Nicola J Bidwell, David Browning, truna aka j.turner “Wanderer Beyond Game Worlds”. 2 Caroline McCaw “Art and (Second) Life: Over the Hills and Far Away?” 3 Gaye Swinn and Jen Lade “Drawn From Life – Badly: Why we need a better understanding of the virtual world”	Stream 2 Chair - Brian Degger 12 Aberdeen Street, Lecture Theatre 2 1 Claudia Aline Müller-Hermann “Digital Media and Form – Spatial Spheres at the End of Post-Modern Digitalization” (Presentation by pre-recorded video) 2 Scott Rettberg “Dada Redux: Elements of Dadaist Practice in Contemporary Electronic Literature” 3 Simon Penny “The Trojan Horse in the Studio: abstraction, generality and instrumentality”
	Excursions: Session 4 – PICA Gallery Visit - “I took a deep breath...”	
3.30 - 5.30	Walk to PICA, Perth Cultural Centre, James Street, Northbridge. Afternoon tea on arrival, then artists' talks. Hannah Mathews and George Khut.	
5.30 – 6.30	Walk to DAC opening reception - hosted by the Still, Living exhibition@ The Bakery, Art Rage Complex, 233 James Street, Northbridge.	

Day 2 Sun 16 September

8:00-8.30 am	Registration/Coffee - 12 Aberdeen Street	
8:30 - 10:00	Session 1 Chair - Anders Tychsen. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	<p>1 Allison Kudla "Biological Agency in Art"</p> <p>2 Brian Degger "Technology transfer present and futures in the electronic arts"</p> <p>3 Christy Dena "The Future of Digital Media Culture is All in Your Head: An Argument for the Age of Integration"</p>	
10:00 - 10:45	Morning Tea break - 12 Aberdeen Street	
10:45 - 12:15	Session 2 Chair - Lone Malmberg. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	<p>1 Adrienne Shaw "In-Gayme Representation?"</p> <p>2 Tracy Fullerton, Jacki Morie and Celia Pearce "A Game of One's Own: Towards a New Gendered Poetics of Digital Space"</p> <p>3 Nick Montfort/Ian Bogost "Platform Studies: Computing and Creativity on the VCS, MPC, and Wii" (Presented by Fox Harrell)</p>	
12:15 - 1:30 pm	Lunch - 12 Aberdeen Street	
1:30 - 3.00	Session 3	
6 presentations in two streams	<p>Stream 1 Chair – Jason Lewis. 25 Aberdeen Street, Lecture Theatre 1</p> <p>1 Erik Malcolm Champion "Social Presence and Cultural Presence In Oblivion"</p> <p>2 Suzette Worden "Visiting the Past as a Way to the Future: Virtual Environments for Social Memory Construction"</p> <p>3 Jaakko Suominen "The Past as the Future? Nostalgia and Retrogaming in Digital Culture"</p>	<p>Stream 2 Chair - Tama Leaver. 12 Aberdeen Street Lecture Theatre 2</p> <p>1 Kenneth J. Knoespel and Jichen Zhu "Continuous Materiality Through a Hierarchy of Computational Codes"</p> <p>2 Mark McGuire "Virtual Communities and Podcasting: the emergence and transformation of public electronic space"</p> <p>3 Axel Bruns "The Future Is User-Led: The Path towards Widespread Produsage"</p>
	Session 4 – The Bakery, Art Rage Complex	
3.00 - 5.00	Walk to Still, Living exhibition @The Bakery, 233 James Street, Northbridge. Afternoon tea on arrival, then artists' talks. (Presented by Jens Hauser and Oron Catts)	

Day 3 Mon 17 September

8:00-8.30 am	Registration/Coffee - 12 Aberdeen Street	
8.30 - 10:00	Session 1 Chair – Fox Harrell. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	<p>1 Jean Bridge "Interactive learning in interactive media: a serious game for educators"</p> <p>2 Ana Sanchez Laws "Computer Games in Museums: Challenges presented by "Angie against the world", a Game about Post-Conflict Memory"</p> <p>3 Mary Flanagan "Locating Play and Politics: Real World Games & Activism"</p>	
10:00 - 10:45	Morning Tea break - 12 Aberdeen Street	
10:45 - 12:15	Session 2 Chair – Erik Champion. 25 Aberdeen Street, Lecture Theatre 1	
3 presentations in one stream	<p>1 Jim Bizzocchi "The Aesthetics of the Ambient Video Experience"</p> <p>2 Nick Mariette "From Backpack to Handheld: The Recent Trajectory of Personal Location Aware Spatial Audio"</p> <p>3 Keith Armstrong "'Grounded Media': Expanding the Scope of Ecological Art Practices Within New Media Arts Culture"</p>	
12:15 - 1:30 pm	Lunch - 12 Aberdeen Street	
1:30 - 3.00	Session 3	
6 presentations in two streams	<p>Stream 1 Chair - Mark McGuire. 25 Aberdeen Street, Lecture Theatre 1</p> <p>1 Ragnhild Tronstad "The Uncanny in New Media Art"</p> <p>2 Trish Adams "Changing Fates: an exploration of biomedical transformations"</p> <p>3 Mitchell Whitelaw "Art against Information: Case Studies in Data Practice"</p>	<p>Stream 2 Chair - Torill Mortensen. 12 Aberdeen Street, Lecture Theatre 2</p> <p>1 Brogan Bunt "Instrumental Relations: Software as Art, Art as Software"</p> <p>2 Noah Wardrip-Fruin "The <i>Tale-Spin</i> Effect: Toward an acknowledgement of process in digital literature" (presented by Jill Walker Rettberg.)</p> <p>3 Raphaël Grasset and Mark Billingham "Art and Mixed Reality: New Technology for Seamless Merging Between Virtual and Real"</p>
	Session 4 – Kings Park/John Curtin Gallery	
3.00 – 3.30	Bus to Kings Park for walk/view. Drop off at "Forrest Carpark" (Boab Trees)	
3.30 – 4.00	Delegates walk 250m to "State War Memorial". Rejoin bus at roundabout.	
4.00 - 4.30	Bus to impermanence exhibition@ John Curtin Gallery	
4.30 – 6.00	Afternoon tea on arrival at JCG, then artists' talks (hosted by Chris Malcolm) John Curtin Gallery, Curtin University, Kent Street, Bentley.	
6.00 – 6.30	Bus back to Northbridge – Delegates are advised to eat evening meal before....	
7.30 - 9:30	DAC Performance Night @the Bakery, Art Rage Complex, 233 James Street, Northbridge.	

Day 4 Tues 18 September

8:00-8.30 am	Registration/Coffee - 12 Aberdeen Street
8:30 - 10:00	Session 1 Chair – Nick Mariette. 25 Aberdeen Street, Lecture Theatre 1
3 presentations in one stream	<p>1 Jill Walker Rettburg "Blogs, Literacies and the Collapse of Private and Public"</p> <p>2 Karl D.D. Willis "Open Interactions: The Balance of Specification"</p> <p>3 Julianne Chatelain "Where's The Party? Multi-Subject Experiences and Intellectual Property"</p>
10:00 - 10:45	Morning Tea - 12 Aberdeen Street
10:45 - 12:15	Session 2 Session 1 Chair – Jaakko Suominen. 25 Aberdeen Street, Lecture Theatre 1
3 presentations in one stream	<p>1 Larrisa Hjorth "<i>imaging communities: A crosscultural examination of camera phone practices in Seoul (South Korea) and Melbourne (Australia)</i>". (Presented by Christy Dena)</p> <p>2 Lisbeth Klastrup "Telling & Sharing? Understanding Mobile Stories & the Future of Narratives"</p> <p>3 Stewart Woods "Last Man Standing: Elimination and Risk in Social Game Play"</p>
12:15 - 1:15 pm	Lunch - 12 Aberdeen Street
1:15 - 2.00	Session 3 - Plenary session Chair - Andrew Hutchison. 25 Aberdeen Street, Lecture Theatre 1
	Summary of themes emerging from conference, future directions for the DAC conference series, and any other business.
	Session 4 – Scitech (or rest time before dinner?)
2.00 – 4.00	Bus to PAINTED SKY@ SCITECH Afternoon tea on arrival, then artist's talks by Dave Carson and Pete Wheeler
4.00	Bus back to TAFE . Opportunity for delegates to rest before dinner.
7.00 - 10:00	Walk to conference dinner – Valentino Restaurant, Cnr James & Lake Streets, Northbridge.

Day 5 Wed 19 September

10:00 - 12.00.noon	<p>Informal perthDAC 2007 "ease-out" coffee morning for those still in Perth on Wed am.</p> <p>Opportunity to view the Orlan "Skin and Stone" exhibition@ Holmes à Court Gallery, Brown Street, Claisebrook. Coffee at Lamont's Restaurant, downstairs from the gallery. Walk and river views opportunity. Use public transport (bus or train, approx 20 minutes) to get there and back.</p>
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Presenter abstracts

DAY 1 SATURDAY 15TH SEPTEMBER SESSION 1

► **Writing-Designing-Programming: The NextText Project**

Jason Lewis: Obx Labs, Concordia University, Montreal Quebec, Canada

The Next Text Project is a series of explorations of the way that my collaborators and I create, experience and understand computationally-driven, visually-expressive texts. We have conducted these explorations by creating artistic works while simultaneously developing the new software necessary to realize them. Our methods have been driven by a commitment towards integrating the writing, designing and programming aspects of such work. In this paper I will review the conceptual, aesthetic and technical concerns that motivate the project, briefly present a number of the works produced by the project and make several suggestions as to how future research/creation in this domain might be conducted.

► **Cultural Roots for Computing: The Case of African Diasporic Orature and Computational Narrative in the GRIOT SystemD**

Fox Harrell: Georgia Institute of Technology Digital Media / School of Literature, Communication and Culture

Cultural practices and values are implicitly built into all computational systems. However, it is not common to develop systems with explicit critical engagement with, and foundations in, cultural practices and values aside from those traditionally privileged in discourse surrounding computing practices. I assert that engaging commonly excluded cultural values and practices can potentially spur computational innovation, and can invigorate expressive computational production. In particular, diverse ways of representing and manipulating semantic content and distinctive relationships between humans and our (digital) artifacts can form the basis for new technical and expressive computing practices. This idea is developed using the example of the GRIOT system. GRIOT is a platform for implementing interactive and generative computational narratives. Its underlying theoretical bases are in algebraic semantics from computer science, cognitive linguistics, and semiotics. Initial systems built in GRIOT enable generation of poetry in response to user input. GRIOT is deeply informed by African diasporic traditions of orature and socio-cultural engagement.

► **Mutable Aesthetics: emergence in digital installation**

Su Ballard: School of Art, Otago Polytechnic, Dunedin, New Zealand

This paper addresses the aesthetic vibrations of the digital as it approaches art's histories. Examining the surface events of interaction, impurity and control in New Zealand artist Douglas Bagnall's works *Film-making Robot* and *Cloud Shape Classifier* (Wellington, NZ 2004; ISEA San Jose 2006) it suggests that digital installation art should not be understood as a medium or a technology. Instead, this paper contends that digital installation art is a specific combination of material affects emerging from impacts and considerations of information. *Cloud Shape Classifier* extends ideas of digital 'knowledge' into a methodology for viewing clouds, and in this questions our very notions of aesthetics. Exploring film as neither fixed nor transitory, *Film-making Robot* suggests that distribution of practice and process is particular to digital materiality. In a close examination of these two works, this paper argues that digital materiality is not a pre-existing or generic form but an emergent condition of repetition, information, and image.

**DAY 1 SATURDAY 15TH SEPTEMBER
SESSION 2**

► **“The real truth about what games researchers do all day” – methods, strategies and ethics of online multi-user games research**

Torill Elvira Mortensen: Volda University College, Volda, Norway

This article presents some current directions in games research, and considers them in regard to the area of interest in the game activity as well as methodological considerations, positioning the research as immersion, structuralism or contextual. In doing this the article also addresses some of the current myths about gaming and game research, treating game studies along with studies of other popular media, but also grounding games as a field with a tradition running past medieval times. The main thread in this article is an attempt to demonstrate the dependence of game studies on many older directions of study and well established disciplines, as well as pointing out what is particular to the study of games, concerning method, strategy and ethics of games research.

► **Interesting Times – Modelling Time in Multi-Player and Massively Multi-player Role Playing Games**

Anders Tychsen & Michael Hitchens: Interactive Systems and Virtual Reality Research Group, Macquarie University, Sydney, Australia

Time is a key concept in the design, playing and study of games and can be viewed from multiple perspectives, e.g. the player and the game world. Here a comprehensive, iteratively developed model of game time, based on empirical games research as well as recent theory, is presented. The model is tested in practice and its applicability across tabletop, digital and other forms and formats is demonstrated. Special emphasis is placed on multi-player and massively multi-player games, as well as role playing games, as these feature complex game time behavior that cannot be explored in existing models of game time. The model includes seven viewpoints of game time, and allows for the mapping of time as an interactively created and non-linear feature of games and gameplay.

► **Augmenting pen and paper to support creative collaboration in design education**

Lone Malmberg: IT University, Copenhagen

Bo Peterson: K3, Malmö University, Malmö

Mårten Pettersson: K3, Malmö University, Malmö

This paper suggests design concepts for augmenting students' collaborative design work. The concepts are based on theoretical discussions as well as analysis of a number of field studies at different settings in the UK. The theoretical frameworks for design work and for collaboration among designers are focusing on how design work is embodied in the physical environment, specifically the importance of sketching on paper versus digital representations. The paper concludes that not only projects in design education but also in professional practice could benefit from concepts augmenting a paper-based design process.

DAY 1 SATURDAY 15TH SEPTEMBER
SESSION 3 / STREAM 1

► **Wanderer Beyond Game Worlds**

truna aka j.turner: The Australasian CRC for Interaction Design Pty Ltd. QUT Brisbane, Australia

David Browning: James Cook University, Discipline of IT, Townsville Australia

Nicola J Bidwell: James Cook University, Discipline of IT, Cairns Australia

We discuss issues and opportunities for designing experiences with 3D simulations of nature where the landscape and the interactant engage in an equitable dialogue. We consider the way digital representations of the world and design habits tend to detach from corporeal dimensions in experiencing the natural world and perpetuate motifs in games that reflect taming, territorializing or defending ourselves from nature. We reflect on the Digital Songlines project, which translates the schema of indigenous people to construct a natural environment, and the inherent difficulty in cross-culturally representing inter-connectedness. This leads us to discuss insights into the use of natural features by western people in cultural transmission and in their experiences in natural places. We propose McCarthy and Wright's dialogical approach may reconcile conceptions of place and self in design and conclude by considering experiments in which designers digitally reconstruct their own corporeal experience in natural physical landscape.

► **Art and (Second) Life: Over the hills and far away?**

Caroline McCaw: Design, Otago Polytechnic, Dunedin, New Zealand

This paper will consider possible connections between the emerging art practice, environment and economy of DC Spensley (aka Dancoyote Antonelli) working in Second Life, with particular colonial art histories documented over the last 150 years in order to consider emerging features of new spaces for art. While the main centre for development and discussion surrounding Second Life appears to be San Francisco, USA, this paper considers how examining an online art practice may provide a tool to better understand the role of artists in new places. Can emerging art practices in online environments such as Second Life point out gaps in the ways that we think and talk about art? Or are traditional theoretical and methodological values surrounding art reproduced?

► **Drawn From Life – Badly: Why we need a better understanding of the virtual world**

Gaye Swinn: RMIT University, Melbourne Australia

Jen Lade: RMIT University, Melbourne Australia

In this paper we suggest that in the virtual world the time has come for computer science to make room for and provide a welcome to others - especially women, minorities and artists and for artists to summon their courage, dispose of their distaste and get to grips with the technology. In particular, we point to the dangers associated with the window/mirror nature of the virtual world – a nature with which artists are traditionally quite familiar and we question the current production of games and the current nature of university games-making programs.

DAY 1 SATURDAY 15TH SEPTEMBER
SESSION 3 / STREAM 2

► **Digital Media and Form – Spatial Spheres at the End of Post-Modern Digitalization**

Claudia Aline Müller-Hermann: MPhil RCA Stuttgart, Germany

This paper is about the construction and representation of space in time-based media, architecture and the computer. My hypothesis is that a shift has taken place in the construction of image- and architectural space throughout the last century, doubtlessly provoked by the rise of digital computer technology, but eventually also by changing paradigms in art, science, culture and every day life. In my research, I used of the notion of space and its construction and representation as a methodological tool to critically identify problems that emerged through the rise of digital media technology. I present examples of visionary artists, filmmakers, architects, designers, scientists and engineers from the 20th and 21st century who created works that attempt to break with conventional notions of space.

► **Dada Redux: Elements of Dadaist Practice in Contemporary Electronic Literature**

Scott Rettberg: The University of Bergen, Department of Humanistic Informatics, Norway

The Dada movement was a multimedia avant-garde art practice that began in Zurich during World War I and flourished in Berlin, Paris, and New York from 1916 until 1920. Beginning as a disgusted response to the war and the blithely nationalistic bourgeois attitudes the Dada felt were at the root of the conflict, the Dada developed and refined the notion of "anti-art" as an expression of dissatisfaction with the dominant contemporary ideology. Although the period in which Dada was an active organized cultural movement was quite short, its legacy is widespread and profound. Through readings of works of electronic literature, the essay argues that while techniques have been adapted to the media-specific affordances of the networked computer, many of the practices popularized by the Dada during the early twentieth century form the basis of methods utilized by new media artists and writers today. By comparing the art and activities of early Dadaist artists to the work of contemporary digital writers, the essay advocates a critical approach to new media writing that both accounts for the specific properties of literature produced for networked computer environments and also examines these artifacts within the contextualizing historical framework of the avant-garde.

► **Experience and abstraction: the arts and the logic of machines**

Simon Penny: University of California, Irvine, USA

This paper is concerned with the nature of traditions of Arts practice with respect to computational practices and related value systems. At root, it concerns the relationship between the specificities of embodied materiality and aspirations to universality inherent in symbolic abstraction. This tension is embodied in the contemporary academy, as embodied arts practices interface with traditions of logical, numerical and textual abstraction in the humanities and the sciences.

The computer may be viewed as the reification of a rationalist world view in that the hardware/software binarism, and all that it entails, is little but an implementation of the Cartesian dual. Inasmuch as these technologies reify that world view, these values permeate their very fabric. Social and cultural practices, modes of production and consumption, inasmuch as they are situated and embodied, proclaim validities of specificity, situation and embodiment contrary to this order. Due to the economic and rhetorical force of the computer, the academic and popular discourses related to it, are persuasive.

Where computational technologies are engaged by social and cultural practices, there exists an implicit but fundamental theoretical crisis. An artist, engaging such technologies in the realization of a work, invites the very real possibility that the technology, like the Trojan Horse, introduces values inimical to the basic qualities for which the artist strives. The very process of engaging the technology quite possibly undermines the qualities the work strives for. This situation demands the development of a 'critical technical practice' (Agre).

**DAY 2 SUNDAY 16TH SEPTEMBER
SESSION 1**

► **Biological Agency in Art**

Allison Nicole Kudla: DXARTS, University of Washington Seattle, USA

This paper will explain how the pictorial dilemma guided traditional art towards formalism and again guides new media art away from the screen and towards the generation of physical, phenomenologically based and often bio-technological artistic systems. This takes art into experiential territories, as it is no longer an illusory representation of an idea but an actual instantiation of its beauty and significance. Thus the process of making art is reinstated as a marker to physically manifest and accentuate an experience that takes the perceivers to their own edges so as to see themselves as open systems within a vast and interweaving non-linear network.

► **Technology transfer present and futures in the electronic arts**

Brian Degger: transitlab

We are entering an era where creating the fantastical is possible in the arts. In the areas of mixed reality and biological arts, responsive works are created based on advances in basic science and technology. This is enabling scientists and artists to pose new questions. As the time between discovery and application is so short, artists need imaginative ways of accessing new technology in order to critique and use it.

These are the new paints that the majority of artists cannot afford or access, technology to enable cloning of DNA, to print channels on a chip, to access proprietary 3G networks. Currently, partnerships or residencies are used to facilitate artist's access to these technologies. What would they do if technology was available that enabled them to make any art work they so desire? Are the limitations in current technology an advantage rather than a disadvantage in some of their works? Does interaction with technologists make their work more robust? Are there disadvantages? How do they get access to the technology they require? Open source or proprietary? Or have they encountered the situation where their vision is greater than technology allows. When their work breaks because of this fact, is their art broken? Blast Theory (Brighton,UK), FoAM(Brussels, Belgium and Amsterdam, Netherlands), SymbioticA (Perth, Australia) are organisations pushing technological boundaries in the service of art. This paper addresses some questions of technology transfer in relation to recent artworks, particularly *I like Frank in Adelaide* (Blast Theory), *transient reality generators (trg)* (FoAM) and *Multi electrode array artist (MeART)* (SymbioticA).

► **The Future of Digital Media Culture is All in Your Head: An Argument for the Age of Integrating Media**

Christy Dena: University of Sydney, Australia

This conference called for research to "illuminate both the near and long term Future of Digital Media Culture". Although research into digital media culture assists greatly in understanding new technologies, its influences and affects, to continue to do so in isolation of other media shows little regard for the reality of its role and use. 'Old' or 'traditional' media such as dusty books and smudged newspapers, consensus television, linear films and radio are also part of the daily medial diet of humans. Indeed, this paper argues that an emerging cultural approach is the integration of all media and that this will continue in the near- to long-term future. We are no longer in a Digital Age, we are instead in an Age of Integration. This argument is explored through providing examples of extant integration practices and outlining economic and cognitive influences. Finally, these influences and existing practices are utilized as insights into potential future cultural practices.

**DAY 2 SUNDAY 16TH SEPTEMBER
SESSION 2**

► **In-Gayme Representation**

Adrienne Shaw: Annenberg School for Communication, University of Pennsylvania
Philadelphia, PA

This research entailed a textual analysis of discussion board posts on an online gay gamer community from February 1, 2006 until April 1, 2006 as well as select older posts. I also posed questions to the board in order to get more specific answers to my research questions. The second part of the project entailed interviews with 18 site members. Both the themes found while analyzing the discussion boards and the answers to posted questions informed the interview questions. In turn the interviews informed questions later posted to the discussion board. This three-pronged approach to my research allowed me to develop a much richer understanding of my informants' attitudes towards LGBTQ video game representation and how the gaymer identity was constructed through the site.

► **A Game of One's Own: Towards a New Gendered Poetics of Digital Space**

Tracy Fullerton: USC School of Cinematic Arts, Los Angeles, CA USA

Jacquelyn Ford Morie: USC Institute for Creative Technologies, Marina del Rey, CA USA

Celia Pearce: Georgia Institute of Technology, Atlanta, GA USA

The techno-fetishism of computer game culture has led to a predominately male sensibility towards the construction of space in digital entertainment. Real-time strategy games conceive of space as a domain to be conquered; first-person shooters create labyrinthine battlefields in which space becomes a context for combat. Massively multiplayer games offer the opportunity for non-linear exploration, but emphasize linear achievement within a combat-based narrative. In this paper, we argue for a new gendered, regendered and perhaps degendered poetics of game space, rethinking ways in which space is conceptualized and represented as a domain for play. We argue for a more egalitarian virtual playground that acknowledges and embraces a wider range of spatial and cognitive models, referencing literature, philosophy, fine art and non-digital games for inspiration. Reflecting on a variety of sources, beginning with Virginia Woolf's *A Room of One's Own* and Bachelard's *Poetics of Space*, feminist writings of Charlotte Gilman Perkins, Simone de Beauvoir, Hélène Cixous, Judith Butler, Janet Murray, and including contemporary game writers such as Lizbeth Klastrup, Mary Flanagan, Maia Engeli, and T.L. Taylor, we will argue for a new gendered poetics of game space, proposing an inclusionary approach that integrates feminine conceptions of space into the gaming landscape.

► **Platform Studies: Computing and Creativity on the VCS, MPC, and Wii**

Nick Montfort : Massachusetts Institute of Technology, Program in Writing and Humanistic Studies

Ian Bogost: The Georgia Institute of Technology, School of Literature Communication and Culture

We introduce platform studies, a family of approaches to digital media. In platform studies, close consideration is given to the detailed technical workings of computing systems. This allows the connections between platform technologies and creative production to be investigated. Three short studies of the Atari VCS, the Multimedia PC (MPC), and the Nintendo Wii show how close consideration of this sort can inform our understanding of digital media's history, present, and future.

DAY 2 SUNDAY 16TH SEPTEMBER
SESSION 3/ STREAM 1

► **Social Presence and Cultural Presence In Oblivion**

Erik Champion: Media Arts, COFA, UNSW, PO Box 259 Paddington, NSW Australia

Single player games are now powerful enough to convey the impression of shared worlds with social presence and social agency. Unfortunately, there are few clear definitions of 'world' as it applies to commercial computer games, or as it could be used to help improvements these games. With that in mind, this paper will explore a framework for defining virtual worlds and then apply it to *Elder Scrolls IV: Oblivion* (Figure 1) in terms of phenomenological, social, and cultural aspects. Even though it is a single player game, several key features allow *Oblivion* to be considered as a social world. Despite these promising features, *Oblivion* fails as a rich cultural world. It could be further improved as a social world and perhaps even as a cultural world through enhanced embodiment, dynamic cognitive artefacts, social role mimicry, staggered multiplayer questing, and as a cultural learning tool.

► **Visiting the Past as a Way to the Future: Virtual Environments for Social Memory Construction**

Suzette Worden: Curtin University of Technology, Perth WA Australia

In considering the future it is often necessary to re-visit the past. New communication and visualisation technologies have enhanced the ability of individuals and groups to create narratives to portray ideas about the past. Museums in particular have created projects about the past that offer rewarding experiences for their audience in all kinds of contexts. However, in the last few years the results of these activities have moved from being called 'histories' to being called accounts of cultural or social memory, where museums and libraries have become memory institutions. This paper will examine how traces of the past can be brought together to inform the future and whether this emphasis on memory denotes a more active and participatory role for those who are involved as visitors or 'users' of digital resources. The first part of this discussion is a theoretical examination of history making and within that process, how ideas about physical environments relate to virtual spaces that are created to support the 'memory institution.' In order to explore migration in detail, a project that explores memory traces between mining heritage in Cornwall, UK and Western Australia is discussed to show what aspects of past mining heritage can meaningfully be connected to aspects of present economic growth. It is proposed that memory institutions need to provide a rich experience for social memory to be constructed; where 'history' might have many ways of telling and is fluid and re-traceable.

► **The Past as the Future? Nostalgia and Retrogaming in Digital Culture**

Jaakko Suominen: University of Turku, Pori, Finland

Digital culture of today is becoming increasingly a field of retrospection. James Newman draws attention to this issue in his recently published textbook on digital gaming (2004). In a chapter on future gaming he mentions three modern trends in gaming: mobile games, on-line games and *retrogaming*. Newman refers to retrogaming at two levels: firstly, retrogaming means present-day gaming with the genuine, 1970s, 1980s and the early 1990s game devices and applications. Secondly, it means the use of emulators in playing the games. On the other hand, Petri Saarikoski (2004), who has studied the history of computer hobbyist cultures, defines retrogaming somewhat broader as a general term for subcultures that appreciate old computer games. This phenomenon includes the collecting of old games and game devices as well as their active playing. Both scholars see retrogaming as a form of gaming culture that is partly marginal but which is becoming more common. Typically current retrogaming refers particularly to the use of game devices that were used before the PCs (common since the early 1990s). In this paper I will seek answers the following questions: Does the change in computer user groups explain why retrogaming has become more popular? Has retrogaming had an influence on the contents of contemporary games and the appreciation of gaming? What sorts of different hobbies are associated with retrogaming? How has the increased interest in retrogaming been used, then, to benefit financially? Finally, I conclude and discuss how familiarity and nostalgic interests in "older" technologies are incorporated to technological change and innovation.

DAY 2 SUNDAY 16TH SEPTEMBER
SESSION 3/ STREAM 2

► **Continuous Materiality Through a Hierarchy of Computational Codes**

Kenneth J. Knoespel; Georgia Institute of Technology, Atlanta, USA

Jichen Zhu; Georgia Institute of Technology, Atlanta, USA

The legacy of Cartesian dualism inherent in linguistic theory deeply influences current views on the relation between natural language, computer code, and the physical world. However, the oversimplified distinction between mind and body falls short of capturing the complex interaction between the material and the immaterial. In this paper, we posit a hierarchy of codes to delineate a wide spectrum of continuous materiality. Our research suggests that diagrams in architecture provide a valuable analog for approaching computer code in emergent digital systems. After commenting on ways that Cartesian dualism continues to haunt discussions of code, we turn our attention to diagrams and design morphology. Finally we notice the implications a material understanding of code bears for further research on the relation between human cognition and digital code. Our discussion concludes by noticing several areas that we have projected for ongoing research.

► **Virtual Communities and Podcasting: the emergence and transformation of public electronic space**

Mark McGuire; University of Otago, Dunedin, New Zealand

In this paper, I discuss the Podcasting phenomenon within the context of other efforts to utilize the Internet as a space for social communication. Drawing upon Jürgen Habermas's work on the emergence of the "public sphere," and its transformation into a "sphere of culture consumption," I argue that a similar transformation has taken place in electronic space. Early attempts to construct virtual communities to support open communication have led to private, commercial sites that serve business objectives. A similar transformation can be traced in the development of podcasting, as amateur, volunteer efforts are overshadowed by professional, corporate content. I conclude that, in the privatized environment of the Internet, efforts to engage in open, public communication will continue to be limited as businesses develop new strategies to ensure that the digital domain supports consumption, rather than social communication.

► **The Future Is User-Led: The Path towards Widespread Producers**

Axel Bruns; Queensland University of Technology, Queensland, Australia

In the emerging social software, 'Web2.0' environment, the production of ideas takes place in a collaborative, participatory mode which breaks down the boundaries between producers and consumers and instead enables all participants to be users as much as producers of information and knowledge, or what can be described as *producers*. These producers engage not in a traditional form of content production, but are instead involved in *producers* – the collaborative and continuous building and extending of existing content in pursuit of further improvement. This paper examines the overall characteristics of *producers* and *producers*, and identifies key questions for the *producers* model.

**DAY 3 MONDAY 17TH SEPTEMBER
SESSION 1**

► Interactive learning for interactive media: A serious game for educators

Jean Bridge: Brock University St. Catharines, Canada

This paper will introduce a new interdisciplinary undergraduate program in interactivity, new media and games studies at Brock University. The program seeks to integrate the processes of thinking about and the practices of thinking with interactive technologies by stressing interconnectivity, interdisciplinarity and the fusion of theory and practice. As a discursive, creative and technical learning enterprise, this program actively situates digital interactive media within an understanding of human culture, identity and values. The program grows out of humanities traditions that link critical study in literature, history, art and drama with the social sciences and applied computing to engage a new generation of students for whom computing and new media form a lingua franca. This paper will argue the benefits of orienting this program to a fundamental set of values based on acknowledgement of the pervasiveness of computing; the need for constant evaluation of the role of form and content; the necessity for new and innovative methodologies; and the central place of interdisciplinary in interactive new media and games development. Inquiry and project-based teaching and learning methods and organic program structure are aimed at producing critical and technical fluency to enable students to become leaders in the field of interactive new media.

► Computer games in museums: "Angie against the world", a serious game about post-conflict memory

Ana Sánchez-Laws: University of Bergen, Norway

Angie against the world is a computer game about the invasion of Panama by U.S. forces in 1989. The game combines fictional video with documentary footage. The player can choose between playing a game where *Angie* must find shelter amidst the general bombing and burnout of the city or viewing a video archive with interviews from different Panamanian citizens who narrate their memories about the invasion.

Angie... has been exhibited at the 7th Panama Biennale at the Museum of Contemporary Art in Panama, "Restless Image" at the Contemporary Museum of Art and Design, Costa Rica, "Ars Latina" in Baja California, Cornelius Hertz Gallery in Bremen, and as part of the "Games as vehicle for social change and democracy" Seminar in University of Bergen, Norway. This paper explores *Angie...* as a serious game and as an artifact on display in museums. In addition to analyzing the internal characteristics of *Angie...* I discuss how the setting of the museum may impact the experience of the game.

► Embodying abstraction: Women's 20th century game art

Mary Flanagan: Tiltfactor, Hunter College NYC

This paper engages with historical questions surrounding women engaged in the play aspects of early 20th-21st century art movements. I focus in particular on a few of the women artists working in these art movements to discover how gaming and play translated into art forms and lifestyle models for a group who have seldom been linked to thinking about digital media. I argue why this connection is significant, posing questions for what this history means in terms of art and technology practices using examples of contemporary digital artists.

DAY 3 MONDAY 17TH SEPTEMBER

Session 2

► **The Aesthetics of the Ambient Video Experience**

Jim Bizzocchi: Simon Fraser University, Surrey, BC Canada

Ambient Video is an emergent cultural phenomenon, with roots that go deeply into the history of experimental film and video art. Ambient Video, like Brian Eno's ambient music, is video that "must be as easy to ignore as notice" [9]. This minimalist description conceals the formidable aesthetic challenge that faces this new form. Ambient video art works will hang on the walls of our living rooms, corporate offices, and public spaces. They will play in the background of our lives, living video paintings framed by the new generation of elegant, high-resolution flat-panel display units. However, they cannot command attention like a film or television show. They will patiently play in the background of our lives, yet they must always be ready to justify our attention in any given moment. In this capacity, ambient video works need to be equally proficient at rewarding a fleeting glance, a more direct look, or a longer contemplative gaze.

The paper connects a series of threads that collectively illuminate the aesthetics of this emergent form: its history as a popular culture phenomenon, its more substantive artistic roots in avant-garde cinema and video art, its relationship to new technologies, the analysis of the viewer's conditions of reception, and the work of current artists who practice within this form.

► **From Backpack to Handheld: The Recent Trajectory of Personal Location Aware Spatial Audio**

Nick Mariette: University of New South Wales, Sydney, Australia

Personal location-sensitive spatial audio describes an electronic medium within the concept of *locative (audio) media*, inclusive of the physically realistic medium of *audio augmented reality*. These concepts describe both systems and the particular forms of resultant media in which a mobile user of the system receives audio content relative to their location in the world. Since the early 1990s, various projects have been created based on such ideas, and since then, advancement of the technology has taken the inevitable route of miniaturisation, integration and convergence with other mobile audio communication technologies. Early systems were implemented using backpacks or roll-around cases to hold components, while current systems tend to use hand-held computing devices. This progression has arrived at a point where the medium can come closer to fully realising its full potential, however, successful implementations now rely on perceptual optimisation and creative application of the technology.

► **'Grounded Media': Expanding the Scope of Ecological Art Practices Within New Media Arts Culture**

Dr. Keith Armstrong: Australia Council New Media Fellow Research Fellow, QUT Creative Industries Research Fellow, QUT Research and Applications Centre, Kelvin Grove, Queensland, Australia

'Grounded Media' is a form of art practice focused around the understanding that our ecological crisis is also a cultural crisis, perpetuated by our sense of separation from the material and immaterial ecologies upon which we depend. This misunderstanding of relationships manifests not only as environmental breakdown, but also in the hemorrhaging of our social fabric.

'Grounded Media' is consistent with an approach to media art making that I name 'ecosophical' and 'praxis-led' – which seeks through a range of strategies, to draw attention to the integrity, diversity and efficacy of the biophysical, social and electronic environments of which we are an integral part. It undertakes this through particular choices of location, interaction design, participative strategies and performative direction. This form of working emerged out of the production of two major projects, *Grounded Light* [8] and *Shifting Intimacies* [9] and is evident in a recent prototypical wearable art project called *In_Step* [6]. The following analysis and reflections will assist in promoting new, sustainable roles for media artists who are similarly interested in attuning their practices.

**DAY 3 MONDAY 17TH SEPTEMBER
SESSION 3/ STREAM 1**

► **The Uncanny in New Media Art**

Ragnhild Tronstad: University of Oslo, Dept of Media and Communication, Oslo

Using Freud's essay on "The Uncanny" as a point of departure, I examine a selection of new media art objects and installations and discuss how the dimension of uncanniness is present and contributing to our aesthetic experience of the works. Discussing examples in which the dimension of the uncanny adds an aesthetic ambivalence, without which the works discussed would be less aesthetically interesting, I argue for the particular relevance of this concept to genres of new media art.

► **Changing Fates: an exploration of biomedical transformations**

Trish Adams: Arts Researcher & Practitioner, Chapel Hill, Queensland, Australia

The "Changing Fates" project investigates issues relating to first-person biomedical research, the recontextualising of scientific digital image data in the milieu of bioart and the re-privileging of the aesthetic experience of corporeality. The risks and ethics, potentials and pragmatics, of a visual artist engaging with contemporary experimental biomedical research - both practically and theoretically - are outlined and discussed. Within the matrices of an innovative, collaborative art/science research model a hybrid amalgamation of research practice and research subject occurs; featuring the artist as "human guinea pig". This immersive, relativistic strategy contravenes accepted norms of so called objective scientific protocols and expands constructs of the "observer". The functional and speculative framework of the project is interrogated in its artistic outcome: the '*machina carnis*' installation. By positioning the viewer as an active participant the '*machina carnis*' interactive installation reflects the artist's immersive scientific processes. The installation format is also informed by the discourses surrounding genetic manipulation, living systems and the intricacies of emerging technologies; both visual and procedural.

► **Art Against Information: Case Studies in Data Practice**

Mitchell Whitelaw: University of Canberra, Australia

This paper makes a critical analysis of new media art working with data interfaces and visualisation – data practice or data art. Pursuing the distinction between information and data, it is demonstrated that data art often turns away from information in an attempt to present the data itself. In the process, data art constructs figures of data as unmediated, immanent, material and underdetermined. A critical analysis of these figures underpins reflections on the wider significance and potential of such data practices.

DAY 3 MONDAY 17TH SEPTEMBER
SESSION 3/ STREAM 2

► **Instrumental Relations: Software as Art, Art as Software**

Brogan Bunt: University of Wollongong, Australia

Software art is characterised by a close concern with the culture of software and the medium of programming. This inevitably demands an engagement with the terrain of the instrumental; software is a sphere of tool-making and programming is governed by conceptions of functional (and generic) utility. Yet where does this leave art? If, in Kantian terms, art is defined by its uselessness (by its lack of any externally grounded necessity) and if, in classical critical theoretical terms, this alienation from function opens up a space of critique, then how can art explore and participate within the instrumental without abandoning its fragile critical autonomy? This paper addresses this question, drawing upon Heidegger's conception of technology and Plato's conception of *poesis* to argue that critical software art can not simply oppose the instrumental character of software; instead it must acknowledge its own complicity in the operations of hiding and unreflective functioning that characterize the instrumental once the latter is re-conceived apart from the simplicity of human agency and humanly determinable ends. I examine one of my own software projects as a means of clarifying the dilemmas of critical aesthetic purchase that emerge as a result of this engagement with the instrumental dimension of software.

► **The Tale-Spin Effect: Toward an acknowledgement of process in digital literature**

Noah Wardrip-Fruin: University of California, San Diego, USA

This paper examines James Meehan's 1976 *Tale-Spin/Mumble* (the first major story generation system and its accompanying natural language generation system) as a means of developing a model of digital literature that acknowledges the importance of process in such works. This model is contrasted with the output-focused models generally used — as well as with Espen Aarseth's pioneering "traversal function" model from *Cybertext*. The resulting reading of *Tale-Spin* differs markedly from past humanistic interpretations, focusing on *planning* as the primary "operational logic" at work. The fact that this logic is invisible from the work's interface inspires the term "the *Tale-Spin* effect" and carries lessons for both artists and scholars. Viewing processes from this dual perspective is connected to the author's larger project in "expressive processing."

► **Art and Mixed Reality: New Technology for Seamless Merging Between Virtual and Real**

Raphaël Grasset, Eric Woods, Mark Billingham: HIT Lab NZ, University of Canterbury
Christchurch, New Zealand

Mixed Reality (MR) describes new technology that intrinsically supports the mixing between the real world with the virtual world. In this paper, we present different interactive Mixed Reality experiences we have been developing that explore the artistic applications of the technology. We discuss our approach, the knowledge we have gained and review issues raised by these diverse experiences. Finally, we introduce some initial design guidelines to help others to develop their own interactive Mixed Reality artistic creations.

**DAY 4 TUESDAY 18TH SEPTEMBER
SESSION 1**

► **Blogs, Literacies and the Collapse of Private and Public**

Jill Walker Rettberg: University of Bergen

Recent years have shown a dramatic shift in the balance between private and public that has distressed many cultural commentators, from scholars like Habermas and Sennett to the mass media. This paper sees participatory media as a significant factor in this shift and compares the transition to participatory media to the transition to print and general literacy several hundred years ago. The spread of literacy and the parallel skills of writing and silent reading led, according to scholars like Eisenstein and Chartier, to the separation of private from public and the development of solipsistic forms of thought. Likewise, this paper argues, the spread of instantaneous publication and social, shared, conversational media such as blogs is intimately connected with the collapse of private and public. What, then, will the future of participatory media, and blogging in particular, be like?

► **Open Interactions: The Balance of Specification**

Karl D.D. Willis: The University of Tsukuba, Japan

This paper addresses interactive art within the context of participatory culture, mapping current developments towards more open and creative forms of interactivity labelled 'open interactions'. The size of the elements within an artwork, the 'interactive granularity', is stated as key to the creation of open interactions. The metaphor of conversation is used to explore interactivity and suggest future research/practice directions. It is suggested that the potential for interactivity to propagate further creativity relies heavily on the balance of specification for both interactor and system. Furthermore it is stated that truly conversational interactions are inherently open-ended and can result in both positive and negative outcomes by whatever standard.

► **"Where's The Party?" Multi-Subject Experiences and Intellectual Property**

Julianne Chatelain: Information Consultants Pty Ltd, Ashfield NSW Australia

The term "multi-subject experience" (MSE) can be used to describe games or art that are both *collective*, if it is not possible for a single individual (subject) to have the same experience alone, and *collaborative*, if subjects play and/or create them together. This paper looks at a range of MSEs that are language-intensive, and the ways in which copyright and/or intellectual property issues are addressed (if at all) in relation to artefacts produced. In relation to those issues, two commonly recurring phases can be called the "party" phase and the "organisation" phase. Collective collaborators face a variety of challenges if they decide (or are forced) to transform a party into a more organised entity.

**DAY 4 TUESDAY 18TH SEPTEMBER
SESSION 2**

► Imaging communities: a crosscultural examination of camera phone practices in Seoul (South Korea) and Melbourne (Australia)

Larissa Hjorth: RMIT University, Melbourne; visiting research fellow at Yonsei University, Seoul

As a burgeoning component of visual media cultures, camera phone practices are arguably both extending and creating emerging ways of seeing and representing. In media footage of late, camera phones have been heralded as providing everyday users with the possibility of self-expression and voice in the once one-way model of mass media. Building on discourses of analogue photographic practices and a so-called democratising of photographic media such as the webcam revolution, camera phones are affording users with the ability to document, re-present and perform the everyday. As part of broader emerging global ICTs (Information and Communication technologies) mobile media and related social networking systems promise a 'new' future in which users will be empowered prosumers (consumers plus producers).

But beyond the prosumer rhetoric of user empowerment forwarded by global ICT companies, what is the reality for everyday users? What can be made of emerging mobile media practices beyond the current futurist rhetoric that proclaims 'new' modes of storytelling and user-created content (UCC)? Can mobile media extend to be more than an expression of "banality" [1]? This paper will consider the emerging mobile media visualities through a crosscultural comparative study between seemingly two very different cultural and sociotechnological contexts, South Korea and Australia. Through this case study, this paper will ask, extending debates in new media, [30] what's so new about mobile media?

► Telling & Sharing? Understanding Mobile Stories & the Future of Narratives

Lisbeth Klastrup: National Center for Design Research, Copenhagen, Denmark

This paper discusses the current characteristics of mobile storytelling based on the study of three different frameworks for mobile storytelling and 166 sample stories. It discusses the characteristics of mobile storytelling and presents a brief framework of analysis. It then for each of the cases present an analysis of how users elaborate on a given theme, the use of editing, the application of narrative conventions and reader/viewer responses. It concludes that people partake of conventional storytelling techniques, when specifically asked to tell stories. People rarely use text and focus on "mundane" content, that is selected for sharing post-facto. There is very little dialogic interaction between storytellers and readers. However, providing concrete frameworks or motivations for storytelling seem to encourage storytelling practices in general.

► Last Man Standing: Risk and Elimination in Social Game Play

Stewart Woods: Curtin University of Technology, Perth WA Australia

This paper draws upon elements of contemporary board game design with a view to establishing ways in which cross-pollination between game media may foster innovative interpersonal mechanics. The ways in which loss is implemented in board game design are discussed and contrasted with the lack of genuine losing conditions in the majority of contemporary videogames. Examples are drawn of tabletop game mechanics which place a particular emphasis upon the interaction of players in order to bring about conflicts which highlight the antisocial nature of play as it occurs within the confines of Huizinga's magic circle [16]. Finally, it is argued that the combination of social negotiation and elimination commonly seen in board game design is one that holds particular potential for digital implementation, suggesting that virtual environments laden with a greater degree of social risk might invigorate the field of videogame design.

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Transport/Venues guide

Please also refer to the maps included to the BEAP 07 Program Guide, pp. 24-25

How to get from Central TAFE to the City Centre (and vice versa)

From the City Centre to Central TAFE

Walk from the City Centre towards the Perth Train Station, which is located on Wellington Street. You need to go up to the top level and walk through the train station and down the escalators on the opposite side. This will bring you out onto Roe Street. From Roe Street, you can either turn right onto Roe Street and left onto Beaufort Street, or left onto Roe Street, and right onto William Street, and walk back up until you get to Aberdeen Street. If you are coming from Beaufort Street, turn left into Aberdeen, or if you are coming from William Street, turn right into Aberdeen.

From Central TAFE to the City Centre

If coming out of building number 12, turn left onto Aberdeen Street and walk down to the lights at the corner. If coming out of building number 25, turn right onto Aberdeen Street and walk down to the lights on the corner. This is Beaufort Street. Turn right onto Beaufort Street and walk down until you hit Roe Street (there will be a set of lights at James Street – go through them). Turn right onto Roe Street and walk down until you see the escalators to the Perth Train Station on the left hand side of the road. Take the Escalators and walk through the Perth Train Station (on the top level) and over the walkway into the centre of the City of Perth. Once over the walkway, you will find yourself on a level with shops etc. Keep going around to the right and you will go past Myers and Skiva where you will find the escalators and lifts that will take you to the lower level. This is Murray Street Mall – one of the main shopping hubs of Perth. Parallel to the Murray Street Mall runs the Hay Street Mall which is the other main hub of the Perth shopping district. You can get to either mall via a charming variety of arcades which house a number of boutiques.

Of course, you could also catch a cab or a bus; however it is only approximately a 10 – 15 minute walk.

How to get to Perth Institute of Contemporary Arts (PICA)

Perth Cultural Centre, James Street Northbridge WA 6003

(08) 9228 6300

<http://www.pica.org.au/>

5 minutes walking distance from Perth City and Central TAFE

PICA is located in Perth's Cultural Centre, James Street, Northbridge (between Perth's central railway station and Northbridge). Visitors to PICA can make their way here by public transport or car. PICA is only a minute's walk from Perth's central railway station. Follow the walkway north to the Perth Cultural Centre and locate us in the tall red brick building.

How to get to Holmes à Court Gallery

Level 1, 11 Brown St, East Perth, WA 6004

Ph: (08) 9218 4540

<http://www.holmesacourtgallery.com.au/>

Allow for 20 minutes travel time by public transport from Perth City

From the Wellington Street Bus Station, catch the Yellow CAT bus (just outside the Wellington Street Bus Station) to Royal Street (after Plain), then walk to Brown Street.

How to get to Spectrum Project Space

221 Beaufort Street, Northbridge WA 6003

Ph: (08) 9328 2088

www.scca.ecu.edu.au/projects/spectrum

Walking distance from Central TAFE and a short bus ride from Perth City

The Spectrum Project Space is a roughly a 2 block walk from the TAFE just turn left onto Beaufort Street (from the TAFE), go through the lights at Newcastle Street & over Perry Street. Spectrum Project Space is near the corner of Beaufort & Monger Streets. From Wellington Street Bus Station in the city, catch the number 401 bus. The 401 bus can be a little bit sparse, so I would recommend that you consider walking through to Beaufort Street outside the Museum. From the Museum, you can catch the following buses: 16, 21, 60, 67, 69

How to get to Scitech

City West Centre, Cnr Sutherland St & Plaistowe Mews, City West

Ph: (08) 9215 0700

www.scitech.org.au

Allow for 20 minutes travel time by public transport from Perth City

Allow for 15 minutes travel time by taxi from Perth City

Walk down to the Perth Train Station (directions as listed under how to get to the City from Perth TAFE) & catch the train on the Joondalup Line. Get off at City West Station You can see Scitech from the train station – walk across the road.

To drive to Scitech from the TAFE, from Aberdeen Street, turn left onto William Street (first set of lights). Follow down to Roe Street (where the train station is) & turn right. Go past Metropolis Night Club. You will see Scitech a few minutes later on the right hand side. Turn right onto Sutherland Street, follow around until entry of complex. If you come to Colin Street, you have gone too far.

How to get to The Bakery ARTRAGE Complex

233 James Street, Northbridge WA 6003

Ph: (08) 9227 6288 www.artrage.com.au

Approximately 10-15 minutes walking distance from Central TAFE

Follow Aberdeen Street towards the city – go through the first set of lights at William Street. Keep going until you come to Lake Street. Turn left onto Lake Street. Turn right onto James Street. Follow down past the park on the right hand side (Rosie O'Gradys should be on the corner on your left) – just past the park is The Bakery ARTRAGE Complex.

How to get to Art Gallery of Western Australia

Perth Cultural Centre, 47 James Street Mall, Perth WA 6000

Ph: (08) 9492 6600 www.artgallery.wa.gov.au

5 minutes walking distance from Perth City and Central TAFE

Turn left onto Aberdeen Street (from number 25) turn left at the lights onto William Street. Follow down to lights at James Street & turn right. The Art Gallery is located up the stairs on the right hand side.

How to get to The John Curtin Gallery (JCG)

Curtin University Building 200, Kent Street, Bentley 6102

Ph: (08) 9266 4155 <http://johncurtingallery.curtin.edu.au/>

Allow for 40 minutes travel time by public transport from Perth City

Allow for 15 minutes travel time by taxi from Perth City and 30 minutes in peak traffic

The John Curtin Gallery is located on the west side of Curtin University of Technology's Bentley Campus. It is most readily approached from the University's main Kent St entrance. Public transport to the gallery operates throughout the day, seven days a week from Fremantle, Perth City and Oats Street Train Station. From Wellington Street Bus Station in the city, catch the number 74 bus.

Train and Bus Tickets

Train tickets can be purchased from any Perth Train Station via a ticket machine. You will find a board next to the ticket machines listing the different transit/ travel zones. Beware; the ticket machines accept coins only!

Bus tickets for TransPerth Buses can be purchased on board the bus, however for your convenience (if you are travelling only within the Centre of Perth); there are a number of complimentary coloured "CAT" buses. CAT buses are FREE, do not require a ticket and will deliver you almost anywhere within the heart of the city.

Parking

Perth Central TAFE

Is available along the street in 2 hour blocks only and does require a ticket. Secure parking is available from Wilson car park on Roe Street between William and Beaufort Streets. On Aberdeen Street just across from number 25 is also a carpark with all day parking for \$1.20 per hour. Slightly further past the TAFE heading into Northbridge there is also an all day carpark behind the Deen Nightclub Club with all day parking available from \$1.20 per hour. These carparks are wheel clamp zones, so please be aware that if you don't buy a ticket your car will be clamped!!

John Curtin Gallery

Parking is readily available as being part of a University means that they need to cater for a large number of people.

Holmes a Court Gallery

Street parking is available at this venue. There is a carpark attached to the restaurant next door, but parking is not recommended here.

Spectrum Project Space

Street parking is available at this venue.

Scitech

Is readily available in an underground carpark facility.

Bakery ARTRAGE Complex

There is plenty of street parking (tickets required) as well as a small carpark across the road from the park (tickets required).

Parking at **Perth Institute of Contemporary Arts** and **The Art Gallery of Western Australia** is readily available at the Wilson car park on Roe Street between William and Beaufort Streets. The Alexander Library car park (Francis St entry) is also open 24 hours, seven days a week.

About Central TAFE (Technical and Further Education)

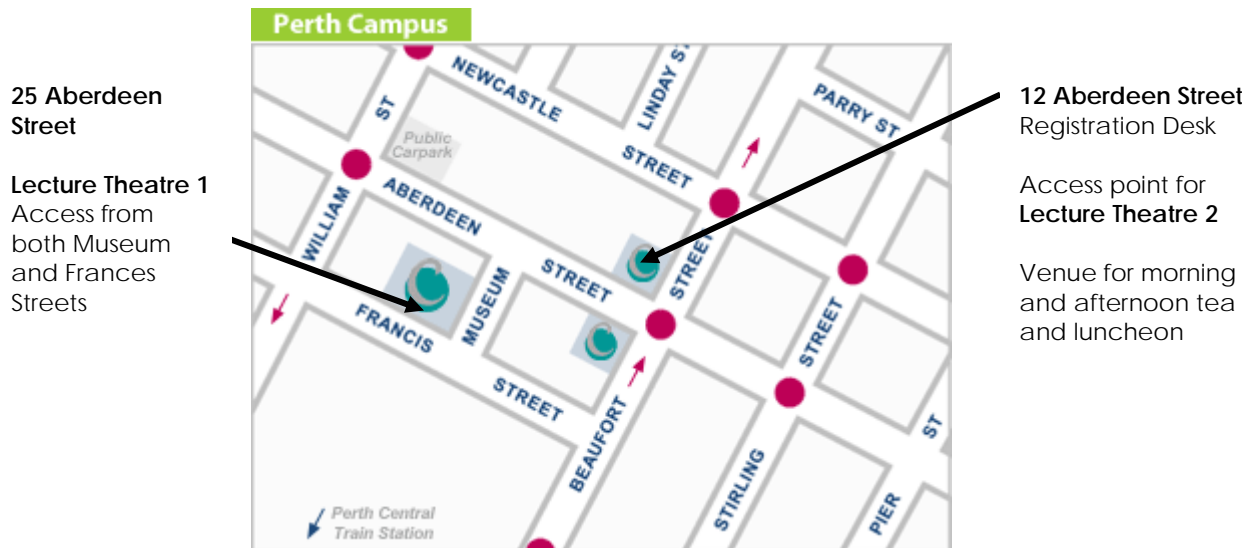
12-25 Aberdeen Street, Northbridge

Ph: 1300 300 822

<http://www.central.wa.edu.au/>

Central TAFE is located in Northbridge, Perth's entertainment and cultural precinct that extends north of the Central Railway, and is an easy 5-minute walk from the Perth Central Railway Station.

With multiple campuses, Central TAFE is one of the largest TAFE colleges in Australia, and has more than 100 years experience in providing excellence in training opportunities.



As shown above, the **perthDAC 2007** conference proceeding will be held in two lecture theatres, located in separate buildings. For the purpose of the conference, we are referring to these two venues as LECTURE THEATRE 1 and LECTURE THEATRE 2.

- LECTURE THEATRE 1 is in the main Central TAFE building designated as 25 Aberdeen Street. However, it is best accessed from Museum and Francis Sts.
- LECTURE THEATRE 2 is accessed from 12 Aberdeen Street

Catering

Coffee breaks and luncheon will be provided in the lobby of 12 Aberdeen Street.

Conference Tickets

Any tickets associated with the conference or BEAP 07 events will be provided at the time of registration – they will be behind your name-tag in your lanyard.

Smoking

Please note, smoking is not permitted within Central TAFE premises.

Safety and Evacuation

In case of evacuation, Central TAFE has established a strong procedural process for your safety. Upon hearing the evacuation alarm, all people must immediately move to the floor's designated assembly area and follow the instructions given by the Floor Wardens who will be easily recognisable by their coloured hard hats. The building must not be re-entered until you are instructed to do so by emergency personnel.