

MONDAY : PARALLEL SESSION 1

PANEL: AHDS VISUAL ARTS

SESSION: Monday 11.30 a.m. – 1.00 p.m.

LOCATION: Studio 1

CHAIR: Mike Pringle

Rupert Shepherd, AHDS Visual Arts,
Mike Pringle, AHDS Visual Arts
Emmanuelle Waeckerle, UCCA Farnham
Sebastian Lexer, Goldsmith's College

MAPPING CONNECTIONS BETWEEN DIGITAL TECHNOLOGIES AND ARTISTIC PRACTICE AND RESEARCH

This session will build upon research being carried out by AHDS Visual Arts into possible mappings between imaging technologies and practitioners' and researchers' requirements to investigate:

Paper 1: The hunt for submarines in classical art: mappings between scientific innovation and artistic inspiration (Rupert Shepherd, Researcher, AHDS Visual Arts) This paper will present a simple conceptual framework for mapping connections between these two apparently disparate sectors, and the project's initial findings regarding practitioners' needs and some technologies which may meet them.

Paper 2: VINST: the word made flesh again

VINST is a highly sensitive vocal instrument - an extraordinary fusion of human body, sound and video responding to (your) touch but also to (your) mood and sensibility. It consists of a digital image of my body, displaying points of sonic sensitivity that can be played by all. Pressure applied to these points (gentle or hard, continuous or staccato) triggers appropriate sonic and bodily reactions in the form of various real-time sound and video effects. The sounds are pre- or non- linguistic, and are based on how the body reacts to touch and how it produces sound. If you touch the body lightly, you get pure tones. If you press a bit more, you are tickling and get laughing; if you prod even more, you generate pain, but there are pleasurable sounds too.

Paper 3 - open forum: Mapping connections between digital technologies and artistic practice and research (Chair: Mike Pringle, AHDS Visual Arts)

ARCHAEOLOGY: DIGITAL MODELLING

SESSION: Monday 11.30 a.m. – 1.00 p.m.

LOCATION: Duke's

CHAIR: Jean Anderson

Katharina Lorenz, University of Nottingham
"SHOWING SEEING" - IN SEARCH OF A GRAPHIC LANGUAGE FOR THE DIGITAL RECONSTRUCTION OF ARCHAEOLOGICAL SITES

By constructing a 3D digital reconstruction of an ancient site, our aim is to demonstrate a new graphic language capable of emphasising the various stages of hermeneutical observation whilst accurately describing the archaeological remains. By emphasising interpretation in relation to the site and its original historic context, we hope to expose critical questions for a wider audience: how does the graphical language facilitate analytical engagement and what are the appropriate broadcast mediums for this language? We will present the 3D digital reconstruction of the site and some of its contextualised finds, and compare the specific digital graphics language aimed for to other 3D digital reconstruction methods currently on offer. We will conclude with a discussion on the benefits of our graphical approach and speculate on the insights arising from its implementation, concentrating on whether the integration and cross-fertilisation of digital resources and expertise in the humanities can develop a graphical language to facilitate a greater analytical engagement with archaeological studies, an advance required by ever more sophisticated public viewers.

John Macdonald, University of East London
VE DESIGN IN ARCHAEOASTRONOMY

This paper looks at the use of astronomical programmes and the development of new media modelling techniques as a means to better understand archaeoastronomy. The paper also suggests that the new methods and technologies are a means of furthering the public perceptions of archaeoastronomy and the important role that 'astronomy' played in the history and development of human culture. This discussion is rooted in a computer simulation of Stonehenge and its land and skyline. The integration of the astronomy software allows viewing horizon astronomical alignments in relation to digitally recreated Neolithic monumental architecture. This work shows the ways in which modern virtual modelling techniques can be used as a testing tool for archaeoastronomical hypotheses, as well as a demonstrative tool for teaching and promoting archaeoastronomy in mainstream media.

Stacey Pogoda, University of East London
INTEGRATING EMBODIMENT INTO PREHISTORIC ARCHAEOLOGY: EXPLORING AUDITORY DIMENSIONS IN VE MODELLING

Drawing on the theoretical foundations and methodologies of landscape archaeology and archaeo-acoustics, this paper considers and re-evaluates the role of sound in virtual archaeological reconstruction. The first part discusses the current trends in VE constructions for archaeology and anthropology, landscape archaeology, archaeo-acoustics, as well as more generalised research into the inclusion of realistic sound and its effects into other types of VEs. The second part is followed by discussion of the

importance sound in archaeological VEs, including an overview of the potential benefits and challenges to including realistic sound in virtual archaeological reconstructions, specifically those created for learning and research.

MUSIC: ELECTRONIC DISTRIBUTION

SESSION: Monday 11.30 a.m. – 1.00 p.m.

LOCATION: Studio 3

CHAIR: Celia Duffy

Anna Pienimäki, University of Helsinki
TOWARDS DISTRIBUTED MUSIC PRODUCTION

In distributed music production, the different phases of music creation, such as producing, recording, mixing and mastering, are shared amongst the participants. These participants are located in different places around the globe, which creates a challenging environment both technically and artistically, as well as communicatively. In this paper, we discuss both the possibilities and the challenges of distributed music production as an artistic working scheme in light of a case study.

Doug Reside, University of Kentucky
ELECTRONIC EDITIONS OF MUSICAL THEATRE TEXTS

For many, contemporary theatre is represented by the musical. Outside of theatre circles and those living in London or New York City, few have even heard of the most successful plays of the last decade. The form remains, however, virtually unstudied by literary scholars. In part, this may be a result of the difficulty of accessing the texts. Reading a musical from a tradition codex is no easy matter. The integration of text and music in a musical make it inappropriate to separate the two. One can try to follow along with a cast recording. In most cases, though, this is awkward. Many cast albums record a significantly modified version of the score and lyrics.

Carola Boehm, University of Glasgow
BETWEENING - MAPPING AN EDUCATIONAL LANDSCAPE. PART1: QUANTITATIVE STUDIES INTO "MUSIC TECHNOLOGY" DEGREES IN BRITAIN USING UCAS DATA

Betweening is a project funded by Palatine (Higher Education Academy). Its aim is to investigate and collate information about existing models for running degree courses related to the interdisciplinary field of music technology in higher education institutions in Britain. The gathering of this information will result in the provision of data for representing the educational landscape of music technology in Britain and will provide an oversight of the different models used in different higher education institutions.

E-LEARNING RESOURCES

SESSION: Monday 11.30 a.m. – 1.00 p.m.
LOCATION: Barn Theatre
CHAIR: Alastair Dunning

Neil Grindley, AHRC ICT Methods Network
WHAT'S IN THE ART HISTORIAN'S TOOLKIT?

Drawing on information gathered by the AHRC funded Methods Network initiative, and on experience of providing technology support for academics engaged in the subject area, it is fairly clear that the discipline of art history has yet to fully understand and utilise the richness and variety of technological solutions that certain other disciplines are now taking for granted or are enthusiastically exploring. Work on the construction and maintenance of important ontologies, thesauri and classification schemes does of course continue at a cross-institutional and international level, and - over the years - there have been numerous examples of text and image databases that have allowed art historians to access data and construct datasets in new and interesting ways.

Miriam Murtin, PALATINE
Lisa Whistlecroft, PALATINE
PRISM: AN INTERDISCIPLINARY E-LEARNING RESOURCE FOR THE PERFORMING AND CREATIVE ARTS

In the teaching and learning of the performing and creative arts, and in the context of increasing cross- and interdisciplinary work, there is a growing demand for contextualisation i.e. placing the practices and discourses of the arts disciplines within a wider cultural context. PRISM is an interdisciplinary project creating online primary resources for learning and teaching in Dance, Music, Theatre Production, Art, Architecture and Design, Film and Literature.

Stephen Brown, De Montfort University
David Gerrard, De Montfort University
MAXIMISING USE OF ONLINE RESOURCES THROUGH DESIGN

During the last decade a variety of organisations including the AHRC and JISC have invested significantly in a wide range of digital resources (see for example the range of projects described in ICTguides: <http://www.ahds.ac.uk/ictguides/>). Use of such resources is variable with some receiving heavy traffic and/or high commendation from researchers while others are less popular. While it is easy to suggest simple explanations for this (e.g. these sites support relatively niche markets; more effort needs to be put into dissemination) a contributory factor in some cases may be the design of the site itself. This paper considers the question: What is the basic process of effective web design and how might it be applied to the presentation of digital resources to support research in the Arts and Humanities?

DANCE ISSUES

SESSION: Monday 11.30 a.m. – 1.00 p.m.
LOCATION: STUDIO 11 (and adjacent Organ Loft as required)
CHAIR: Scott deLahunta

Presentations alongside Posters in Studio 11 where appropriate including the stereoscopic demonstration of "Stereo Bodies"

John Sanford, Dartington College of Arts
Heather McIntyre, Dartington Hall Trust
DIGITISING THE ARTS AT DARTINGTON HALL

Dartington's dance history begins with the dance-mime work of Margaret Barr, the expressionist ballets of Kurt Jooss, and the theory work of Rudolf Laban. All were active here in the 1930s. But Dartington reached a peak of influence among a younger generation in the 70s and 80s in a series of dance festivals. Participants included Richard Alston, Rosemary Butcher, Fergus Early, Miranda Tufnell, and Steve Paxton. Alston, who was to become the director of Rambert, had formed Strider in 1971 and was exploring the compositional ideas developed by Merce Cunningham and John Cage. Today dance and movement training at Dartington is a vital part of the performing arts curriculum. It was natural then that the Arts Council of England should deposit its accumulated archive of English dance video and film recordings with the Dartington College of Arts Library. Close to 500 tapes and films were sent to the Arts Council as part of grant funding applications received since the 1970s. Most interestingly, these tapes tend to show the best work of the best dance companies in England, at an early point in their development, often when they were first applying to the Council for funding.

Daniel Tércio, Technical University of Lisbon
TECHNOLOGICALLY EXPANDED DANCE: A RESEARCH PROJECT

Nowadays many choreographers and stage directors feel the necessity of using digital software and hardware tools to create visual and aural material for their performances. The purpose of these devices is to measure the actions of a person, often a performer, and to make the data available to a device that can respond intelligently to what is happening. Frequently, choreographers and stage directors want to make the interactive digital media and technology an essential component in the performance of their work. The paper will share the first conclusions of the research in progress, which includes motion capture, character animation composition, augmented reality and choreography. The principal goal of the project is to develop the interaction between the physical world and the virtual world, within the concept of augmented reality, and considering the dance proscenium and the body as privileged places to achieve that research. The paper will stress the following questions: the sense of aliveness both in media elements in performances and in the human bodies of the performers; the

embodiment of non-human motions in the performers' bodies; and the new relationship between technology and flesh.

Martin Turner, University of Manchester
STEREO BODIES: CHOREOGRAPHIC EXPLORATIONS WITHIN REAL AND VIRTUAL SPACES

For most users visual presentations, performances and effects are some of the most influential experiences they will have due to the massive amount of the human brain that is hard-wired to support the human visual system. A part of the human visual system often overlooked is its ability to discriminate depth via stereoscopic cues; it is this part that we wish to investigate for enhancing recordings, analysis and performances within dance. The psychologist James Alcock described our brain as a 'belief engine' - constantly processing information from our senses and then creating an ever changing belief system about the world we live in that is extremely influenced by vision. The visual pathway almost doubles its processing to accommodate stereoscopic cues, and it is these cues and resulting experiences and possibly illusions that we wish to explore.

MONDAY : PARALLEL SESSION 2

PANEL: 3D VISUALISATION

SESSION: Monday 2.00 p.m. – 3.30 p.m.

LOCATION: Studio 1

CHAIR: Richard Beacham

Richard Beacham, King's College London
Hugh Denard, King's College London
Julie Tolmie, King's College London
Drew Baker, King's College London
Anna Bentkowska-Kafel, King's College London

3D VISUALISATION IN THE ARTS AND HUMANITIES: NEW INITIATIVES IN METHODS, STANDARDS AND NETWORKING

This three-paper session introduces and discusses three developments that speak directly to several of the conference's key themes, and that promise to have far-reaching implications for the use of 3D visualisation in the DRHA community:

Paradata, and beyond: tracking cognitive processes in 3-dimensional visualisation-based research

Modelling spaces and objects differs from traditional research methods in that it requires a systematic and comprehensive investigation and interpretation of the material culture of diverse periods, and of the means of modelling such knowledge. In place of the relative transparency that characterises "traditional" research, enabling other scholars to assess information and analytical approaches that produced the conclusions arising from projects, too often visually-based outcomes – which can be seductive and misleading – are presented as "fact", to be taken "on faith". This paper presents the findings, to date, of a programme of research that seeks to identify and devise methods that offer researchers a window on the process, from the selection of 3D technologies, to collection of data, through to final hypothetical model and validation/testing of underlying assumptions.

The London Charter Initiative

While 3-dimensional visualisation methods are now employed in a wide range of humanities contexts to assist in the research, communication and preservation of cultural heritage, it is increasingly recognized that, to ensure that such work is intellectually and technically rigorous, and for its potential to be realised, there is a need both to establish standards responsive to the particular properties of 3d visualisation, and to identify those that it should share with other methods. This paper discusses the first draft of the Charter, which aims to define the fundamental objectives

and principles of the use of 3d visualisation methods in relation to intellectual integrity, reliability, transparency, documentation, standards, sustainability and access. The Draft Charter does not aim to prescribe specific aims or methods, but rather to establish those broad principles for the use, in research and communication of cultural heritage, of 3d visualisation upon which the intellectual integrity of such methods and outcomes depend.

The JISC 3D Visualisation in the Arts Network

There is a critical gap in the sharing of knowledge and skills among 3D visualisation-inclusive projects within the Arts and Humanities, and between these and other domains. Community-wide debate is seriously underdeveloped in most Arts and Humanities disciplines on key issues in 3D Visualisation, including:

- * Data methods, standards and preservation issues
- * Metadata standards for 3D visualisation in research, teaching and learning
- * Capturing and disseminating intellectual capital in visualisation projects
- * E-pedagogy: issues and applications
- * Interface design
- * Sharing, protecting and exploiting Intellectual Property
- * Social and cultural dimensions of 3D Visualisation

USING DIGITAL RESOURCES (1 OF 3)

SESSION: Monday 2.00 p.m. – 3.30 p.m.

LOCATION: Barn Theatre

CHAIR: Alastair Dunning

Stephen Brown, De Montfort University
ARTS AND HUMANITIES RESEARCHERS AND ICT

The Aria project's brief was to help postgraduate research students and research staff to develop research-relevant ICT skills beyond basics such as word processing, email and "Googling", but less advanced than those falling within the remit of the AHRC ICT Methods Network (<http://www.methodsnetwork.ac.uk/>). The intended outcome was a suite of nationally available on-line resources including training opportunities, ICT tools and illustrations of their use across the range of disciplines covered by the then AHRB.

Christine Mullings, University of Bristol
THE CHANGING FACE OF ICT IN ARTS AND HUMANITIES RESEARCH: OUTCOMES FROM AN AHRC-FUNDED SURVEY

This paper will present the findings of an AHRC-funded study reporting in July 2006 on how higher education arts and humanities scholars from post-graduates to professors use ICT in their research. After presenting

the rationale behind the survey and the methodology used, this paper will focus on a number of issues arising from the results. Some of the key questions we have addressed include:

- * Has ICT changed the way that research is carried out?
- * Has ICT changed the way that research results are disseminated?
- * Are needs specific to the arts and humanities or more generic?
- * What gaps in provision can be identified?

Claire Warwick, UCL

WHAT'S IN A NAME? MEASURING USE AND NON-USE OF DIGITAL RESOURCES IN THE ARTS AND HUMANITIES THROUGH LOG ANALYSIS TECHNIQUES

The LAIRAH (Log Analysis of Internet Resources in the Arts and Humanities) project aims to determine whether, how and why digital resources in the humanities are used, and what factors might make them usable and sustainable. Use levels alone cannot be an absolute measure of a resource's quality or usefulness. Some digital humanities resources are created as pure research, or for testing technical solutions, and should not necessarily be measured by their use levels. Equally a resource that is very valuable for a small community may not be widely used. However if a large potential audience ignores a seemingly useful resource, we need to understand why. It is these issues that we will address in the remainder of the project and will report upon in this paper.

PHOTOGRAPHS, ARCHIVES AND MEMORY

SESSION: Monday 2.00 p.m. – 3.30 p.m.

LOCATION: Seminar 1

CHAIR: Claire Donovan

Gary Stringer, University of Exeter
Natalie Gibbs, The Dartmoor Archive
THE DARTMOOR ARCHIVE: ARCHIVAL STANDARDS VS. USER-FRIENDLINESS?

The Dartmoor Archive (<http://www.exeter.ac.uk/dartmoor-archive/>) is a digital image archive currently containing more than 6,000 high quality images of the landscape and society of the Dartmoor region in Devon (UK). Initial funding from the Dartmoor Trust and the Heritage Lottery Fund has given the Archive a clear purpose; to preserve the region's visual heritage and make it available to all who are interested in Dartmoor. This paper presents the analysis of this data, examining some unexpected problems and some innovative ways increasing usability, through improvements to the end-user interface and better guidance through the image cataloguing process. It concludes that the adoption of standard terminologies can provide better classification of images and more user-friendly searching of a growing resource.

Veronica Davis Perkins, Middlesex University
**REPRESENTATION OF THE NATIONAL MEMORY: DIGITISING
HISTORICAL PHOTOGRAPH COLLECTIONS IN THE UK**

For over a decade, cultural institutions within the UK have been digitising cultural resources for access, education, and preservation. The focus of this paper is on the effects of digitising historical (non-digital) photograph collections that are held within local authority archives, libraries, and museums. Here the demand for access to local and family history materials has grown rapidly, with many local authorities developing local history centres, run specifically to meet public demand. The evidence found within these collections allows the public to build a clearer picture of their own lives and the communities in which they live.

Simon Mahony, King's College London
**HUMSLIDES: CREATING AN ON-LINE DIGITAL RESOURCE FOR
TEACHING AND LEARNING**

Images have always had an important pedagogic impact on teaching and learning and we now have many new possibilities offered by digital delivery. Humslides was set up to create an online library of images taken from the holdings of the Classics department and its academics at King's; a digital resource that could be used for teaching, learning and research. Using this project as a case study this paper will examine the practicalities of such an enterprise, with regards to its development, use, pedagogical implications, and sustainability. It will pay particular attention to what needs to be done to ensure that Humslides benefits all users whether they are students, lecturers or researchers.

ARCHAEOLOGY: GEOGRAPHY, GIS & GOOGLE

SESSION: Monday 2.00 p.m. – 3.30 p.m.
LOCATION: Duke's
CHAIR: Michael Fraser

4 presentations: Session to start promptly, may overrun 10 minutes

Stuart Dunn, Kings College London
**BETWEEN DISCIPLINES, METHODS AND THEORY: GEOGRAPHY,
ARCHAEOLOGY AND COMPUTATIONAL METHODS**

This paper will explore how GIS, and its underlying database structures, shape the relationship between the archaeologist and the material record, and thus between present and past, by adopting such an approach. 3-4 large archaeological survey projects conducted in the Mediterranean area from the 1950s to the 1970s will be compared. In each case, there will be a brief critique of the surveyors' approach to the data, an analysis of what approaches might be made using GIS, and some 'live' demonstrations of how it could work. The themes thus identified will be used as the basis of a 'concept model' for how complex archaeological information can be

stored and expressed on GIS platforms in a way which demonstrably enhances the past-present relationship.

Stuart Jeffrey, AHDS Archaeology
LIFE BEYOND GOOGLE

Whether we are interrogating a library catalogue to find a particular reference or searching a computerised NMR or HER, a significant proportion of archaeological research is now carried out using digital resources. In the past, someone who understood the vagaries of their catalogue or database would often be available to help us tweak our enquiries; ensuring searches were exact and comprehensive. However, as an increasing number of archaeological resources are available online many more such queries are now conducted remotely, without the benefit of expert human assistance.

Hafed Walda, Kings College London
DIGITAL HUMANITIES MASHUPS: GOOGLE MAPS A STUDY CASE

Recently there has been a great interest in Google Maps with its access to satellite imagery and its ease of use. It allows the user to fluidly drag and zoom maps, with the added advantage of being accessible via most web browsers. It provides access to a large variety of information in maps including Near Real-Time (NRT) satellite imagery of any location, in high resolution. The paper will also discuss the structuring of data to take advantage of the interface as a dynamic visual display and as a navigational tool using location information. Interactive maps provide a powerful mechanism for navigation tools in web-based resources. Google Maps has provided a blend of intuitive search capabilities and a dynamic interface design that, to the user, looks like a stand-alone application rather than a web interface. Google Maps could allow digital humanists to create a common navigational and visualisation tool across multiple discipline and digital resources.

Humphrey Southall, University of Portsmouth
**TOWARDS A UNIVERSAL GAZETTEER? INTEGRATING GEOGRAPHIC
NAME LISTS ACROSS DISCIPLINES**

The paper argues that a universal standard for digital gazetteers, equally useful to archivists, art historians and the general public, is unachievable. The ADL feature type thesaurus works poorly even as a "core" to which domain-specific typologies are mapped. As every physical object on earth has a location, all objects are "geographical features": should we base our typology on the UNESCO thesaurus? Conversely, an administrative unit gazetteer, as built for Vision of Britain or QVIZ, has a relatively unproblematic typology, as the status of each unit is defined by law. If we ignore unit types it can also serve as a useful authority list for the regions, localities and places where people dwell: scarcely a universal gazetteer, but a useful shared vocabulary.

DESIGN/CRAFT CONTROVERSIES

SESSION: Monday 2.00 p.m. – 3.30 p.m.
LOCATION: Organ Loft
CHAIR: Lorna Hughes

Session starts in Delia Whitbread's exhibition space and subsequently moves to Organ Loft for following Papers and discussion.

Delia Whitbread, University of Sunderland
**RECONFIGURING THE ROSE – MANAGING ARTISTIC
COLLABORATION AND COMPROMISE OVER THE INTERNET**

A work in progress poster documenting the progress of a collaborative on-line project to design a rose window celebrating diverse images of femininities. The idea - taken from the tradition of medieval stained glass design exemplified by Chartres - is to make a modern multi-cultural design to a geometrical template in which individual artist-work independently on individual designs but communicate via the internet to unify the results for the final compilation. Since the Seventies Feminist aesthetics has sought a place for female images that utilizes a context for women artists outside conventional modes of expression. New media allows for possibilities for artistic collaboration that can give new meaning to old Feminist principles of collective practice and re-figuring the female image. The most famous example of such a craft-based Feminist collaborative art project was 'The Dinner Party' made by Judy Chicago in the 70's; an undertaking that demanded considerable commitment from the participants and was never a truly democratic process. In contrast the Internet has examples of democratic graphic collaborations on line in which participants book a section of a grid, create an image and the pictures are compiled as a collage. However such sites have a limited brief, participants are not artists and the resulting artwork lacks coherence.

Rebecca Roke, RMIT University Melbourne
DIGITS AND THE DIGITAL: REMAKING DIGITAL DESIGN

What is the importance of being able to sense the presence of a maker's hand through designed materials and forms? Does this crafted approach to design actually facilitate visceral responses – and if so, how is this conveyed? If this 'crafted' sensibility is interpreted as contributing positively to design, how may designers also actively engage with contemporary digital design processes? Should designers expect to digitally predict and imitate the performance of variable, elusive and often regionally specific factors, such as scale, materiality or site that have traditionally been understood at a physical level and often carry a lineage to craft-based practice? Or, conversely, is the efficacy and remote communication that digital computer-based design and production allows enough to convince the doubtful of its inimitable advantages?

Michèle Danjoux, Nottingham Trent University
Johannes Birringer, Brunel University

**THE EMERGENT DRESS: TRANSFORMATION AND INTIMACY IN
STREAMING MEDIA AND FASHION PERFORMANCE**

The explorations for "The Emergent Dress" are interdisciplinary, grounded in physical practice (dance, performance, live art, music, voice) and material production (smart textiles, fabrics, fashion design), combined with computation, soft technologies, network and multimedia techniques of distributed real time composition. In the work, generated at the DAP Lab (Design and Performance Laboratory), we move in the direction of producing interactive garments, garment prototypes to be explored and developed through performance. At the current stage, we are questioning how movement and sensory experience become design expression and how such expression is communicated.

MONDAY : PARALLEL SESSION 3

PANEL: LIQUID READER

SESSION: Monday 4.00 p.m. – 5.30 p.m.

LOCATION: Studio 1

CHAIR: Ric Allsopp

Ric Allsopp, Dartington College of Arts
Mike Phillips, University of Plymouth
Scott deLahunta, Dartington College of Arts

LIQUID READER: A DIGITAL AND CONCEPTUAL INTERFACE

@Liquid Reader is a digital and conceptual interface for the documentation, analysis and dissemination of live and body-based performance practices. The Liquid Reader project is a collaborative arts and technology initiative. It takes as its starting point the capabilities of digital technology to integrate audio-visual, textual and graphical content, and the potential to apply these capabilities to forms of 'unstable' or 'live' body-based media (particularly forms of dance, theatre, and performance art) whose publication has, until now, been limited primarily to text and page-based documentation and dissemination.

USING DIGITAL RESOURCES (2 OF 3)

SESSION: Monday 4.00 p.m. – 5.30 p.m.

LOCATION: Barn Theatre

CHAIR: Sheila Anderson

James Wilson, Oxford University

WHAT RESEARCHERS WANT FROM ONLINE RESOURCE DISCOVERY SERVICES

This paper reports on the Intute study of the UK Higher Education research community. The study casts light upon researchers' preferences and requirements when seeking online resources for use in research. The paper will also comment on how this information has helped to shape the new Intute service (formerly known as the RDN). The transformation and restructuring in 2006 of the old RDN hubs into Intute presented the opportunity to reassess what users sought from the service and how their needs could best be met. Whilst the RDN had historically been proactive in forming relationships with the HEA and developing activities to support the Further Education curriculum, there had been little coherent support within the RDN specifically for researchers.

Tim Machin, Manchester Metropolitan University

USING THE WEB FOR PRACTICE-BASED RESEARCH IN THE CREATIVE ARTS

This paper explores the ways in which practitioners in the arts may benefit from the new Intute: Arts and Humanities service (formerly known as the Resource Discovery Network). In my capacity as Arts Research Officer for Intute: Arts and Humanities (the former RDN hubs, Humbul and Artifact), I have been working to discover and review the Web-based outcomes of arts and creative industries-related research within UK universities. At the same time, I have sustained my own practice as a visual artist. This paper thus aims to examine Intute and the Web as a research tool from the point of view of a practitioner – particularly apt, since 'research' in say art or music is likely to be practice-based. The paper will ask the questions – what do creative practitioners really use the Web for? What benefits may creative practitioners gain from using the Web?

Shoshannah Holdom, Oxford University

INTUTE: ARTS AND HUMANITIES - THE NEW ERA OF ONLINE RESOURCE DISCOVERY

The launch of Intute, formerly known as the Resource Discovery Network (RDN), takes forward the strategic development of the distributed UK online resource discovery service for the higher and further education community. Following extensive specialist advice and consultation, and with the approval of JISC and the RDN Board of Management, the former eight RDN subject gateways have merged to become four subject groups; this poster pays particular attention to the new Intute: Arts and Humanities group (formerly Humbul and Artifact of the RDN). The aim of the integration of the hubs, together with technical integration into one central database located in Manchester, is to provide a more streamlined, focused, and easier-to-use service, with a clearer mission: that of advancing education and research by promoting the best of the Web through evaluation and collaboration.

PERFORMANCE DOCUMENTATION

SESSION: Monday 4.00 p.m. – 5.30 p.m.

LOCATION: Duke's

CHAIR: Steve Dixon

Daisy Abbott, AHDS Performing Arts

GETTING TO KNOW OUR AUDIENCE: RESEARCH, CREATION, AND USE OF DIGITAL COLLECTIONS FOR PERFORMING ARTS IN HE

In the performing arts, digital collections development seems to have lingered behind other subject areas, despite the flourishing and innovative performing arts communities that exist both in and out of higher education. Creating and using digital resources related to the performing arts is problematic primarily due to a lack of understanding of how/if a performance can be 'captured' or represented digitally in perpetuity and the relatively low overlap between performing arts practitioners and performing arts academics. Other issues, which contribute to the

difficulties experienced by performing arts communities in relation to digital resources, are copyright, file formats, and knowledge of the existence of collections.

Martin White, University of Bristol

Terry Flaxton, Ignition Films

DOCUMENTING PERFORMANCE AS RESEARCH: A COLLABORATIVE ADVENTURE

The collaboration between academic research and a professional production company, Ignition Films, produced a series of questions, both practical and philosophical. Decisions had to be taken relating to the limitations of the camera and the microphone compared to the human eye or ear. The ubiquity of screen grammar, and the way that a modern audience interprets fluently the use of editing, for example, requires the researcher to work from first principles when establishing a shooting style. When authoring onto DVD particular attention was paid to the structure of the connectivity between the many elements. This paper will address a range of issues: the use of High Definition, choice of lens and use of camera, editing and authoring programmes, the use of the "angle" function, competing post-production routes. Additionally it will look at the way that practitioners in the media industry and academic researchers can find a common language.

Rumiko Handa, University of Nebraska-Lincoln

ARCHITECTURE IN THE HUMANITIES: LITERATURE, FILM, THEATER AND ART

We are developing an interdisciplinary, multimedia database that connects significant pieces of architecture to works of literature, film, theatre, and art. The primary purpose is to demonstrate how architecture takes part in historical or fictional events as a provider of both physical settings and metaphysical meanings. The database is currently focused on the sixteenth- to nineteenth-century England, but we intend to build a comprehensive coverage both in chronology and geography. Entries are selected primarily from undergraduate textbooks, but the reproductions and excerpts include those that are not widely published. The website has recently been made available for educational purposes on the University of Nebraska-Lincoln, and teachers and scholars at other institutions may also obtain access by signing a legal form.

NET HISTORIES

SESSION: Monday 4.00 p.m. – 5.30 p.m.

LOCATION: Organ Loft

CHAIR: Lorna Hughes

Richard Deswarte, University of East Anglia

MODERN EUROPEAN HISTORY AND THE WEB: A CRITICAL SURVEY

By undertaking a critical comparative survey of web resources on these themes in different European countries, the research aims to explore the different ways in which the web is being used to present and shape national historical memory and identity across Europe. It illustrates this question in sharp relief by specifically examining the treatment of one of the most contentious aspects of recent European history: experiences of occupation and resistance during World War Two. A range of European countries will in due course be examined including France, Belgium, the Netherlands, Germany, Poland and Russia. This study focuses primarily on original native language resources and generally avoids considering English-language resources. It does so because websites in European languages are largely based in their respective European countries and regions whereas the English-language Internet is worldwide. This means that they should better represent specific national historical memories and identities.

Stefan Tanaka, University of California, San Diego

1884 JAPAN: NEW MEDIA AND HISTORICAL NARRATIVES

This paper uses new media to explore new ways to conceive of and write about history. It is organized around the three components that are the basis of historical scholarship: the historical object, 1884 Meiji Japan in transition; the conceptual framework, the problematic of time and temporality in our reformulation of pasts; and narrative, the use of new media to explore alternative ways of writing and publishing history. 1884 is not a particularly significant date in the history of Meiji Japan. Yet, this year is a fascinating object of study because it falls amidst major, revolutionary change in Japan. This synchronic snapshot begins the possibility of thinking of time differently, not as a moment between past and future (as if these are always distinct and separate), but as the coexistence of many different people and communities living on the archipelago.

Simon Hodson, University of Hull

Mark Knights, University of East Anglia

E-SCIENCE IN THE HISTORY OF POLITICAL DISCOURSE: EARLY FINDINGS AND NEW DIRECTIONS

The impact of a number of digital resources, and most significant among them, EEBO, on the study of early modern political discourse has been dramatic. The next step, recognised by scholarly communities and

funding bodies in the UK and worldwide, is the systematic enhancement of such resources through the techniques and practices associated with 'eScience'. This paper presents the early findings of such an initiative, the use of digital resources in the context of a Virtual Research Environment.

VISUAL ARTS: CONTEMPORARY

SESSION: Monday 4.00 p.m. – 5.30 p.m.

LOCATION: Seminar 1

CHAIR: Mike Pringle

Session to start at Peter Bowcott's Lower Close Foyer installation and move to Seminar 1 for the 2nd and 3rd papers and discussion.

Peter Bowcott, Nottingham Trent University

OBSERVATIONS ON AUDIENCE PARTICIPATION WITH "MODEL CITIZEN", AN INTERACTIVE COMPUTER ARTWORK IN THE PUBLIC DOMAIN OF THE STREET

Model Citizen is a site-specific work that is ideally suited to a shopping centre or street. The work consists of a large projected image placed in a shop front/window and the images react to the movements of passers by, by using motion-tracking technology. The work examines the concept of Model Citizen: are we born to be Model Citizens or are we manipulated into being so? And for some of us where and why does this go wrong? The work uses various reference points in life and transforms these into image statements that are then layered on top of each other to give contrasting views and opinions on the subject. Model Citizen works with layered imagery; a camera registers the movement of the passer by, they are transformed into a projected silhouette, this silhouette in turn becomes a 'window' to the second layer of imagery, creating a multi-layered visual language.

Leslie Sharpe, Indiana University

DIGITAL ART MARCONI TRILOGY AND PODCASTING EXHIBITION

"The Marconi Trilogy" is a three-part project utilizing podcasting and Bluetooth exchange for distribution and performance, and is intended for experience on ipods or PDAs in mobile and stationary situations. The focus of "The Marconi Trilogy" is to address questions around embodiment and presence in our wireless age, explore new possibilities regarding authorship and distribution of the digital art object, and to reconsider the artistic form as a variable form. The trilogy uses original video, audio and still images which I made at Guglielmo Marconi's historic trans-Atlantic wireless transfer stations in Canada and the USA and reformulates this material into works for gallery and online exhibition as well as outdoor projects using handheld mobile devices. I have completed two parts of this trilogy to date: "Passing SG7777," an installation and 'séance'-performance using Bluetooth PDAs and shown at the exhibition "Blur of the Otherworldly" in Fall 2005 and "Sending

SG4L," a narrative video and audio podcasting project about a ghostly signal sent to Marconi in 1901 but lost over the Atlantic. "Sending SG4L" was part of the exhibition "Surge" sponsored by Rhizome.org and Free103Point9 of New York. The final part of the trilogy, "Receiving SG2B," will be locative walks for experience with cellphones or PDAs and taking place at two of the original sites in Canada. This last work will utilize podcasting and geocaching. For the paper I will discuss key points from the project but focus only on one part.

Kenny McBride, Dartington College of Arts

AGORA8 ONLINE CONTEMPORARY ART JOURNAL

agora8.org is conceived as a bridge between Visual Art practices and digital technologies. More especially it has been set up as a digital research station holding examples of ephemeral and Time-Based Art practices from East and South East Europe - Action, Performance, Installation, and Video, 1960 - present day. It has a growing interest in Art produced for the Internet.

MONDAY: 5.30P.M. – 6.30 P.M.

POSTERS: Ship Studio and Studio 11

INSTALLATIONS: See separate List

TUESDAY : PARALLEL SESSION 4

PANEL: SOUND ARCHIVES

SESSION: Tuesday 11.30 a.m. – 1.00 p.m.

LOCATION: Studio 3

CHAIR: Celia Duffy

Celia Duffy, Royal Scottish Academy of Music and Drama
Phil Butler, JISC RSC
Rachel Cowgill, University of Leeds
Richard Hand, University of Glamorgan
Debs Price, Dartington College of Arts

MULTI-DISCIPLINARY PERSPECTIVES ON THE BRITISH LIBRARY'S ARCHIVAL SOUND RECORDINGS PROJECT

The speakers at this panel session are all members of the User Panel of the British Library's Archival Sound Recordings (ASR) project, representing a number of performing and visual arts disciplines and a variety of approaches to research and teaching. In this session we aim to give an overview of the ASR project and explore some of the ways in which it may inform and enhance our work. Over the past year the User Panel has built a productive relationship with the project's design and implementation team at the British Library. Our thinking has advanced in sometimes surprising ways from diverse multidisciplinary viewpoints on how we can use digitised audio materials. The ASR represents something of a milestone in digital provision in the UK as a large set of high-quality, well-described audio materials from our most important national collection. The aim of the ASR Project is to increase access to the Sound Archive's extensive collections of recordings and supporting materials.

USING DIGITAL RESOURCES (3 OF 3)

SESSION: Tuesday 11.30 a.m. - 1.00 p.m.

LOCATION: Barn Theatre

CHAIR: Alastair Dunning

Stephen Brown, De Montfort University
Mark Greengrass, Sheffield University

INFRASTRUCTURE SUPPORT NEEDS FOR RESEARCHERS IN ARTS AND HUMANITIES

During the last decade many organisations including the AHRC and JISC invested significantly in digital resources, repositories and services to support arts and humanities research and to promote the use of digital tools and research methods. This paper describes observed and reported patterns of behaviour of researchers across a broad spectrum of domains. It also briefly describes developments in the Semantic Web and Web 2.0 and considers how these relate to the identified needs of arts and

humanities researchers. One significant observable trend is the growth of distributed web services supported and owned by communities of users. This is very different from the original "broadcast" model of the Web in which content (reputable or otherwise) was made available by a few for the consumption of many. The paper considers the implications of these developments for the future provision of ICT based support infrastructure for arts and humanities research, drawing on contemporary examples such as the 24 Hour Museum.

Robert Phiddian, Flinders University
'WHO IS THE THIRD WHO WALKS ALWAYS BESIDE YOU?' OR HOW TO ENGAGE HUMANITIES RESEARCHERS IN BUILDING DIGITAL REPOSITORIES.

T.S. Eliot would no doubt have detested the world of personal and networked computing had he lived long enough to witness it. And yet, the line from the Waste Land can still be used to map the gap in the development of digital repositories. For institutional repositories to work, there need to be three groups, but too often there are only two. As Eliot continues, 'When I count, there are only you and I together / But when I look ahead up the white road / There is always another walking beside you.' When a repository is established, the two together are the IT experts and the librarians/curators. The evasive third is the community of researchers who will fill and use these repositories. Up the road, there is always a vision of the enthusiastic collaboration of the researchers, willingly filling the institution's repository with rich intellectual material. But that meeting of the three, only ambiguously promised in the nascent religiosity of Eliot's concluding lines, has only yet existed ambiguously for content-rich repositories, at least in the Australian context. Beautiful repository architecture has been designed, using both DSpace and Fedora platforms, but the material tends to come in a single batch ingest followed, if at all, by a trickle from a disparate handful of enthusiastic adopters. It is not often clear why a researcher other than the author would search these patchy repositories when looking for research materials.

Ruth Kirkham, Oxford University
John Pybus, Oxford University
USER REQUIREMENTS GATHERING FOR THE HUMANITIES: HOW DO WE ESTABLISH BEST PRACTICE FOR THE COMMUNITY?

The paper will draw its focus from the outcomes of a series of AHRC funded workshops, organised by the BVREH project to be held between June and September 2006. The workshops will be of particular importance in identifying the needs of humanities researchers in a broad range of subject areas and disciplines. Building on existing expertise in e-Science the research workshops will attempt to identify ways in which humanities research can develop equivalent and inter-disciplinary structures and methodologies which will serve the needs of the research

community and link it more firmly to ICT research structures on a national scale.

PERFORMANCE: REAL AND VIRTUAL

SESSION: Tuesday 11.30 a.m. – 1.00 p.m.

LOCATION: Studio 1

CHAIR: Daisy Abbott

Kate Adams, Queen Mary, University of London
IMMERSION AND RESISTANCE IN VIRTUAL ART PRACTICES: A COMPARISON OF BLAST THEORY AND THE ALTERNE CONSORTIUM

This paper examines two different ways in which contemporary art or performance practices challenge the typical immersive engagements of virtual reality technologies. Making reference to the trajectory of computer game participation as towards higher and higher levels of immersion, it will explore alternative modes of engagement with virtual reality.

Steve Dixon, Brunel University
UNCANNY INTERACTIONS: CREATING NEW PARADIGMS IN AUDIENCE PARTICIPATION THROUGH TELEMATIC THEATRE

Unheimlich (2005-6) represents a new paradigm in interactive performance, where audiences in the USA step into the virtual world of two real-life actors/characters in the UK. Spanning thousands of miles and a five-hour time zone, the audiences and performers meet, converse and undertake adventures in real time and within a shared, virtual space. It is a unique collaboration between four of Europe's most innovative digital arts and performance practitioners: Steve Dixon (UK, Director), Paul Sermon (UK, Telematic Installation), Mathias Fuchs (Germany, 3D virtual worlds), and Andrea Zapp (Germany, narrative imaging). This paper traces the conceptual, theoretical and technological contexts of the Unheimlich performance installation, and argues that the technologies and approaches employed provide both an 'uncanny' audience participation experience, and a new form of interactive theatre interface. Illustrated with video footage, Dixon also draws on his earlier cyber-theatre experiments with The Chameleons Group, where online audiences in a chat room watched streaming video of a live performance, and could control and write dialogue for the actors to deliver and improvise within real time.

Sally-Jane Norman, University of Newcastle-Upon-Tyne
GENERIC VERSUS IDIOSYNCRATIC EXPRESSIVITY IN LIVE PERFORMANCE USING DIGITAL TOOLS

This paper will query the notion of normalisation or flattening often associated with digital tools, and try to identify areas where artistic experimentation using these tools seeks, on the contrary, to affirm idiosyncratic expressivity and singular experience. The standardisation

that characterises digital information and communications systems, implemented by parameters facilitating the circulation of data, is rightly seen as a force apt to powerfully shape and constrain that same data. These constraints pertain to the age-old trade-off that underpins any communications media: whereas broadcasting favours coding which privileges general legibility, narrow casting favours that which best conveys the complexity of esoteric discourse.

METADATA

SESSION: Tuesday 11.30 a.m. - 1.00 p.m.
LOCATION: Duke's
CHAIR: Lou Burnard

Karlheinz Morth, Austrian Academy Corpus

KEEPING THE THREADS TOGETHER: SYNCHRONISING STANDOFF DATA IN HEAVILY ANNOTATED TEXT DOCUMENTS

The project described here has been conducted by the Austrian Academy Corpus (AAC), a modular built corpus research programme that has developed from text-oriented origins. XML tools that could also be used by non-specialists were rare at the beginning of our project. Embarking on the parallel corpus created a need for specialised tools to handle text and markup. The latest offspring of the AAC corpus tools bundle has been the "standoffEditor", a piece of software with a GUI built to perform a number of tasks. In our projects, it is used for pre-processing such as one-token-per-line conversions together with adjusting character encoding which are generally the first step in preparing language data for linguistic parsers. However, its main usage has been the integration of linguistically parsed data into XML documents. It allows linguists to edit the parsing results, merge and filter results in the various datasets and, maybe most important of all, to synchronize standoff data and source documents. standoffEditor is also capable of creating tagged output in various forms.

Martyn Jessop, King's College London

METADATA: AN UNDERRATED DIGITAL RESOURCE?

Metadata performs many roles within a digital resource but it is easy to overlook the fact that it also has to fulfil these roles for different audiences of the same resource. Carefully designed metadata can greatly enhance the value of a resource to specialist users but it can also open up a resource to a much wider audience and may become a valuable resource itself. This paper discusses the processes of metadata design and implementation and the effects they have on the audience and usage of the resources produced. This discussion will be conducted through three case studies at the Centre for Computing in the Humanities (CCH), King's College London.

John Walsh, Indiana University
Michelle Dalmau, Indiana University

CBML: COMIC BOOK MARKUP LANGUAGE

Our paper will discuss the development of CBML, or Comic Book Markup Language, a TEI-based XML vocabulary for encoding comics, comic books and graphic novels. With the emergence of scholarly disciplines such as cultural studies and new areas of interest in traditional scholarly fields, comics have recently become the subject of serious critical attention and scholarship. Additionally, comics and the mythologies they have spawned, are a vital part of our popular culture. Witness the surprising and almost unprecedented popularity of comics-inspired films, including X-Men, Spider-Man, and Batman Begins.

VISUAL ARTS: FUTURES

SESSION: Tuesday 11.30 a.m. - 1.00 p.m.
LOCATION: Seminar 1
CHAIR: Claire Donovan

Session to start in Michael Graham's exhibition area (Shippon) and then move to Seminar 1 for the 2nd and 3rd papers and discussion.

Michael Graham, Sheffield Hallam University

TECHNOLOGY AS CONCEPT: CONCEPTUAL ART AND THE DEMATERIALISATION OF TECHNOLOGY

This exhibition considers how conceptual art can form the basis for a critical analysis of technology and its underlying ideologies. The exhibition will include three installation artworks produced as part of a research project focused on investigating how technology can be approached as a concept which can be appropriated, reshaped and redefined. Each of the three installations in the exhibition explore how a set of rules can be used to create an artwork. The focus of the installations is how these sets of rules, analogous to technological processes, might be made to reveal their own limitations.

Katrien Berte, Ghent University

ENJOYING ONLINE ARTS AND CULTURE: USER REQUIREMENTS FOR A 'VIRTUAL ARTS CENTRE OF THE FUTURE'

This survey resulted in a dataset of 2600 respondents. Preliminary results show that there is a high adoption rate for the 'Virtual Arts Centre of the Future'. Most respondents are interested in more background information on cultural events. They would also like to see trailer-like video fragments and listen to audio fragments before going to a cultural event. They are interested in receiving personalised information based on their interest and their past behaviour. The majority of respondents are less interested in sharing their experiences with others and in expressing themselves by making or sharing their own digital art. A very distinct

group of young people, especially students, do have a great interest in online communication and creation with others.

Philip Breedon, Nottingham Trent University
Sophia Lycouris, Nottingham Trent University

ANIMATRONICS AND ROBOTICS: MEDICAL THERAPY AND PERFORMANCE ART OBJECTS?

This submission discusses collaborations between artists, technologists and designers, who explore how artistic practices can inform the development of projects in the area of robotics and animatronics. Questions about the nature of the emerging artefacts become pertinent. To which extent can such artefacts be considered as art objects? In most cases of such research, the collaborative teams are forced to think of possible applications that these projects might have beyond their aesthetic function, in order to secure sufficient funding sources. Are these artefacts simply functional objects, which have been produced to improve and support people's lives in a variety of ways, yet they have been designed according to certain aesthetic protocols? This presentation argues that there are no definite answers to such questions; whether an artefact of this kind has integral artistic elements or not, is only a matter of how it has been developed (and the conceptual and material negotiations which took place between functionality and aesthetic qualities at this stage), rather than how the object looks or what it does when the process is completed.

TUESDAY : PARALLEL SESSION 5

PANEL: E-SCIENCE IN THE HUMANITIES (ADVANCED)

SESSION: Tuesday 2.00 p.m. – 3.30 p.m.

LOCATION: Barn Theatre

CHAIR: Stuart Dunn

Stuart Dunn, King's College London
Peter Ainsworth, University of Sheffield
Paul Ell, Queen's University Belfast
Tyler Bell, OxArch Digital Ltd.

E-SCIENCE IN THE HUMANITIES: COLLABORATION, DATA AND PROCESSES

At a very high level, e-science can be described as a federation of tools, methods and technologies which allow the manipulation and transfer of data over the internet at a range of scales, and which thus facilitate collaboration in new ways. Although well established in the physical and life science communities, an agreed conceptual definition of what e-science means for the arts and humanities is lacking. The panel will present three case studies from the 'early adopter' community (humanities scholars who have recognized the benefits of e-science and begun to apply it in their own research) from three 'e-scientific' angles that are potentially crucial to the humanities: the connecting of people and data using grids in virtual organizations; the identification of commonality between complex multimedia datasets (in this case using spatial referencing); and the semantic description of concepts (ontologies) in the humanities, which is needed for information to be transferred and described meaningfully across the analogue and the digital worlds.

Peter Ainsworth, University of Sheffield

Virtual Vellum: online viewing environment for the Grid and live audiences

Arts and humanities scholars working on large collaborative research projects involving large-scale image collections on local and/or distributed databases often need to consult one another to discuss a range of research questions concerning the images. The Access and Data Grids afford the ideal framework (and computing power) for rapid and efficient handling of such large-scale collections of high-resolution images, permitting real-time close-up scrutiny of single or juxtaposed (+1) images, with independent zooming control and other functionalities such as hotpotting, highlighting and annotation. These tools do not yet exist, but developing them poses a considerable but appealing challenge.

Paul Ell, Queen's University Belfast

Developments in the Data Grid: GIS and e-Science in the Arts and Humanities

The volume and complexity of digital content in the arts, humanities and cultural heritage sectors has proliferated in recent years. In the past, this content was qualitatively and quantitatively focused on texts. As well as increasing in volume, this material is increasingly multimedia, which brings new challenges in its re-use. Much of these data are stored in bespoke database and storage systems which are frequently inaccessible to all but their creators and/or very small groups of researchers. This is despite an historical, and continuing, emphasis on the creation of new data, rather than the purposing of existing content for use and re-use in a coordinated and connective way. There is therefore a clear strategic need for tools and methods which enable such coordination and connection.

Tyler Bell, OxArch Digital Ltd.

New directions in knowledge management

Terminology control has always been an essential issue for archaeologists and cultural heritage managers, but the problems associated with managing controlled vocabularies in multi-lingual and multi-cultural environments remain: what is the best approach to managing hierarchal indices of artists' names, or object types, or fabric and form series? Numerous approaches such as the structured, multilingual, poly-hierarchal thesauri (ISO 5964) have served the sector well, and established thesauri such as the English Heritage Thesaurus of Monument Types are actively used to enhance data retrieval and validate data input. However, issues of scalability, usability, and flexibility remain. This paper provides an introduction to the current state-of-the art in knowledge management, and explains some new directions, forthcoming standards, and their technical application; it will be of interest to humanists employing formal terminology control in their own specific applications, and to those organizations that are embarking on the formidable task of creating their own knowledge management systems.

PANEL: GAMES CULTURE

SESSION: Tuesday 2.00 p.m. - 3.30 p.m.

LOCATION: Studio 1

CHAIR: Jon Dovey

Jon Dovey, University of Bristol

Seth Giddings, University of the West of England
Helen W. Kennedy, University of the West of England

THE GAMES PANEL - LUDIC CULTURES IDENTITY AND TECHNOLOGY

This panel will present theoretical perspectives in the Humanities emerging from the study of computer games as a paradigmatic site for understanding New Media. It will feature video essay research materials as well as text presentation.

Jon Dovey, University of Bristol

How Do You Play ?

This paper will focus on the 'rediscovery' of play theory produced through the relationship between digital media technologies, consumer cultures and networked identities. In Computer Game studies the development of ludology has prompted a wide-ranging return to play theory that in turn echoes the rediscovery of play as a way of understanding reader/text/fan relationships. I will argue these playful modalities, far from representing the death of seriousness, can be understood as an expression of the psychoanalytic work of DW Winnicott for whom play was a key to psychic health.

Seth Giddings, University of the West of England
Helen Kennedy, University of the West of England

Robot Ludologists

A post human perspective on our ludic relationships with technology presented as visual essay and animated argument.

Helen Kennedy, University of the West of England

Technicity and Power

Technicity is a key concept for understanding digital culture. Technicity refers to that part of our identity formed and expressed through our relationships with, and competencies in, technology. To be subjects within the privileged twenty-first century is to be increasingly caught up in a network of technically and mechanically mediated relationships with others who share the same tastes/attitudes, pleasures and preferences. Technicity is thus an important site of cultural hegemony in the 21st Century through which new formations of dominance and alterity are generated.

FRESH APPROACHES TO TEXT

SESSION: Tuesday 2.00 p.m. - 3.30 p.m.

LOCATION: Seminar 1

CHAIR: Jean Anderson

Kate Pullinger, De Montfort University
babel

INANIMATE ALICE

'Inanimate Alice' is an online novel by writer Kate Pullinger and digital artist babel which depicts the life of a girl growing up in the early years of the 21st century. Across ten episodes, the story of Alice, games animator,

and her one true friend in life, Brad, the game character she has created, is told using a combination of text, sound, and images. 'Episode 1: China' begins with Alice aged eight and subsequent episodes track her through adulthood until her mid-twenties. Each episode becomes increasingly interactive and more game-like, reflecting Alice's own developing skills as a game designer and animator. In this presentation, the writers will show an episode and discuss the response to the project from bloggers, the games community, and the film and publishing industries.

Simon Mills, De Montfort University
Jessica Laccetti, De Montfort University
13 WAYS OF LOOKING AT DIGITAL TEXTUALITY

Rather than pursuing reductionist theories which examine the limits of print in relation to hypertext, such as those declared by Landow, Bolter, Moulthrop et al., this paper proposes a re-imagining of a particular critical tool, close reading, in light of current new media & web-based works.

Mark Leahy, Dartington College of Arts
PLANTATION AND THICKET: A DOUBLE WRITING AFTER SIR THOMAS BROWNE'S 'GARDEN OF CYRUS'

The starting point for this performance/presentation is Sir Thomas Browne's 'The Garden of Cyrus', a seventeenth century discourse on a lattice or trellis pattern that, for Browne, recurs through the history of human creation, and is found throughout the natural world. I published an essay in response to this discourse titled: 'plantation and thicket – a double (sight) reading of Sir Thomas Browne's 'Garden of Cyrus'. This essay located Browne's concerns in parallel to contemporary poetic practice.

THE EVOLVING DIGITAL "LIFEWORLD"

SESSION: Tuesday 2.00 p.m. - 3.30 p.m.
LOCATION: Studio 3
CHAIR: Christopher Pressler

Sue Thomas, De Montfort University
NATURE AND CYBERSPACE: A DEEP SLOW AGGREGATION OVER TIME

Most popular constructions of cyberspace take the city as a metaphor but an examination of the kinds of language we actually use to describe everyday experience shows that our understanding of the evolving digital lifeworld is much closer to natural landscape with its deserts, forests, and other wilderness spaces. Could it be that we have a primitive longing to fix virtuality within some kind of recognizable physical landscape with a known historical and cultural context? It seems that, rather than being like a fast-moving information superhighway running between towering cyberpunk urban sprawls, the actuality of cyberspace is of a deep slow

aggregation over time, an evolving Grand Canyon of bits. This paper is drawn from research for my forthcoming book 'The Wild Surmise: nature and cyberspace', planned for completion in 2010. It is a study of the origins and applications of nature metaphors in cyberspace including the early development of the internet, the growth of the World Wide Web, and the evolution of global online community.

Sue Broadhurst, Brunel University
DIGITAL PRACTICES

Performance and technology in all its divergent forms is an emergent area of performance practice that reflects a certain being in the world - a Zeitgeist; in short, it provides a reflection of our contemporary world at the beginning of the twenty-first century. In a relatively short period of time there has been an explosion of new technologies that have infiltrated all areas of life and irrevocably altered our lives. Consequences of this technological permeation are both ontological and epistemological, and not without problems as we see our world change from day to day. Digital practices present innovation in art and performance practices, being at the cutting edge of creative and technological experimentation. It is my belief that tensions exist within the spaces created by the interface of body and technology and these spaces are "liminal" in as much as they are located on the "threshold" of the physical and virtual. I am suggesting that it is within these tension filled spaces that opportunities arise for new experimental forms and practices.

Sophia Lycouris, Nottingham Trent University
SCI-ART OR ART-SCI: AVANT-GARDE APPROACHES TO THE RELATIONSHIP BETWEEN ART AND TECHNOLOGY, AND HUMAN-COMPUTER INTERACTION

A more thorough examination of interdisciplinarity in research is a necessary stage towards the improvement of the relationship between art and science. Social sciences can be instrumental in this process for their clarity in relation to the conflict between positivist and interpretivist approaches to research. Drawing from appropriate paradigms of research in the social sciences, it becomes easier to understand that a hierarchical relationship between a certain type of approach to research and what can be understood, as its opposite is not operational.

PERFORMANCES AT ALLER PARK (1 OF 2)

SESSION: Tuesday 2.00 p.m. – 3.30 p.m.
LOCATION: Aller Park Studios 20 – 23

The programme includes work and presentations by:

Johannes Birringer, Brunel University
Michèle Danjoux, Nottingham Trent University
INTIMATE KLUVER

Intimate Kluver is a film on telematic textures and intimate wearables. Expanding the wearable garment into sensory underwear that can transmit physiological and sensorimotor data to the computer network, or displaying garments used intimately between two people who are not in the same space, the work depicted in the films aims at choreographic, compositional and cultural questions. These questions also concern notions of the prosthetic, of stimulation, connective tissue, skin as boundary/interface for sensors, and the communicative, excessive or protective behavior or wearable media. The wearables are "embodied" and performed, and as transducers of digital processes they are designed to alter proprioceptions and perceptions in the wearer and in the observer.

Sandy Mathern, Denison University
Alexander Mouton, Denison University
Christian Faur, Denison University
Aaron Fuleki, Denison University
Marlon Barrios Solano
CONTAINED PERFORMANCE/INSTALLATION

CONTAINED explores notions of containment, juxtaposing questions of what contains and what is contained. Archetypal themes related to containment such as body, home, circuit, landscape, & narrative are explored through the integrated media. Fundamental to its design is our interest in creating a physical environment both conceptually & aesthetically driven that integrates equally physical structures and electronic systems and offers the opportunity for a temporally bound improvised performance and a stand-alone installation. This hybrid form is at the center of our concerns, as it does not hold any one genre to a bounded definition, and touching places in between disciplines.

Mary Oliver, University of Salford
FLY ME TO THE MOON

Following its premier in Chicago in August 2006, "Fly me to the moon" is part of an ongoing interactive performance development programme by UK writer and performance artist Mary Oliver. In this short work we see the artist performing with her computer animated self in a black comedy which explores the Cartesian split taking place in live performance in this digital culture. Mary Oliver demonstrates this point clearly and seamlessly

in this narrative of two Astronauts who find themselves struggling with an ageing space station. Technical problems are overshadowed by the more pressing problems of human waste and a dodgy waste disposal system. The piece asks the kinds of questions that we've all perhaps wondered about but never actually known the answers to, such as, what happens to cats in space, is sex safe and how do astronauts poo? Inspired by the writings of Francois Rabelais, and researched with the help of NASA and the Particle Physics and Astronomy Research Council (PPARC) this is a truly virtual comedy from this artist who has been performing with herself for many years and one which uses the animated character to its full comic potential.

al'Ka-mie Intermedia Theatre
Robyn Stuart
Brian Curson

'LIVING ROOM' – A WORK-IN-PROGRESS PERFORMANCE

Living Room is an evolving piece, which has been inspired by recent MA research at the University of Chichester. Its form changes with each performance as the scenes are interchangeable. Both virtual and real physical performances are part choreographed and part improvised. Thus the virtual imagery and the physical dance can relate intimately and grow with each other through the live performance. The piece can stretch or shrink through time as needed. The essence of the story-line is as follows: A woman is catapulted from an ever-waiting state (waiting for life to 'start') in her living room through various bizarre realities or dream worlds. Each world moves around her reflecting her different emotional states and perhaps past life. She is finally drawn into the dream world to become herself an ethereal presence.

TUESDAY : PARALLEL SESSION 6

PANEL: ARTS AND HUMANITIES E-SCIENCE (INTRODUCTORY)

SESSION: Tuesday 4.00 p.m. - 5.30 p.m.

LOCATION: Barn Theatre

CHAIR: David Robey

E-SCIENCE IN THE ARTS AND HUMANITIES: CURRENT PROSPECTS AND STRATEGIES

David Robey, AHRC
Sheila Anderson, AHDS
Lorna Hughes, AHRC ICT Methods Network

This session is intended to give a broad view of current developments in "e-science" in the arts and humanities. David Robey will give an outline of the importance of e-Science for the arts and humanities, current strategic prospects, and related AHRC activities. Sheila Anderson will report on the outcome of her survey "Scoping e-science and e-social science developments and their value to the arts and humanities", funded as part of the AHRC's ICT Programme. Lorna Hughes will talk about the work of the JISC Arts and Humanities e-Science Support Centre, with a focus on the arts.

ARTS: THE CHALLENGES OF INNOVATIVE APPLICATIONS

SESSION: Tuesday 4.00 p.m. - 5.30 p.m.

LOCATION: Studio 3

CHAIR: Michael Fraser

Rob Weale, De Montfort University EARS: THE ELECTROACOUSTIC RESOURCE SITE PROJECT

The ElectroAcoustic Resource Site project (EARS) has been established to provide resources for those wishing to conduct research in the area of electroacoustic music studies. This paper offers an up-to-date report on the current status of the EARS project following the completion of the preliminary phases of the project, namely the first instalment of a dynamic e-Glossary and Subject Index structure. It includes a brief outline of the project's philosophy, a report on current work in progress (in particular, the development of the bibliographic resource), and future ambitions. It also discusses the benefits to scholarship and creative work that resources such as EARS can provide and in doing so demonstrates how approaches being taken in the project may well benefit other projects developing similar eResource systems for scholarly research and education

David Bessell, University of Luton COMPOSING THE INSTRUMENT – THE DIGITAL DILEMMA POSED BY PHYSICAL MODELLING

Since the early developments in computer music by Max Mathews and his modular music synthesis languages in the 1950's music software has held out the tantalising possibility for composers, of developing new digital instruments specifically for an individual piece of music. This process might be conceived of as 'composing' the instruments in tandem with the more traditional task of composing the musical material. Despite much early enthusiasm this goal has proved somewhat elusive, or at least the results have been arguably somewhat disappointing from the musical point of view. The very malleability of software instruments combined with the need to define instrument behaviour at the micro parameter level, has in practice simultaneously led to both a high short-term novelty factor, and a problem with sustained expressive engagement on the part of both players and audiences. Now with the recent advances in the techniques of physical modelling it has become realistically possible for composers to create digital instruments that have many of the expressive properties of traditional acoustic instruments. This paper asks what new potentials, challenges and dilemmas does this open for the contemporary composer.

Misha Myers, Dartington College of Arts HOMING DEVICES

'way from home' is a project developed since 2002 in collaboration with inhabitants of Plymouth (UK) who are asylum seekers and refugees and jointly with refugee support organizations. The project employs everyday practices of orientation, of walking and mapping as experiential and critical ways of expressing personal identifications and narratives of place, belonging and home. In 'way from home' a set of maps resulting from a process of mapping, wayfinding and transposing of refugee inhabitants' remembered 'homes' with the actual environment of Plymouth, are presented through an interactive multi-media installation (and also on the Web at www.wayfromhome.org). Rather than from a point above, as with conventional cartographic representation, the interactive 'user' is invited to follow the maps from the perspective of the walker. The 'user' becomes a walker themselves guided along and through the landscape of the hand drawn map through a 3-D version unfolding in time with recorded narration of the map-maker in the process of transposing their map of home in the city of Plymouth. As the user/walker explores the landscape of the sketch map by rolling the mouse over landmarks coming into view, photographic images of transposed landmarks of the city appear.

PERFORMANCES AT ALLER PARK (2 OF 2)

SESSION: Tuesday 4.00 p.m. – 5.30 p.m.

LOCATION: Aller Park Studios 20 – 23

The programme includes work and presentations by:

Johannes Birringer, Brunel University
Michèle Danjoux, Nottingham Trent University
INTIMATE KLUVER

Intimate Kluver is a film on telematic textures and intimate wearables. Expanding the wearable garment into sensory underwear that can transmit physiological and sensorimotor data to the computer network, or displaying garments used intimately between two people who are not in the same space, the work depicted in the films aims at choreographic, compositional and cultural questions. These questions also concern notions of the prosthetic, of stimulation, connective tissue, skin as boundary/interface for sensors, and the communicative, excessive or protective behavior or wearable media. The wearables are "embodied" and performed, and as transducers of digital processes they are designed to alter proprioceptions and perceptions in the wearer and in the observer.

Sandy Mathern, Denison University
Alexander Mouton, Denison University
Christian Faur, Denison University
Aaron Fuleki, Denison University
Marlon Barrios Solano
CONTAINED PERFORMANCE/INSTALLATION

CONTAINED explores notions of containment, juxtaposing questions of what contains and what is contained. Archetypal themes related to containment such as body, home, circuit, landscape, & narrative are explored through the integrated media. Fundamental to its design is our interest in creating a physical environment both conceptually & aesthetically driven that integrates equally physical structures and electronic systems and offers the opportunity for a temporally bound improvised performance and a stand-alone installation. This hybrid form is at the center of our concerns, as it does not hold any one genre to a bounded definition, and touching places in between disciplines.

Mary Oliver, University of Salford
FLY ME TO THE MOON – DEMO AND DISCUSSION

Following its premier in Chicago in August 2006, "Fly me to the moon" is part of an ongoing interactive performance development programme by UK writer and performance artist Mary Oliver. In this short work we see the artist performing with her computer animated self in a black comedy which explores the Cartesian split taking place in live performance in this digital culture. Mary Oliver demonstrates this point clearly and seamlessly

in this narrative of two Astronauts who find themselves struggling with an ageing space station. Technical problems are overshadowed by the more pressing problems of human waste and a dodgy waste disposal system. The piece asks the kinds of questions that we've all perhaps wondered about but never actually known the answers to, such as, what happens to cats in space, is sex safe and how do astronauts poo? Inspired by the writings of Francois Rabelais, and researched with the help of NASA and the Particle Physics and Astronomy Research Council (PPARC) this is a truly virtual comedy from this artist who has been performing with herself for many years and one which uses the animated character to its full comic potential.

al'Ka-mie Intermedia Theatre
Robyn Stuart
Brian Curson

'LIVING ROOM' – A WORK-IN-PROGRESS PERFORMANCE

Living Room is an evolving piece, which has been inspired by recent MA research at the University of Chichester. Its form changes with each performance as the scenes are interchangeable. Both virtual and real physical performances are part choreographed and part improvised. Thus the virtual imagery and the physical dance can relate intimately and grow with each other through the live performance. The piece can stretch or shrink through time as needed. The essence of the story-line is as follows: A woman is catapulted from an ever-waiting state (waiting for life to 'start') in her living room through various bizarre realities or dream worlds. Each world moves around her reflecting her different emotional states and perhaps past life. She is finally drawn into the dream world to become herself an ethereal presence.

TUESDAY: 5.30P.M. – 6.30 P.M.

POSTERS: Ship Studio and Studio 11
INSTALLATIONS: See separate List

POSTERS

HUMANITIES POSTERS - SHIP STUDIO

Stephen Brown, De Montfort University
Sheila Anderson, AHDS
ICT GUIDES ARIA AND PMDB

ICTguides is a new service offered by the AHDS to support and promote the use of ICT in arts and humanities research. ICTguides came about through a merger between the JISC funded Aria project and the AHDS Projects and Methods Database project (PMDB). Aria (Arts and Humanities ICT Awareness and Training) was established by the JISC to help postgraduate research students and research staff to develop research-relevant ICT skills beyond basics such as word processing, email and "Googling", but less advanced than those falling within the remit of the AHRC ICT Methods Network. The intended outcome was a suite of nationally available on-line resources including training opportunities, ICT tools and illustrations of their use across the range of disciplines covered by the AHRC. The principal aim of the original PMDB project was to establish a database containing detailed information on UK-based arts and humanities research projects that employ computational methods.

Stephen Brown, De Montfort University
Mark Greengrass, Sheffield University
Jared Bryson, Sheffield University
David Gerrard, De Montfort University
Robb Ross, De Montfort University
RESEARCH PORTALS IN THE ARTS AND HUMANITIES (REPAH)

This poster describes some of the outcomes of the RePAH project, in particular a number of demonstrators that show what advanced information services could look like in future. RePAH [Research Portals in the Arts and Humanities], based at De Montfort and Sheffield Universities, was a 1 year project commissioned in 2005 by the AHRC ICT Strategic Programme to feed into a major strategic report on ICT provision in the Arts and Humanities. Its task was to evaluate the strategies and 'portals' that the Arts and Humanities research community use to find and exploit the internet resources it needs. In a second phase, the project developed portal 'demonstrators' to investigate future user requirements for more advanced information services. RePAH examined user information search/access strategies across each domain in order to identify which activities and services are currently being used, and what may be required in the future. Data from focus groups, one to one interviews, online questionnaires, web logs and a Delphi exercise were setup to identify the kinds of tools that are currently used by communities, and the kinds of functions researchers would like in the future.

Catherine Cayley, English Heritage
HERITAGE GATEWAY PROJECT

English Heritage, in conjunction with national partners ALGAO and IHBC, is building the 'Heritage Gateway' website in a five-year project to enable remote access to local and national historic environment information. This poster illustrates the IT system architecture which underpins the website. The technology employed provides direct access to all information in the participating datasets – contrasting many existing portal architectures only providing access to a data segment collected via harvesting. Scalability is enabled through the use of a web service toolkit being developed as part of the project. Through utilising this simple concept, many exciting and diverse heritage datasets can be made accessible via one point: an advance that is economically impossible with more traditional approaches.

Stuart Dunn, King's College London
Tobias Blanke, King's College London
THE ARTS AND HUMANITIES E-SCIENCE SUPPORT CENTRE

This poster will explain the role, activities, and context of the Arts and Humanities e-Science Support Centre (AHeSSC), which exists to support, co-ordinate and promote e-Science in all arts and humanities disciplines. The poster will also present to the wider community its new logo and visual identity, and its website

Ann Gow, University of Glasgow
ARTS AND MEDIA INFORMATICS

This poster session will demonstrate the range and scope of the academic programme offered by the Humanities Advanced Technology and Information Institute (HATII) at the University of Glasgow, in particular the M.A. degree, Arts & Media Informatics. The link between the institute and the academic programme is crucial, blending the research projects, technical development and support with the undergraduate and postgraduate teaching. There are different models and approaches to creating an academic programme within our discipline. This session will explain how HATII's has adopted the traditional arts and humanities approach to undergraduate teaching but combining it with embracing the new technologies to create one of the most original degrees in the UK.

Neil Grindley, AHRC ICT Methods Network
Hazel Gardiner, AHRC ICT Methods Network
METHODS NETWORK

The Methods Network is one of the major initiatives of the AHRC ICT programme and is currently funded until March 2008 to promote the use of advanced ICT methods for arts and humanities research. This poster will explain and illustrate the role of the Methods Network and will

address how it complements other agencies and organisations that are mandated to support research in higher education. At a practical level, the Methods Network organises and funds various activities and this poster will also define the range and type of those activities and indicate what contribution each of them is expected to make towards furthering the use and understanding of ICT methods in research.

Elliott Hall, King's College London
PROSOPOGRAPHY OF THE BYZANTINE WORLD

The aim of the Prosopography of the Byzantine World (PBW) is to gather all known facts about people mentioned in the records of the Byzantine Empire from 1025 to 1180 into a single, searchable database. The database is based on scholarly work of Michael Jeffreys, Tassos Papacostas and Mary Whitby. The third phase of this AHRC-funded project will see the Prosopography move from CD-Rom to a freely available dynamic website. It will also expand its textual resources and introduce information based on sigillography for the first time.

Shoshannah Holdom, Oxford University
INTUTE: ARTS AND HUMANITIES - THE NEW ERA OF ONLINE RESOURCE DISCOVERY

This poster will introduce the most effective way of accessing the best of the Web, by means of the recently launched JISC-funded UK service, Intute, formerly known as the Resource Discovery Network (RDN). The launch of Intute takes forward the strategic development of the distributed UK online resource discovery service for the higher and further education community. Following extensive specialist advice and consultation, and with the approval of JISC and the RDN Board of Management, the former eight RDN subject gateways have merged to become four subject groups; this poster pays particular attention to the new Intute: Arts and Humanities group (formerly Humbul and Artifact of the RDN). The aim of the integration of the hubs, together with technical integration into one central database located in Manchester, is to provide a more streamlined, focused, and easier-to-use service, with a clearer mission: that of advancing education and research by promoting the best of the Web through evaluation and collaboration.

Ruth Kirkham, Oxford University
John Pybus, Oxford University
BUILDING A VIRTUAL RESEARCH ENVIRONMENT FOR THE HUMANITIES

The JISC funded 'Building a Virtual Research Environment for the Humanities' (BVREH) focuses on the humanities division at Oxford, identifying areas where VRE tools would be beneficial, both at Oxford and in a wider context. The project has carried out a detailed survey of research activities across the division forming the basis for the selection of a number of tools which, implemented as prototypes, enable the

project to provide the community with tangible ideas of how their needs might be addressed and to begin a phase of user testing.

Peter Stokes, King's College London

THE LANGUAGE OF LANDSCAPE: READING THE ANGLO-SAXON COUNTRYSIDE

This poster presentation will introduce LangScape, a new electronic resource being developed at the Centre for Computing in Humanities at King's College, London. The primary output of this project is a web-driven database of all known Anglo-Saxon charter bounds. These charter bounds are descriptions in Old English (and sometimes Latin) of the boundaries of land-units recorded in charters dating from the seventh to the eleventh centuries. Roughly a thousand of these descriptions survive, either in contemporary documents or (more commonly) in medieval or later copies.

Mary Wills, University of London

DIGITAL LIBRARY OF BRITISH PRINTED IMAGES TO 1700

This project seeks to unlock the riches of early modern British visual culture by providing online access to the printed images of the period. These are often vivid and revealing in themselves, ranging from crude satire to high art. The fact that they were widely circulated at the time means that conclusions can be drawn from their reception about various aspects of the social and cultural life of early modern Britain. Most important, in the readily accessible and easily searchable online form that will result from this project, they should serve a wide range of illustrative and interpretative uses in the 21st century.

ARTS POSTERS - STUDIO 11

See also "Arts - Exhibitions and Installations" in separate venues (below).

Peter Bowcott, Nottingham Trent University

Thomas Hall
Graham Elstone

MOTION TRACKING IN TAG BY LOW BROW TRASH

The poster presentation will outline the techniques used for motion tracking and the subsequent different interpretations of this data within the piece using Macromedia's Director with the TrackThemColors xtra. TAG utilises motion-tracking technology to gain viewer interaction with the work, giving each viewer a near unique experience in what they see and hear. TAG is designed for one viewer at a time but subsequent visits can reveal new elements of the work, due to a semi-random narrative structure, encouraging the viewer to interact with the artwork more than once. TAG is an interactive experience for one participant at a time; at times the participant may feel in control other times controlled. Every

move will create a reaction in the system and a variety of characters in a variety of uninviting locations will be encountered.

Karen Brazell

PERFORMING ARTS RESOURCE CENTERS (PARCS) ONLINE

The Global Performing Arts Consortium (GloPAC) is an international association of individuals and institutions (for members see <http://www.glopac.org/about>) committed to using innovative digital technologies to create substantive, multimedia resources for the study of the performing arts. Our first project is the Web-based Global Performing Arts Database (GloPAD), a database of images, texts, video clips, sound recordings, and complex media objects, each accompanied by elaborate technical and descriptive information structured through a metadata schema specifically created to accommodate the particular descriptive needs of performance materials.

Rumiko Handa, University of Nebraska-Lincoln

James Potter, University of Nebraska-Lincoln

ARCHITECTURE IN THE HUMANITIES: LITERATURE, FILM, THEATER AND ART

We are developing an interdisciplinary, multimedia database that connects significant pieces of architecture to works of literature, film, theatre, and art. The primary purpose is to demonstrate how architecture takes part in historical or fictional events as a provider of both physical settings and metaphorical meanings. The database is currently focused on sixteenth- to nineteenth-century England, but we intend to build a comprehensive coverage both in chronology and geography. Entries are selected primarily from undergraduate textbooks, but the reproductions and excerpts include those that are not widely published. The website has recently been made available for educational purposes on the University of Nebraska-Lincoln, and teachers and scholars at other institutions may also obtain access by signing a legal form.

John Sanford, Dartington College of Arts

DIGITISING THE ARTS AT DARTINGTON HALL

Dartington's dance history begins with the dance-mime work of Margaret Barr, the expressionist ballets of Kurt Jooss, and the theory work of Rudolf Laban. All were active here in the 1930s. But Dartington reached a peak of influence among a younger generation in the 70s and 80s in a series of dance festivals. Participants included Richard Alston, Rosemary Butcher, Fergus Early, Miranda Tufnell, and Steve Paxton. Alston, who was to become the director of Rambert, had formed Strider in 1971 and was exploring the compositional ideas developed by Merce Cunningham and John Cage. Today dance and movement training at Dartington is a vital part of the performing arts curriculum. It was natural then that the Arts Council of England should deposit its accumulated archive of English dance video and film recordings with the Dartington College of Arts

Library. Close to 500 tapes and films were sent to the Arts Council as part of grant funding applications received since the 1970s. Most interestingly, these tapes tend to show the best work of the best dance companies in England, at an early point in their development, often when they were first applying to the Council for funding.

Daniel Tércio, Technical University of Lisbon

TECHNOLOGICALLY EXPANDED DANCE: A RESEARCH PROJECT

Nowadays many choreographers and stage directors feel the necessity of using digital software and hardware tools to create visual and aural material for their performances. The purpose of these devices is to measure the actions of a person, often a performer, and to make the data available to a device that can respond intelligently to what is happening. Frequently, choreographers and stage directors want to make the interactive digital media and technology an essential component in the performance of their work. The paper will share the first conclusions of the research in progress, which includes motion capture, character animation composition, augmented reality and choreography. The principal goal of the project is to develop the interaction between the physical world and the virtual world, within the concept of augmented reality, and considering the dance proscenium and the body as privileged places to achieve that research. The paper will stress the following questions: the sense of aliveness both in media elements in performances and in the human bodies of the performers; the embodiment of non-human motions in the performers' bodies; and the new relationship between technology and flesh.

Martin Turner, University of Manchester

Helen Bailey, De Montfort University

James Hewison, De Montfort University

STEREO BODIES: CHOREOGRAPHIC EXPLORATIONS WITHIN REAL AND VIRTUAL SPACES

For most users visual presentations, performances and effects are some of the most influential experiences they will have due to the massive amount of the human brain that is hard-wired to support the human visual system. A part of the human visual system often overlooked is its ability to discriminate depth via stereoscopic cues; it is this part that we wish to investigate for enhancing recordings, analysis and performances within dance. The psychologist James Alcock described our brain as a 'belief engine' - constantly processing information from our senses and then creating an ever changing belief system about the world we live in that is extremely influenced by vision. The visual pathway almost doubles its processing to accommodate stereoscopic cues, and it is these cues and resulting experiences and possibly illusions that we wish to explore.

Martin White, University of Bristol

Terry Flaxton, Ignition Films

Alison Sterling, Ignition Films

**DOCUMENTING PERFORMANCE AS RESEARCH: A COLLABORATIVE
ADVENTURE**

The collaboration between academic research and professional production company, Ignition Films, produced a series of questions, both practical and philosophical. Decisions had to be taken relating to the limitations of the camera and the microphone compared to the human eye or ear. The ubiquity of screen grammar, and the way that a modern audience interprets fluently the use of editing, for example, requires the researcher to work from first principles when establishing a shooting style. When authoring onto DVD particular attention was paid to the structure of the connectivity between the many elements. This paper will address a range of issues: the use of High Definition, choice of lens and use of camera, editing and authoring programmes, the use of the "angle" function, competing post-production routes. Additionally it will look at the way that practitioners in the media industry and academic researchers can find a common language.

EXHIBITIONS, INSTALLATIONS AND PERFORMANCES

[bodydataspace / Swap-project](#)

DEVELOPMENTS IN PRACTICE OVER 2 DAY OPEN PROCESS SESSION Studio 2

The [bodydataspace / Swap-project](#) Poster session (Tuesday Poster session only, Studio 2) will act as a window for the public to experience the result of the two day creative environment set up at DHRA revealing their joint explorations into bodily immersions in virtual and physical space. The Poster will focus on the developments in their practice over this intense Open Process two day session. It will begin with a short introduction of the combination of interactive, audio-visual hard and softwares used by the two units and the [inter-authored method of Open Process working](#), followed by a demonstration of the dancing body within the installation followed by an open Q and A session. At the end the installation will be opened for the conference participants to have a chance to interact in the environment themselves.

[Christin Bolewski, Loughborough School of Art and Design](#)

"STILL-LIFE IN MOTION": AMBIENT VIDEO – A DEVELOPMENT OF NEW MOVING IMAGE AESTHETICS THROUGH THE USE OF HIGH DEFINITION VIDEO AND FLATSCREEN TECHNOLOGY

Seminar 4

"Still life in motion" is an ambient video referring to the classical genre of still-life painting in fine art practice. Using the newest technical inventions in HDV the still-life gets an object of modern video art. A large high-resolution video flatscreen expanded by perspective of time and space reconstructing and deconstructing the issues of the still life genre at the same time replaces the canvas. After a period of several weeks while a still life was filmed in different shot sizes from different angles, several stages of the rotting process get arranged in a narration that is determined by the movement within the image and the accompanying sound patterns and rhythms. Using the possibilities of modern video processing and animation techniques the motif gets fragmented through a collage of established traditional film codes. Different parts of the image are arranged running simultaneously forward or backward, in fast motion or being looped – the still life starts to "breathe".

[Christin Bolewski, Loughborough School of Art and Design](#)

THE GLOBAL VILLAGE, PLACES AND NON-PLACES: MEDIA THEORY AND PHILOSOPHY APPLIED BY DIGITAL ART PRACTICE

Seminar 4

The Global Village is a metaphor to describe how electronic mass media collapse space and time barriers in human communication, enabling people to interact and live on a global scale. The nature of modern

traveling is another form of our networked global life, which transforms the relation of place and space. The French philosopher Marc Augé maps in his essay "Places and Non-Places" the distinction between place, which is characterized as a residential place with identity, relationships and history, and non-place, to which individuals are connected in a uniform manner and where no organic social life is possible. They are temporary spaces for passage, communication and consumption, where we are losing the identity of ourselves and the concept of space. He argues powerfully that we are in transit through non-place for more and more of our time addressing the common cliché that the world is getting smaller through modern technology and ease of movement.

[Peter Bowcott, Nottingham Trent University](#)

REAL TIME ALPHA MATTE GENERATION IN PUBLIC SPACE FOR MODEL CITIZEN USING MAX/MSP + JITTER

Lower Close Foyer

Model Citizen is a site-specific work that is ideally suited to a shopping centre or street. The work consists of a large projected image placed in a shop front/window and the images react to the movements of passers by, by using motion-tracking technology. The work examines the concept of Model Citizen: are we born to be Model Citizens or are we manipulated into being so? And for some of us where and why does this go wrong? The work uses various reference points in life and transforms these into image statements that are then layered on top of each other to give contrasting views and opinions on the subject. Model Citizen works with layered imagery; a camera registers the movement of the passer by, they are transformed into a projected silhouette, this silhouette in turn becomes a 'window' to the second layer of imagery, creating a multi-layered visual language.

[Dartington College of Arts Library Services](#)

ARTEFACTS OF ELECTRONIC MUSIC

Library

An exhibition of materials from Dartington College of Arts Library Services and Performance Services referring to the DRHA2006 plenary themes of past, present and futures in digital humanities and arts.

[Michael Graham, Sheffield Hallam University](#)

TECHNOLOGY AS CONCEPT

Shippon D & E

This exhibition considers how conceptual art can form the basis for a critical analysis of technology and its underlying ideologies. The exhibition will include three installation artworks produced as part of a research project focused on investigating how technology can be approached as a concept which can be appropriated, reshaped and redefined. Each of the three installations in the exhibition explore how a set of rules can be used

to create an artwork. The focus of the installations is how these sets of rules, analogous to technological processes, might be made to reveal their own limitations.

[Ron Herrema, De Montfort University](#)

THE AUTOMATED 8-CHANNEL AMERICA BLESSER

Studio 13

The Automated 8-channel America Blesser is an installation version of my interactive concert work entitled 'Habitation/Home, Sweet Home', a piece that integrates recordings of automated telephony with political speeches from the USA (my homeland), all in an effort to shed some light on (and parody) the algorithms of power. It is thus clearly situated within the conference theme of 'the socio-political impact of engagement with global ICT'. The political speeches and phone menus both fall under the rubric of social control exercised under the guise of good will and helpfulness. The random distribution and fragmentation of the sound bites both highlight just how automated are the techniques, leaving us with a sense of powerlessness and a certain resignation to a mere intellectual dissection of the phenomenon we encounter.

[Ignition Films, Bristol](#)

THE DINNER PARTY

Solar Room

The collaboration between academic research and professional production company, Ignition Films, produced a series of questions, both practical and philosophical. Decisions had to be taken relating to the limitations of the camera and the microphone compared to the human eye or ear. The ubiquity of screen grammar, and the way that a modern audience interprets fluently the use of editing, for example, requires the researcher to work from first principles when establishing a shooting style. When authoring onto DVD particular attention was paid to the structure of the connectivity between the many elements. This paper will address a range of issues: the use of High Definition, choice of lens and use of camera, editing and authoring programmes, the use of the "angle" function, competing post-production routes. Additionally it will look at the way that practitioners in the media industry and academic researchers can find a common language.

Michael Takeo Magruder, King's College London
DATA_COSM (NEW MEDIA ART INSTALLATION)
Studio 14

Data_cosm is an examination of the chronological archives generated by news media and of the dynamic information structures that mediate this process. Each day, the artwork deconstructs and reassembles the BBC's Internet news service into a continuously evolving 3D realm (created in VRML - virtual reality modelling language) populated with multiple viewpoints. In the physical gallery space the construct appears as a 'painterly' expanse, whilst on-line the visualisation of the artwork is that of a tactile 'sculptural' form.

The MIT Press
RECENT PUBLICATIONS AND LISTS
Library

An exhibition of new titles relating to digital arts and humanities, culture and society. This exhibition is sponsored by MIT Press.

Misha Myers, Dartington College of Arts
WAY FROM HOME
Shippon B

'way from home' is a project developed since 2002 in collaboration with inhabitants of Plymouth (UK) who are asylum seekers and refugees and jointly with refugee support organizations. The project employs everyday practices of orientation, of walking and mapping as experiential and critical ways of expressing personal identifications and narratives of place, belonging and home. In 'way from home' a set of maps resulting from a process of mapping, wayfinding and transposing of refugee inhabitants' remembered 'homes' with the actual environment of Plymouth, are presented through an interactive multi-media installation (and also on the Web at www.wayfromhome.org). Rather than from a point above, as with conventional cartographic representation, the interactive 'user' is invited to follow the maps from the perspective of the walker. The 'user' becomes a walker themselves guided along and through the landscape of the hand drawn map through a 3-D version unfolding in time with recorded narration of the map-maker in the process of transposing their map of home in the city of Plymouth. As the user/walker explores the landscape of the sketch map by rolling the mouse over landmarks coming into view, photographic images of transposed landmarks of the city appear.

Kirk Woolford, Lancaster University
WILL.o.W1SP
Shippon C

Will.o.W1sp is an interactive installation based on real-time particle systems moving dots and lines like fireflies smoothly around an

environment. The particles have their own drifting, flowing movement, but also follow the movements digitised human motions. The central point of the environment is a 2.25x6m curved screen. This screen allows the whisps to be projected at human scale but gives them enough to space to move and avoid visitors, as well as the ability to fill a visitors entire field of view when they scatter. The installation uses a combination of video tracking and motion sensors to watch the visitors. If visitors are moving quickly in the space, the installation makes the particle flow erratic. If a visitor moves quickly toward a whisp, it explodes.

Emmanuelle Waeckerle, UCCA Farnham
VINST: THE WORD MADE FLESH AGAIN
Shippon A

VINST (see www.ewaeckerle.com/vinst) is an interactive video and sound installation. It is an ongoing practice-based research project, exploring digital-human relationships and the possibilities of a non-verbal vocal communication, in an attempt to offer alternative modes of human communication. The project is an outcome of my consistent exploration into the material properties of language, whether as written sign or vocal utterance. A relentless process of deconstruction of language and connecting issues of identity, has led to an unforeseen yet inevitable outcome: dissolution of the speaking self into virtuality.

PERFORMANCES

A COLLABORATION BETWEEN BODYDATASPACE AND SWAP-PROJECT "OPEN PROCESS"

Monday and Tuesday, times as separately advertised.
Studio 2

Concert (Part 1) 9:30pm Monday
Studio 3

DIFFERENCE ENGINE: Christopher Pressler (String Instruments) and Bob Gilmore (Keyboard instruments), Dartington College of Arts
TIERKREIS 12 MELODIES OF THE STAR SIGNS - KARLHEINZ STOCKHAUSEN

Concert (Part 2) 10:15pm Monday
Studio 1

BODY>DATA>SPACE
SKINTOUCHFEEL

Aller Park Studios - Tuesday PM

Johannes Birringer, Brunel University

Michèle Danjoux, Nottingham Trent University
INTIMATE KLUVER
Studio 22

Sandy Mathern, Denison University
Alexander Mouton, Denison University
Christian Faur, Denison University
Aron Fuleki, Denison University
Marlon Barrios Solano

CONTAINED PERFORMANCE/INSTALLATION
Studio 21

Mary Oliver, University of Salford
FLY ME TO THE MOON
Studio 20

al'Ka-mie Intermedia Theatre
Robyn Stuart
Brian Curson
'LIVING ROOM' – A WORK-IN-PROGRESS PERFORMANCE
Studio 23