

Interactive Screen 0.8

SUSTAIN

Banff New Media Institute
August 23-30, 2008



The Banff Centre
inspiring **creativity**

www.banffcentre.ca/bnmi

BNMI DIRECTOR & EXECUTIVE PRODUCER'S WELCOME

Susan Kennard
The Banff New Media Institute
The Banff Centre, Canada

On behalf of The Banff New Media Institute (BNMI) and The Banff Centre, it is my pleasure to welcome you all to Interactive Screen 0.8 SUSTAIN! We look forward to the mentor relationships, networks and project ideas that will advance over the next six days. The BNMI aims to be an active participant in the professional development, production, research, critical reception and creation of discourse about artists, producers and researchers who engage with the field of new media. The BNMI is not about borders, but instead purposely explores and challenges the hybrid articulations of new media that emerge over time.

While the BNMI is relatively young (13 years), the history of The Banff Centre is not. 2008 marks the 75th year that the impact of the inspiring mountain location, the creative atmosphere, the diverse group of participants from many backgrounds and disciplines, and the strong support from Centre staff have combined to make a powerful experience that is intellectually, physically, and emotionally stimulating. The Banff Centre is located on lands that are very significant to Aboriginal peoples. The Nakoda (Stoney), Siksika (Blackfoot), Tsuu T'ina (Sarcee) nations have populated the Bow Valley for many years, long before the town of Banff and The Banff Centre existed. This is a powerful place for individuals and networks to develop.

So it is with great interest and thanks that I extend a welcome to you as a group who have traveled here to share your art and knowledge. I would like to extend a special thank you to Daniel Cauty, Co-Programmer of this event. I have had the pleasure of working with Daniel on this program and others over the years. It is fitting that he returns to Banff during the 75th anniversary of the institution as he has been integral to a number of key initiatives over the past decade including: Co-Founder/Director of the online publication HorizonZero which will be on exhibition Thursday August 28th at the Bison Courtyard; Lead Faculty of the Writing for Interactive Media workshop; Co-Programmer of Interactive Screen and a frequent speaker. Daniel 's presence brings rigour, good humour and a far reaching network to the program. I am sure you will all enjoy working with him over the coming days.

My thanks also go out to Peer Advisors Marty Avery, Daniel Fortin and Melissa Mongiat. Marty, Melissa and Daniel are here to share their experience with designing, curating, collaborating, and producing for new media and their deep interest in realizing the connection of new media works/products/projects with a public of one sort or another. This is a complex role to assume. Peer Advisors join in with the group of virtual strangers who come together often for the first time and somehow endeavor to highlight points of commonality and best practices while at the same time advancing individual projects and goals.

Following on with that theme, one of the on-going goals of Interactive Screen is to help address the challenge of building audience for new media and supporting the artists, producers and researchers working in the field. With SUSTAIN we also want to take a careful look at the relevance, impact and proliferation of digital technologies and art practice and the connections across and between socio-economic, environmental and creative considerations. During the 2007 session of Interactive Screen we unpacked notions around 'user-friendly' and 'web 2.0'. One of the framing questions posed a year ago extends into this years session. Has the advent of Web 2.0 (and participatory design practices) brought about a new level of democratization of digital technologies and therefore further empowering the practices of digital art and communications themselves, or are we dealing with the re-contextualization of the aspiration of the early practitioners of art and technology research and socially engaged usages of the internet and network cultures? How do our current culture/industry policy and funding environments' inform this dialogue? What conditions build/repress sustainability (of practice, community, innovation, environment...)? How are independent artists, producers, researchers, technologists and small new media companies responding? Over the next 6 days we intend to create a friendly yet rigorous space in which we can as individuals and groups explore the creative, social, and business impacts of digital content, technologies and networks.

On a final note I would also like to remind you all that Banff is a place of great beauty and natural inspiration. I encourage you to make a point of getting off campus whenever you can. There are plenty of accessible hikes on our doorstep. Weather and context permitting we will endeavor to move some of the workshop sessions outside. You can check in with the Parks Canada http://www.pc.gc.ca/pn-np/ab/banff/index_E.asp to find out about short excursions and special events that are taking place in the Bow Valley.

I look forward to working with you over the coming days. On behalf of the staff and work studies of the BNMI, we truly appreciate your presence here in Banff and your work in the world!

-Susan Kennard

GUEST PROGRAMMER'S WELCOME

Daniel Canty
Writer & Director
Montreal, QC, Canada

Sustain

Let us turn back to things themselves to fathom their significance, and appreciate their worth. I have grown to believe, perhaps as a consequence of my attachment to the secular faith of writing, that words carry meaning far beyond our assumptions. Words are not free floating, detached entities, seeping through the crack between body and soul: they are things of flesh and bone, of air and other matters, and as such, they carry their own weight.

« Sustainability », the « ability to sustain », is certainly an often heard term these days, in a faith seeking time that sees itself as being suspended in fragile equilibrium between a present and a possible state of things, cataclysmic, utopian, or otherwise. To “sustain”, simply put, means to recycle, to renew, but also to endure: to last out, and keep on, and start again, and to repeat ‘til other truths be revealed.

In considering the meaning of « sustainability » in the here and now, we must remember that the word, while not the thing itself, is yet a thing of the world. We are living in a society that seems to borrow most of its governing principles and defining metaphors from double entry accounting, and so have to be wary of our calculations. That might part of the reason why, in entitling this eighth interactive screen of the 21st century Sustain, we willingly left the second half of this term for our times hanging.

The enchanted “what goes in must come out” is for many an all-powerful mantra. It is also an apt evocation of the vanity of certainly timely truths. Whenever we let the trust in equations become the only moral that holds, left as effortlessly turns into right, as right into wrong, or, at the least, righteousness. As you ponder, with the zeal of whatever secular faiths you have grown to believe in, the balance of our time, which seems to tip in favour of misery for the many, and riches for the few, I urge you to delve on the remainder, that irreducible part of divisions, that sum representing what is left to be carried over.

You are entering, by coming to Sustain, that space of the remainder, where we can celebrate the mutability of errors, the recalculations to come, and the possible beauty of our equations.

– Daniel Canty

GENERAL INFORMATION

Registration/Welcome Packages

Registration/Welcome packages will be provided upon check in at the Professional Development Centre.

Meals

Vistas Dining Room (located at the top floor of the Sally Borden Buidling) services: breakfast (7:00am-9:30am), lunch (11:30am-1:30pm) and dinner (5:30pm-7:30pm). **Your photo identification card will get you access to the dining room.** For details on getting your photo identification card, please see your welcome package that was supplied to you at check in.

Snack Bars

For quick snacks and light meals there are two facilities available during day time on the campus- Kiln and Gooseberry Juice Bar and Deli. For more details, check: <http://www.banffcentre.ca/facilities/dining>

Technology

The Banff Centre has a wide range of technical equipment and facilities that are available at a subsidized artist rate. A rate sheet with all equipment commonly used can be found on page xii. Please ask Jean Macpherson or Ben Clayton if you require any equipment.

If you are scheduled to give a presentation, the BNMI will ensure that your technical needs are adequately met prior to your arrival at the presentation venue. Ben Clayton will confirm these needs with you in advance of your presentation. You are required to do a technical run through half an hour before the beginning of the event. Please check the schedule for details.

A computer lab is available for your use at JPL 311. Both Mac and Windows operating systems are supported. For access to the lab or technical support, please see Jean Macpherson, Ben Clayton or Marc Bernier (contact information in the back of this booklet).

Email Services

Complimentary Wireless Internet access is available in most areas around campus. All Banff Centre accommodation rooms have

data-ports in the phones for working or checking e-mail on a laptop. Throughout The Banff Centre there are PCs (Macintosh or MS Windows) for guest and artist use. Two are located in the Paul D. Fleck Library (lower level of Lloyd Hall), and two located in Donald Cameron Hall. In Banff, there are two Internet cafes, located in the Bear Street Mall and in the lower level of Sundance Mall. Standard long-distance charges apply as well as a 0.75 connection fee for all long distance calls.

Photocopying

Photocopying can be done at the Switchboard/Business Centre in the Professional Development Centre. Hours of operations: 8.30am – 6.00pm on all days of the residency. Xerox - The Document Source is located on-site and may be able to complete larger jobs with advance notice.

Currency Exchange

CIBC bank on Banff Avenue is the closest place that does immediate currency exchanges. The Bank may levy extra charges to non-account holders for all currency exchanges, and it doesn't necessarily make exchanges for all currencies. There are also various other banks and financial institutions located throughout Banff and Canmore.

Smoking

There are a limited number of bedrooms that can accommodate smoking. For the health, safety and comfort of our guests, The Banff Centre has designated all public areas, classrooms, performance spaces and service areas as non-smoking. Smoking is not permitted in building entrance areas, or on outside patios where food service is available. All rooms in the Professional Development Centre are non-smoking.

For our guests who smoke, smoking room accommodation is available in Lloyd Hall. To provide other comfortable smoking locations the Centre has designated more than twenty outdoor smoking areas, at outlined on the campus map.

Disabled Access

There are paths, roadways and ramps throughout most buildings. Some bedrooms have been adapted for wheelchair access and some phones in Donald Cameron Hall are positioned at a lower level for wheelchairs. The Banff Centre was built on the side of a

mountain, however, and presents challenges to people with limited mobility. On the sixth floor of Lloyd Hall there is a phone equipped with an amplifier handset for the hearing impaired.

Transportation

The Banff Centre is located on the east side of Banff, four blocks from Banff Ave. The town can be accessed by foot three ways from the Centre grounds: St-Julien Rd., Buffalo St., and the Ken Madsen Path to town. It is approximately a 10-15 minute walk downhill to town. The return trip is slightly longer as it is uphill. There is no shuttle bus that runs from The Banff Centre to downtown Banff. Downtown Banff can be reached by taxi for less than \$5.00 each way. Bus service is available from Calgary International Airport to Banff and Lake Louise hotels through the **Banff Airporter** and **Brewster Transportation**. Banff Airporter is the official airport shuttle provider of The Banff Centre. Multiple daily transfers run between the Calgary International Airport and The Banff Centre for approximately \$47 (Cdn) one-way / \$88 (Cdn) return. Reservations are necessary, please call 1-888-HIWAY-01 in North America, or visit the Brewster website at www.brewster.ca/day_trips/airporter_schedules.asp

Parking

There is parking available on site at The Banff Centre. There is a two-level parkade as well as a lot located next to the Professional Development Centre, close to the Front Desk and Reception. Parking is complimentary for Banff Centre guests and we require a pass to be placed on the dash of your car, which you will receive upon check-in. Our parking areas are patrolled on a regular basis by on-site security. As thefts can occur, we suggest that all valuables be removed from view in the car. The Banff Centre is not responsible for theft or damage to vehicles while parked on our site.

Wellness

The Banff Centre experience isn't only about nurturing artistic and intellectual innovation. Creativity requires a healthy body as well as a healthy mind, and The Sally Borden Fitness & Recreation Centre offers a wide range of recreational opportunities and fitness services for people of all abilities and interests. Check: <http://www.banffcentre.ca/sbb/health>

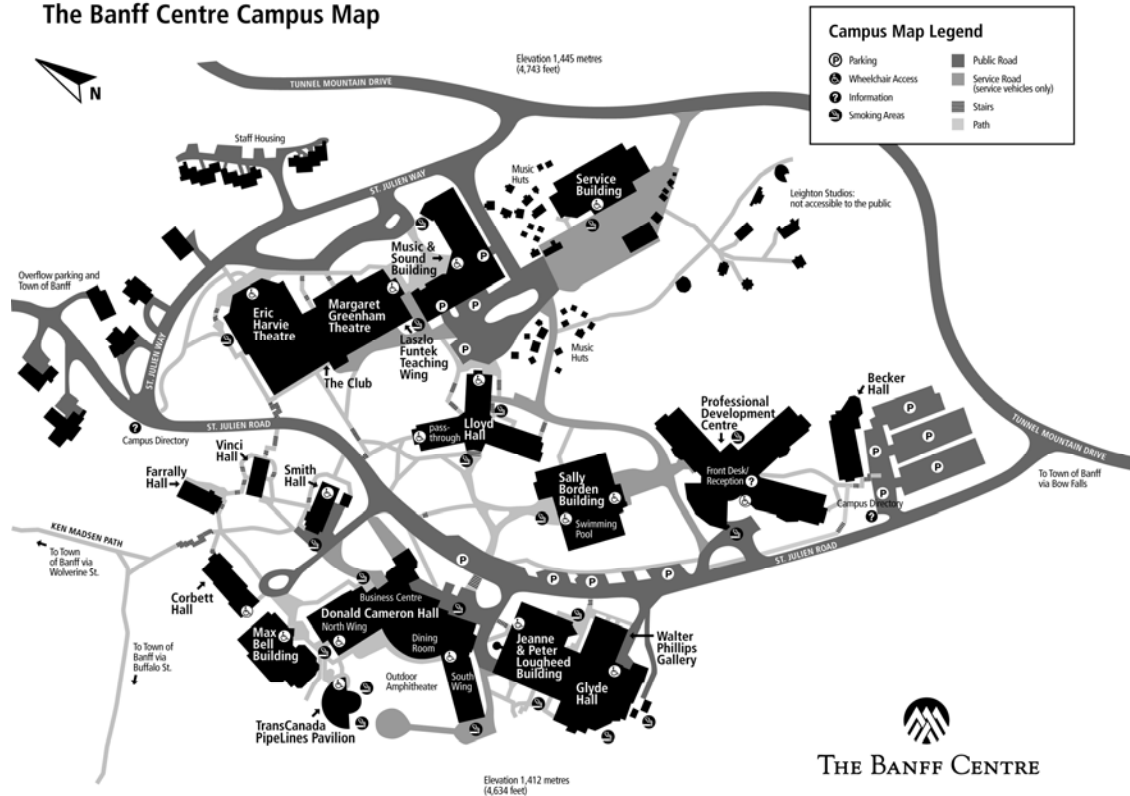
What is the 5% GST (Goods and Services Tax)?

Canada imposes a 5% tax on all goods and services purchased in Canada.



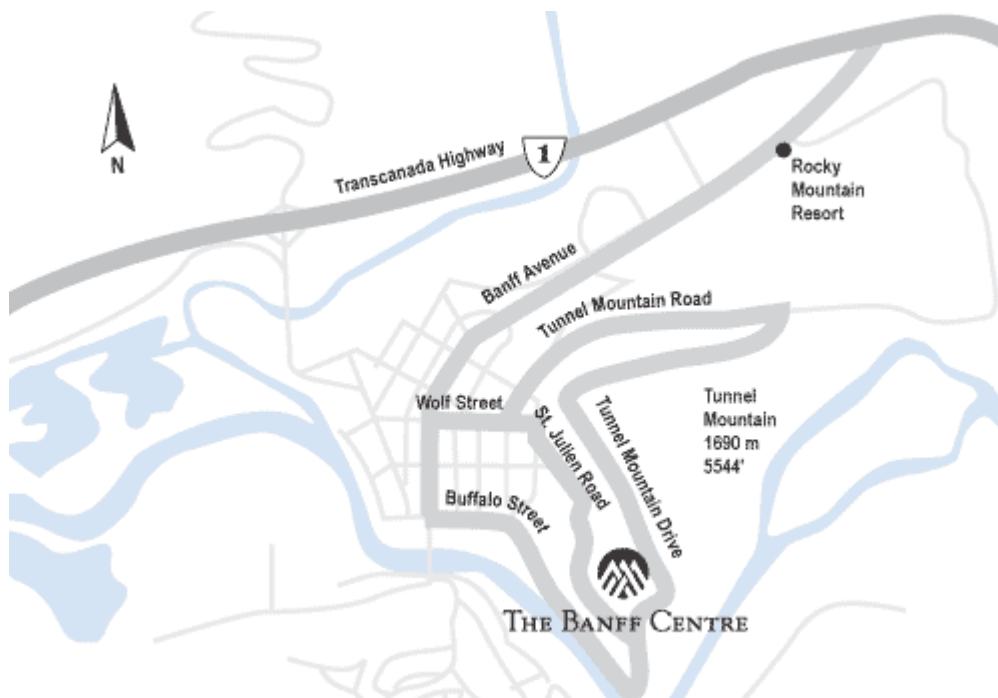
CAMPUS MAP

The Banff Centre Campus Map



<http://www.banffcentre.ca/about/location/maps.htm>

TOWN OF BANFF



<http://www.banffcentre.ca/about/location/maps.htm>

SCHEDULE OVERVIEW

SATURDAY August 23 – MEET AND GREET

Location	Time	Sessions
Ceramics Patio	7:00 – 9:00	Informal Meet & Greet with Marty Avery

SUNDAY August 24 - DAY ONE

Location	Time	Sessions
PDC 103	8:15 – 8:45	Tech Run Through
PDC 103	9:00 – 10:30	IS 0.8 - Welcome and Orientation
BREAK	10:30 – 10:45	BREAK
PDC 103	10:45 – 11:45	Keynote with Rick Prelinger
PDC 103	11:45 – 12:15	Respondents
PDC 103	12:15– 12:45	Tech Run Through
Vistas	12:15 – 1:15	LUNCH
PDC 103	1:15 – 2:15	Roundtable Discussion
BREAK	2:15 – 2:30	BREAK
PDC 103	2:30 – 3:15	Case Study I: Melissa Mongiat
PDC 103	3:15 – 5:00	Peche Kucha with IS Intensives

MONDAY August 25 – DAY TWO

Location	Time	Sessions
PDC 103	8:15– 8:45	Tech Run Through
PDC 103	9:00– 10:00	Keynote with Stephanie Rothenberg
PDC 103	10:00 – 10:30	Respondents
BREAK	10:30 - 10:45	BREAK
PDC 103	10:45 - 11:45	Roundtable Discussion
PDC 103	11:45 – 12:15	Case Study II: Daniel Fortin
PDC 103	12:15 – 12:45	Tech Run Through
Vistas	12:15 - 1:30	LUNCH
PDC 103	1:30 – 3:00	Artist Presentations: Evergreens
BREAK	3:00 - 3:15	BREAK
PDC 103	3:15 – 4:30	Artist Presentations: Acoustic Ecologies
PDC 103	4:30 – 5:15	Panel: NFB - Embracing the Digital Challenge
PDC 104	5:15 – 6:15	IS Intensive Workshop Time
Vistas	6:15 – 7:30	DINNER
TELUS STUDIO	8:00 – 9:15	Live Cinema Audio-Visual Performance: Clinker

TUESDAY August 26 – DAY THREE

Location	Time	Sessions
PDC 103	8:15– 8:45	Tech Run Through
PDC 103	9:00 – 10:00	Keynote with Vincent Bonin
PDC 103	10:00 – 10:30	Respondents
BREAK	10:30 – 10:45	BREAK
PDC 103	10:45 – 11:45	Roundtable Discussion
PDC 103	11:45 – 12:30	Panel: Alternative Production Models
PDC 103	12:30 – 1:00	Tech Run Through
Vistas	12:30 - 2:00	LUNCH
PDC 103	2:00 – 2:45	Legal Matters I : Stephen Selznick
BREAK	2:45 – 3:00	BREAK
PDC 103	3:00 – 5:30	Artist Presentations: Performance as Interaction
PDC 104	5:30 – 6:30	IS Intensive: CLINICS
Vistas	6:30 – 7:30	DINNER
Amphitheatre	9:00 – 10:30	60 Second Southern Video Festival

Wednesday August 27 – DAY FOUR

Location	Time	Sessions
PDC 103	8:15 – 8:45	Tech Run Through
PDC 103	9:00 – 10:00	Keynote with Cindy Poremba
PDC 103	10:00 - 10:30	Respondents
BREAK	10:30 – 10:45	BREAK
PDC 103	10:45 – 11:45	Roundtable Discussion
PDC 103	11:45 – 12:15	Tech Run Through
Vistas	11:45 - 1:00	LUNCH
PDC 103	1:00 – 2:15	Artist Presentations: Stranger than Fiction
PDC 104	2:15 - 3:15	IS Intensive: Check in
PDC 104	3:15 - 5:15	IS Intensive: CLINICS
Vistas	5:30 – 7:30	DINNER
PDC 102	8:00 – 10:00	The Sustainable Forest: a LAN soiree

THURSDAY August 28 – DAY FIVE

Location	Time	Sessions
PDC 103	8:15 – 8:45	Tech Run Through
PDC 103	9:00 – 10:00	Keynote with Julian Priest
PDC 103	10:00 – 10:30	Respondents
BREAK	10:30 - 10:45	BREAK
PDC 103	10:45 – 11:45	Roundtable Discussion
PDC 103	11:45 – 12:30	Case Study III: Ifny Lachance
PDC 103	12:30 – 1:00	Tech Run Through
Vistas	12:30 – 1:30	LUNCH
PDC 103	1:30 – 2:15	Legal Matters II: Ravi Shukla
PDC 103	2:15 – 4:15	Workshop: Usernomics 1.0
PDC 103 (meet)	2:15 – 4:15	Hike up Tunnel Mountain
PDC 104	2:15 – 4:15	IS Intensive: Work time
Vistas	5:30 – 7:00	DINNER
THE BISON, 211 BEAR ST	7:00 – 1AM	mIXED TAPE 0.8

FRIDAY August 29 – DAY SIX

Location	Time	Sessions
PDC 103	9:30 – 10:00	Tech Run Through
PDC 103	10:00– 12:00	IS Intensive: Final Presentations
PDC 103	12:00 – 12:45	Peer Advisor and Group Feedback
PDC 103	12:45 – 1:15	Tech Run Through
Vistas	12:45 – 2:00	LUNCH
PDC 103	2:00 – 2:30	15 Minutes or Less
PDC 103	2:30 – 3:15	Artist Presentation: Bucky Balls
BREAK	3:15 – 3:30	BREAK
PDC 103	3:30- 4:00	Keynote Speakers: Roundtable Wrap Up
PDC 103	4:00 – 4:30	Interactive Screen: Comments and Evaluation

INTERACTIVE SCREEN 0.8 - SUSTAIN

Saturday August 23

This Is Not a Presentation – Meet & Greet

7:00pm – 9:00pm

Ceramics Patio, Glyde Hall

In case of rain: Molson Lounge (Professional Development Centre, Room 301)

Marty Avery, *Chief Catalyst, What - If?, Canmore, AB*

As participants meet at the Ceramics Deck in Glyde hall for a first chance to mingle, they will be treated to a few fun ice breaker exercises by Marty Avery.

NOTES

Sunday August 24

Breakfast

7:00am - 9:00am

Vistas Dining Room

Tech Run Through

8:15am - 8:45am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

Interactive Screen 0.8 – Sustain: Welcome and Orientation

9:00am – 10:30am

Professional Development Centre, Room 103

Susan Kennard, *Director, Banff New Media Institute, Banff, AB*

Daniel Canty, *Guest Interactive Screen Programmer, Writer & Director, Montreal, QC*

Jean Macpherson, *BNMI Coordinator, Banff New Media Institute, Banff, AB*

- BNMI overview
- SUSTAIN: overview of program agenda
- Presentation of the two streams of the event: IS Intensive Workshop and main conference schedule.
- Introduction of Peer Advisors and Staff
- All participants briefly introduce themselves and their goals for SUSTAIN.

Break

10:30am – 10:45am

Radical Traditionalism: The Gift, The Commons and The Future – Keynote

10:45am – 11:45am

Professional Development Centre, Room 103

Rick Prelinger, *archivist, writer, maker, San Francisco, CA*

At first glance, today's makers face a dilemma: whether to lean towards the traditional media industry and its old-fashioned cultural economy of "billable events" or, alternatively, to pursue emerging alternative paths of production, distribution and sharing. Most still opt for certainty rather than innovative experiment. But what if the "new ways" weren't really so new or so radical? Could the rise of open-content and freer-culture models actually signal a return toward traditional ways of living and working? And are we really going to have a choice in the matter?

In late 2001, we began to reengineer our film archives away from the classical model of scarcity and around a model of plenty. Since that time, we've tried to have it both ways – selling images commercially while simultaneously giving them away to a receptive world. After millions of downloads, we've found that the results point to new ways of making and distributing media that don't rely on "billable events." And we've also grown to believe that our collective survival rests on openness, flexibility and sharing.

Respondents

11:45am – 12:15pm

Vincent Bonin, *Freelance Curator, Montreal, QC*
Reisa Levine, *Producer, CITIZENshift, NFB, Montreal, QC*

Tech Run Through

12:15pm - 12:45pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

Lunch

12:15pm – 1:15pm

Vistas Dining Room

Open Culture – Roundtable

1:15pm – 2:15pm

Professional Development Centre, Room 103

What are the challenges around creating access and fair use protocols? This discussion centers around sustaining historical media archives, the public domain, creative commons, FLOSS (Free Libre and Open Source Software) and other methodologies for sharing.

Moderator: Vincent Bonin, *Freelance Curator, Montreal, QC*
Rick Prelinger, *archivist, writer, maker, San Francisco, CA*
Reisa Levine, *Producer, CITIZENshift, NFB, Montreal, QC*
Ravi Shukla, *Lang Michener LLP, Toronto, On*
Ben Bogart, *Artist/Software developer, Vancouver, BC*

Break

2:15pm – 2:30pm

Narrative Environments – Case Study 1

2:30pm – 3:15pm

Professional Development Centre, Room 103

Melissa Mongiat, *Interaction Designer, Milk and Tales, Montreal, QC*
Melissa Mongiat presents some past and current projects and discusses her methodology for creating participatory public narrative environments.

Pecha Kucha with the IS Intensive Workshop Participants

3:15pm – 5:00pm

Professional Development Centre, Room 103

Moderator: Marty Avery, *Chief Catalyst, What - If?, Canmore, AB*

Pecha Kucha, now spreading around the world, is Japanese for the sound of conversation. It is a networking event devised as a place for designers to meet, network, and show their work in public. Each presenter is allowed 20 images, each shown for 20 seconds each – giving 6 minutes 40 seconds of fame before the next presenter is up.

In this mutant version, Interactive Screen Intensive Workshop participants give a glimpse of their work and personality to the entire group by presenting 10 slides about who they are, what they believe in, what they do and have done, and about their current project.

Time will be left open at the end of this session for general group feedback and q & a. The order of presenters will be announced at the start of the Pecha Kucha.

Kelly Andres, *Artist, Environmental Programmer, Lethbridge, AB*
"Urban Habitat Laboratory"
<http://kellyandres.com>

Dawn Buie, *Web developer, Toronto, ON*
"Facetime"
<http://section15.ca/about/>

Jon Cohrs, *Interactive designer/AV artist, Brooklyn, NY*
"Oil Finder"
<http://www.anewfuckingwilderness.com/>

Cameron Fraser/Owen Brierley; *Developer/Educator, Edmonton, AB*
"Girl Games"

Melinda Hunt, *Director, New York, NY*
"Project to sustain collective memory"
<http://www.hartisland.org>

Anne Marie Jackson, *Filmmaker, Fort Good Hope, NWT*
"Fort Good Hope Web Project"

Dominique Keller/Smita Acharyya, *Filmmakers, Calgary, AB*
"The Baby Cliff"

Jihyun Kim, *Media Artist, Los Angeles, CA*
"A Landscape of Events"
<http://www.design.ucla.edu/people/grad.php?ID=53>

Elizabeth Littlejohn, *Prof. Communications, Culture, IT, Sheridan ITAL/ University of Toronto, Toronto, ON*
"Leave No Trace Tourism"

Marie-Claude Pelletier/Stephane Vasseur, *Scenographe/Project Manager, Montreal, QC*
"Gusto Loco"
<http://turbulent.ca>

Mike Peterson/James Reckseidler, *Writer/Director, Calgary, AB*
"SUSTAIN: Human Geography"

Jerome D. Soucy, *Web designer/developer, Quebec, QC*
"Green Pages"
<http://www.jeromedsoucy.com>

Matchmaking Clinic

5:00pm – 5:30pm

Professional Development Centre, Room 103

Moderator: Marty Avery, *Chief Catalyst, What-If?, Canmore, AB*

At the end of the day we would like to connect the scholarship project teams with relevant people from the overall Interactive Screen group. If you feel you can provide advice, and or meet some of the goals as presented by the project teams during the Peche Kucha, please introduce yourself and or sign up for one on one meeting with these teams during the Workshop sessions.

NOTES

Monday August 25

Breakfast

7:00am - 9:00am

Vistas Dining Room

Tech Run Through

8:15am - 8:45am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

It's All Fun and Games Until Somebody Loses an Eye – Keynote

9:00am – 10:00am

Professional Development Centre, Room 103

Stephanie Rothenberg, *Artist, Brooklyn, NY*

The computer video game has become the idealized commodity form of the 21st century offering hours of enhanced game play through seductive new technologies. From whimsical business applications and corporate team building retreats to online education, advertising and the military, digital gaming is a cultural phenomenon that pervades contemporary life. Yet the sweat, stamina and natural resources that drive this multi-billion dollar global industry are often overlooked. Through three interrelated multimedia projects that use participatory, interactive formats, critical issues concerning the social and environmental consequences of the global game industry and tactics for intervention will be discussed.



Respondents

10:00am – 10:30am

Professional Development Centre, Room 103

Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*
Ifny Lachance, *Coordinator/Co-founder, Free Geek Vancouver. Vancouver, BC*

Break

10:30am - 10:45am

The Mediators – Roundtable

10:45am - 11:45am

Professional Development Centre, Room 103

This dialogue focuses on the socio-economic relationship between people and technology and the role of the new media development community as mediators. In this era of the “knowledge economy” and of increasing development ambitions for the “creative industries”, what can make creative production and creative producers a significant cultural force?

Moderator: Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*

Stephanie Rothenberg, *Artist, Brooklyn, NY*

Ifny Lachance, *Coordinator/Co-founder, Free Geek Vancouver. Vancouver, BC*

Julian Priest, *Independent Researcher, Informal.org, Wanganui, NZ*

Marty Avery, *Chief Catalyst, What-If?, Canmore, AB*

ÉPOXY & Digital Snow – Case Study II

11:45am – 12:15pm

Professional Development Centre, Room 103

Daniel Fortin, *Executive Producer, Montreal, QC*

Daniel talks about strategies he employed for sustaining the art/business model of ÉPOXY, the creative shop he owned for fifteen years, and about how he financed and saw through the artistic award-winning project *Digital Snow* and the experience of working with Michael Snow. He will also present the new art/business model he evolved from the original concept of ÉPOXY and reveal the name of his new company.

Lunch

12:15pm – 1:30pm

Vistas Dining Room

Tech Run Through

12:15pm - 12:45pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

Evergreens – Artist Presentations

1:30pm - 3:00pm

Professional Development Centre, Room 103

Ben Bogart, *Artist/Software developer, Vancouver, BC*

The potential of electronic media as permanent public art: Future developments of Memory Association Machine

Ben speaks about the evolution of his work into the context of the Free/Libre/Open Source Software movement. He talks about the choices and connections between software, hardware, working as an independent and notions of sustainability.

Michael Mandiberg, *R&D Fellow, Eyebeam and Assistant Professor, College of Staten Island/ CUNY, Brooklyn, NY*

I am only going use brown from now on: some problems with being a green artist

Michael Mandiberg discusses his recent work with Firefox plugins that highlight environmental impact. He frames this work against the growing corporate co-opting of environmentalist and the color green.

EcoArtTech (Christine Nadir & Cary Peppermint), NYC/Starks, ME

Externalities: Wilderness and its Others

EcoArtTech presents recent works involving digital, networked, and sustainable technologies and contemporary environments. Drawing on a wide range of literary, artistic, and theoretical fields, EcoArtTech's aim is to imagine new, healthy, and sustainable relationships between animals, humans, and their environments and technologies.

Break

3:00pm - 3:15pm

Acoustic Ecologies – Artist Presentations

3:15 – 4:30pm

Professional Development Centre, Room 103

Jackson 2bears, Artist, Victoria, AB

Turtle Island's Digital Underground

Sustainability has been a central focus of Native communities for many generations, and today we see evidence of expansive developments facilitated through the use of new technologies as a means to preserve languages, centralize community activity and give voice to Native youth. This talk is about envisioning the possibilities of new media as a strategy for bringing Native communities together, sustaining cultural ties, and fostering communication through technological means. Central to this talk is a discussion of Native Hip-Hop and how it serves to create a network of individuals across Nations who are dedicated to the preservation of our culture in a way that looks to the future of our communities in a world increasingly dominated by technology.

Ken Gregory, Artist, Winnipeg, MB

Gregory's Sun Sucker

A sound installation, Gregory's *Sun Sucker* is based on research into solar powered electronic sound devices and laboratory techniques during the Solar Circuit media arts wilderness retreat February 2002 in Tasmania Australia. The installation, usually installed outdoors in a non-gallery environment, is conceptually inspired by the impact of colonial intervention into Australia's environment with introduced species of non-native animals and plants which are now known to be detrimental to the naturally occurring habitats flora and fauna. *Keywords: electronics, hardware hacking, machines, solar power, artificial life.*

National Film Board of Canada: Embracing the Digital Challenge – Producers talk

4:30pm - 5:15pm

Professional Development Centre, Room 103

David Christensen, NFB Executive Producer, North West Centre, Edmonton, AB

Open Source Cinema

The NFB has recently announced a new policy framework. This session will be an overview of the highlights of the NFB plan including their focus on exploring vital social issues, providing a platform for Canadian filmmakers and connecting with communities.

Reisa Levine, Producer, CITIZENshift, NFB, Montreal, QC

Sustaining communities: how do you solve the problem of existence?

Through a presentation of the NFB's CitizenShift project (<http://citizen.nfb.ca>) we'll look at sustainability as a question for community driven Web projects. How does a citizen media project continue to thrive at a time when 'the next new thing' is king and long-term financial support for grass-roots projects is elusive? Sure, hotshot start-ups are all the rage, but once a successful online community emerges, where lies the responsibility to maintain it, and how

does one do that? Sell your soul to sponsorships and adverts, or is it time to craft a new model for community sustainability online?

Karl André St-Victor, *Producer, Kung Fu Numerik/Who We Are, Montreal, QC*

Who We Are is new, NFB-sponsored Web platform where Canadians from all walks of life share stories of their origins and life paths through short documentary portraits. Bringing together these stories into a gigantic mosaic, *Who We Are* paints a unique living portrait of the new face of Canada.

IS Intensive Workshop Time

5:15pm – 6:15pm

Professional Development Centre, Room 104

Work and meeting time for the Interactive Screen Intensive workshop participants.

Dinner

6:15pm – 7:30pm

Vistas Dining Room

On the Other Side... – Live Cinema Audio-Visual Performance

8:00pm – 9:15pm

JPL Building Telus Studio

Gary James Joynes (Clinker) with special guest Les Robot

Originally commissioned by the Leonard Cohen International Festival 2008

Clinkers' *On the Other Side...* explores Leonard Cohen's continued romance within the light and dark inside our human experience. This artist presentation will be an audio-visual deep listening environment which will draw from the vast depths of emotion written into the words and music of Leonard Cohen. The lush bass tones of Cohen's voice provide a point of departure for our journey inside Clinker's cinema of sound and light. Drawing from years of experience in creating and manipulating music and audio, Clinker will deconstruct and reassemble Cohen's voice into surreal bass-scapes using his unique and sophisticated system of analogue and digital electronics. Clinker's creation will bathe the audience in an array of Cohen's golden vocal chords augmented with a connection between sonic and visual details. An extended sub-sonic sound system will be in place to reinforce the experience of extreme sound-movement through the body. This piece will also be punctuated with musical adaptations of some of Clinker's favourite Cohen songs featuring special guest guitarist and recording artist, Les Robot.

NOTES

Tuesday August 26

Breakfast

7:00am - 9:00am

Vistas Dining Room

Tech Run Through

8:15am - 8:45am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694

Curating Immateriality through an Archival Paradigm – Keynote

9:00am – 10:00am

Professional Development Centre, Room 103

Vincent Bonin, *Freelance Curator, Montreal, QC*

Between 2000 and 2008, I occupied the position of archivist at the Daniel Langlois foundation for Art, Science and Technology in Montreal. While at the foundation, I was both a witness of emerging new media practices and had access to a wealth of historical materials on its so-called pioneering decades (1960s, 1970s). After leaving this institution, I shifted roles and became a curator working on projects solely based on archives. In this presentation, I want to suggest that curating historical exhibitions can be a strategy to fight up the notion of programmed obsolescence in media art that often translate in historical amnesia. In her anthology entitled *Curating Immateriality*, published in 2006, Joasia Krysa gathered scholars to address the impact that systems of immaterial production (databases, programming, net art, software art, generative media) now have on the practice of curating. I would add another level to this proposition: how can curatorial strategies informed by an archival paradigm can open up new theoretical areas by showing a layered political context as the points of origin of current dematerialized art practices? My talk builds on a few examples of such approaches. The exhibitions curated by Catherine Morris since the mid 1990s, especially *Food* (on Gordon Matta-Clark's food restaurant founded in 1971, New York) and *9 Evenings Reconsidered: Art, Theatre and Engineering, 1966* (on this important event at the Regiment Armory) are investigating the complex origins of current issues like artistic collaborations and the juncture between art and technology as they emerged in the 1960s and 1970s. In a similar vein but limited to a Canadian context, my own curatorial project, *Documentary Protocols*, addresses the emergence of information-based practices of this era (conceptual art, video) as prefiguring the artist's role in an economy of immaterial labour.

Respondents

10:00am – 10:30am

Professional Development Centre, Room 103

Rick Prelinger, *archivist, writer, maker,, San Francisco, CA*

Wayne Baerwaldt, *Director/Curator, Exhibitions, Illingworth Kerr Gallery, Alberta College of Art + Design, Calgary, AB*

Break

10:30am – 10:45am

The Arts of Memory – Roundtable Discussion

10:45am – 11:45am

Professional Development Centre, Room 103

This dialogue delves on the historicity of media and media practices, on the memory and actuality of media art, on its modes of apparition and disappearance, and on its relevance and obsolescence.

Moderator: Rick Prelinger, *archivist, writer, maker, San Francisco, CA*

Kay Burns, *Artist, Calgary, AB*

Wayne Baerwaldt, *Director/Curator, Exhibitions, Illingworth Kerr Gallery, Alberta College of Art + Design, Calgary, AB*

Vincent Bonin, *Freelance Curator, Montreal, QC*

Jack Dingo Ryan, *Curator, Nashville TN*

Alternative Production Models – Producers' presentation

11:45am – 12:30pm

Professional Development Centre, Room 103

Ana Serrano, *Director CFC Media Lab, Toronto, ON*

Building Audience for New Media

Given the current challenging conditions of developing content for new media it is more important than ever to consider who your audience is. This presentation puts forth models for how to build audiences from the beginning of the production cycle and examples of how these strategies have needed to change over the past few years.

Wayne Clark, *Program Manager, Knowledge Enterprise Branch Manitoba, Winnipeg MB*

DIGITAL NATIONS

DIGITAL NATIONS is a project of short films as well as interactive elements within Web 2.0 and mobile environments. The shorts will be seen on the internet and television as well as big screens at film festivals. The project will be cross promoted and the website will be the key element for showcasing the shorts worldwide and for including user-generated content.

This presentation will provide an overview of the project, its various components and how the project was able to access financing through the various funding programs that exist in Canada for an alternative production model of its kind.

The Digital Nations project is an initiative by APTN that the Province of Manitoba is supporting through the Manitoba Interactive Digital Media Fund, and the Manitoba Interactive Digital Media Tax Credit.

Tech Run Through

12:30pm - 12:45pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694

Lunch

12:30pm - 2:00pm

Smooth(er) Driving Down the Legal Road to E-Sustainability – Legal Matters I

2:00pm – 2:45pm

Professional Development Centre, Room 103

Stephen Selznick, *Cassels Brock & Blackwell LLP, Toronto, ON*

A discussion of the current state of on-going legal issues that should be on the radar for New Media stakeholders. What degree of originality is necessary to claim a proprietary right? At what point in time do ideas become protectable actualization? How do I protect pure ideas? How much can I borrow from someone else before I infringe? How does the law treat joint collaboration? Technical Protection Measures (TMS)—should I use them? If I do infringe someone's rights, where does that actually occur? What is my liability for third party infringement and defamation? Where is it colder, in winter or in Montreal?

Break

2:45pm – 3:00pm

Professional Development Centre, Room 103

Forms of Survival, Survival of Forms – Artist Presentations

3:00pm - 5:30pm

Professional Development Centre, Room 103

Katerina Cizek, *Documentary maker, Toronto, ON**Collaborative media-making and "interactivity" in the real world of an inner-city hospital*

For over four years, documentary-maker Katerina Cizek has worked as Filmmaker-in-Residence collaborating at the frontlines with doctors, nurses, researchers and patients. Can we break new ground through multi-and inter-disciplinary approaches spanning media and medicine? How can we work "with subjects" rather than making media "about" subjects? How does new media enhance/hinder Interventionist Media?

Bill Daniel, *hobo filmmaker, Braddock, PA**Sunset Scavenger*

The beginning of the end of the Petroleum Age presents a host of opportunities for survivalists, environmentalists, artists, social outsiders, and crackpots to experiment with new ideas and retry old ideas. This presentation traces Daniel's current project's origins in the vernacular forms of survival found in the desert rat RV culture of the American Southwest and the hippie houseboat community in Sausalito, California. On the road, Sunset Scavenger takes the form of a Sailvan – a mobile outdoor video installation and traveling art show.

Ana Serrano, *Director CFC Media Lab, Toronto, ON**Late Fragment – An Interactive Narrative Case Study*

Late Fragment is North America's first interactive dramatic feature film and is an important model of collaboration in leading-edge experimental dramatic content and format. This case study will focus on the films design process.

Jack Dingo Ryan, *Curator, Nashville, TN**Nature/Perversity*

I discuss an early experience in Alaska as a commercial fisherman that changed my career direction and pursuit as an artist interested in the perversity of nature, perception and our compulsion to continue.

IS Intensive Workshop Time

5:30pm - 6:30pm

Professional Development Centre, Room 103

Working and meeting time with the IS Intensive Workshop participants.

Dinner

6:30pm – 7:30pm

Vistas Dining Room

60 Second Southern Video Festival – Screening

9:00pm – 10:30pm

Amphitheatre

In case of rain: Professional Development Centre, Room 103

Jack Dingo Ryan, Curator, Nashville, TN

Fugitive Projects encourages exchange between artists and independent arts organizations around the world. In all exhibitions we develop artist-driven projects that provide artists opportunities to define themselves and situate themselves within the cultural landscape.

Our intention is to foster innovation in the shadows because often it is far outside the usual venues where opportunities for real invention occur. We intend to provide a forum for such possibilities and increase dialogue between progressive artists in all places.

The Fugitives have recently drawn a new course as an independent arts advocacy group and a roaming curatorial collective that produces traveling exhibitions and events such as the *60 Second Video Festival* to help fulfill this mission.

Participants in *The 60 Second Video Festival* have diverse artistic backgrounds, including documentary and feature filmmaking, painting, computer programming, performance art, sculpture, and installation. Some of the artists are internationally known and some are just emerging. Included artists are from Western and Eastern Europe, China, Canada, Latin America, and The United States from Mississippi to New York, Los Angeles to Kentucky. This is a unique opportunity to see a large and diverse collection of video and film works by artists whose collective resume includes collaborations with Tom Waits, Win Wenders and the Vienna Philharmonic, participation in such major exhibitions as the Whitney Biennial, Berlin Biennial, The Sundance Film Festival, Cannes, and whose works are in the collections of the MOMA in New York, The Whitney Museum of American Art and many other institutions in the North America and Europe.

Due to the variety of subject matter, which sometimes includes adult themes, some works may not be suitable for children, consequently, parents are asked to use their own discretion.

NOTES

Wednesday August 27

Breakfast

7:00am - 9:00am

Vistas Dining Room

Tech Run Through

8:15am - 8:45am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

The Games of Life – Keynote

9:00am – 10:00am

Professional Development Centre, Room 103

Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*

The art of documentary videogame practice lies in designing a non-fiction experience that allows for deep engagement and experimentation, within the constraints of a rule-structured, computational form. A tremendous challenge to be sure – but one that, where successful, can provide new opportunities for re-engaging the archive, exploring the complex, unseen or unseeable, and renewing interest and excitement in “the real.” Can a videogame not only capture, but sustain an aura of reality? This presentation examines the cultural shifts in documentary, games, and digital representation that have led to the emergence of the documentary videogame.

Respondents

10:00am – 10:30am

Professional Development Centre, Room 103

Katerina Cizek, *Documentary Filmmaker, Toronto, ON*

Bill Daniel, *hobo filmmaker, Braddock, PA*

Break

10:30am – 10:45am

Vistas Dining Room

Playing for Real – Roundtable

10:45am – 11:45am

Professional Development Centre, Room 103

This roundtable looks at articulations of the documentary protocol in unlikely places and through uncanny platforms.

Moderator: Katerina Cizek, *Documentary Filmmaker, Toronto, ON*

EcoArtTech (Christine Nadir & Cary Peppermint), *NYC/Starks, ME*

Kay Burns, *Artist, Calgary, AB*

Bill Daniel, *hobo filmmaker, Braddock, PA*

Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*

Tech Run Through

11:45am - 12:15pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694

Lunch

11:45am - 1:00pm

Vistas Dining Room

Stranger than Fiction – Artist Presentations

1:00pm – 2:15pm

Professional Development Centre, Room 103

David Christensen, Filmmaker, Edmonton, AB*The Day of Light*

Viganella is a sun-deprived village in the Italian Alps. It sits at the bottom of a steep valley, and surrounding mountains cut off direct sunlight during the winter. The village population has been dwindling for years and is now mainly inhabited by senior citizens. In an attempt to save their city the town has installed a giant computerized mirror (26x16ft) on a nearby peak to reflect sunlight onto Viganella's main square below. The computer-operated mirror will now be constantly following the sun's path. David will present the work from the in progress documentary he is making about this village.

Kay Burns, Artist, Calgary, AB*Talk of Walking and Other Things*

Kay speaks of her interdisciplinary practice and addresses the parallels between different facets of her work. Much of her work incorporates fiction as a means to embellish fragments of history of specific regions and demythologize visitor expectations of a given place. Her fictive work is realized through performance walks and lectures, and through the use of locative media to offer participants walking experiences punctuated by audio.

IS Intensive Workshop Working Time

2:15pm – 3:15pm

Professional Development Centre, Room 104

Working and meeting time with the IS Intensive Workshop participants.

Clinics

3:15pm – 5:15pm

Professional Development Centre, Room 103

Dinner

5:30pm – 7:30pm

Vistas Dining Room

The Sustainable Forest: a LAN soiree

8:00pm – 10:00pm

Professional Development Centre, Room 102

Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*

A LAN party is a temporary gathering of people and networked computers for the purpose of optimizing the play of multiplayer digital games. So what does a LAN party look like when that game is an artwork?



The Sustainable Forest is a small scale “LAN party” using Tale of Tales’ (Auriea Harvey and Michaël Samyn) multiplayer online game *The Endless Forest*. The work itself is an atmospheric, self-directed game where you communicate non-verbally as a deer in a whimsical, multiplayer forest environment. Drawing on both the “endless forest” outside, and an atmospheric, surreal space inside, this “soirée” will strive to optimize the feeling of co-present, self-directed play within such an interactive artwork. It is an experiment in sustaining an art

experience by crafting a social gaming context conducive to mood, community, play, engagement, and reflection.

NOTES

Thursday August 28

Breakfast

7:30am - 9:00am

Vistas Dining Room

Tech Run Through

8:15am - 8:45am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

Information, Energy – Keynote

9:00am - 10:00am

Professional Development Centre, Room 103

Julian Priest, *Independent Researcher, Informal.org, Wanganui, NZ*

The talk *Internet, Environment* at Interactive Screen 07 looked at the technological and cultural relationships between the Internet and the Environment as part of an ongoing exploration of how Digital Media informs issues of Sustainability. This year, as energy concerns come to the fore, the theme is developed by focusing on the relationship between Information and Energy. The talk takes as its starting point electromagnetic radiation, which is both the underlying medium of information transmission, and the bearer of energy. How does sunlight relate to the light coursing through up our fibre optic cables?

Respondents

10:00am - 10:30am

Professional Development Centre, Room 103

Michael Mandiberg, *R&D Fellow, Eyebeam and Assistant Professor, College of Staten Island/ CUNY, Brooklyn, NY*

Debra Swack, *Researcher, NYC, NY*

Break

10:30am - 10:45am

Sunlight Dialogues – Roundtable

10:45am - 11:45am

Professional Development Centre, Room 103

This exchange examines the materiality of media and its aesthetic and social impacts.

Moderator: Michael Mandiberg, *R&D Fellow, Eyebeam and Assistant Professor, College of Staten Island/ CUNY, Brooklyn, NY*

Ken Gregory, *Artist, Winnipeg, MB*

Ben Bogart, *Artist/Software developer, Vancouver, BC*

Debra Swack, *Researcher, NYC, NY*

Julian Priest, *Independent Researcher, Informal.org, Wanganui, NZ*

Art, Technology, and the Destroying of Worlds – Case Study III

11:45am - 12:30pm

Professional Development Centre, Room 103

Ifny Lachance, *Coordinator/Co-founder, Free Geek Vancouver. Vancouver, BC*

When trapped in closed and proprietary technologies, many computer users contribute to cycles of excessive consumption, wastefulness and passive dependence. They often remain unaware, ambivalent or fatalistic about the violence implicit in these relationships.

Ifny provides the room with a view of the toxic waste, alienation and exploitation gathered at technology's underbelly, in addition to proving rich fodder for indictment, exposure and creative questioning, it should inspire accountability and commitment to more sustainable models within the artistic community itself and identify points for connection and collaboration.



Free Geek Community Technology Centre will be presented as such a model. Reared amidst the free software movement's culture of collaboration, openness and interdependence, Free Geek has become a focal point for open collaboration, community empowerment, decentralized production and redistribution, citizen engagement and waste activism.

Tech Run Through

12:30pm - 1:00pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

Lunch

12:30pm – 1:30pm

Vistas Dining Room

Bill C-61, An Act to Amend the Canadian Copyright Act – Legal Matters II

1:30pm - 2:15pm

Professional Development Centre, Room 103

Ravi Shukla, *Lang Michener LLP, Toronto, ON*

Intellectual property laws are a significant aspect of the local conditions for sustainable innovation and competition in a country. Copyright laws, despite their antiquity, continue to play a key role in balancing the often competing interests of Internet content owners and users. Ravi Shukla discusses how an examination of the policies which are articulated in the proposed Canadian legislation can provide insights to new media producers both here in Canada and elsewhere as they continue to "evolve fitter patterns for practice and participation."

Usernomics 1.0 – Hactivist Workshop (Sign Up – Limited Space)

2:15pm - 4:15pm

Professional Development Centre, Room 103

Stephanie Rothenberg, Artist, Brooklyn, NY

Usernomics 1.0 is a hactivist workshop employing models of waste reclamation, recycling and reuse. This user-friendly workshop begins with discussion about the consequences (social, ecological) of the computer industry, and a discussion about how to reuse, recycle discarded keyboards, household goods and toys. Participants engage in hacking (taking apart and repurposing) the keyboards and reprogram them to make one-of-a-kind external computer controllers.



Hike Up Tunnel Mountain (Suggested)

2:15pm - 4:15pm

Meet in PDC 103

Tunnel Mountain, (originally named Sleeping Buffalo) offers amazing views of the Bow Valley. Be sure to pack water, sunscreen and snacks, and to wear sneakers or other appropriate footwear. This is a self-organized activity.

IS Intensive Workshop Working Time

2:15pm - 4:15pm

Meet in PDC 103

Working and meeting time with the IS Intensive Workshop participants.

Dinner

5:30pm – 7:00pm

Vistas Dining Room

mIXED TAPE 0.8 – An Evening of Live New Media

7:00pm – 1.00am

The Bison Mountain Bistro, 211 Bear St. Banff

Jackson 2bears, Artist, Victoria, BC*Iron Tomahawks: Rebuilding Indian Country*

8:00pm

Iron Tomahawks is a performance that explores Native Stereotypes in popular culture, reflecting on issues of contemporary indigenous identity in a media saturated world that has a



history of distributing discriminatory and racist misrepresentations of First Nations people. Consisting of the live manipulation of video and audio using digital-encoded vinyl in conjunction with specialized software developed by the artist, the Iron Tomahawks performance uses the form of the remix and the mash-up as tools for cultural critique. On stage samples are taken from film, television, the news and advertising and are cut-up, looped, and scratched to the rhythmic patterns of hips-hop breaks and drum n' bass sequences.

**Bill Daniel's Sailvan, aka SUNSET SCAVENGER
in which Noah's Ark meets Hubbert's Peak
(with live music by singer/songwriter Danielle French)**

9:00pm

Sunset Scavenger is a collage essay on ecological catastrophe, economic improvisation and self-reliance that presently takes the form of a mobile outdoor video installation, called the Sailvan. The Sailvan is a vegetable oil-powered 1984 Ford diesel van rigged with two 25-foot tall sails on to which a two-image video is projected. The Sailvan – a 2-masted gaff-rigged schooner – functions as tour vehicle, projection screen and metaphorical emergency escape craft. The 50-minute program deals with issues of sustainability and the ethics of resource use in the post-oil age.

The non-linear program stars hippie houseboaters, punk back-to-the-landers, rubber tramps, off-the-gridgers, and desert rats, who are today's true cultural vanguard, and features a bus-dwelling homeless street preacher who relates Noah's story to our times.



The project began in 2001 as a study of the outlaw houseboat community in Sausalito, California and has since grown into a project combining diverse sources of material, from post-Katrina

New Orleans to the Flying Nutrininos who built ocean-crossing rafts from garbage collected from the streets of New York. The project continues to grow and evolve.

Sunset Scavenger is a Creative Capital-supported project.

SprouT, Golden, BC

10:00pm

SprouT grew out of the Earth with a piece of vinyl in one hand and a pair of headphones in the other. Taking this as an obvious sign from the divine, she immediately put her earth-given tools to work. With an uncanny ability to mix anything with everything, a DJ sprouT show knows no boundaries... from dubstep to punk rock, disco to hip hop, drum n' bass to funk... all musical walls are scaled and conquered on the dancefloor with a smile on your face and a tear in your eye.

The Following installations will also be screening throughout the evening:

Late Fragment

Late Fragment is the first project conceived, through the CFC Media Lab's Interactive Narrative Feature Program (INFP), which experiments with the creation, development, production, financing, marketing and distribution of interactive feature films. It has been produced by the CFC Media Lab in co-production with the National Film Board of Canada. It was written and directed by Daryl Cloran, Anita Doron and Mateo Guez.

Late Fragment allows you to watch the film in your own way. With a traditional film, the story unravels as the director intends. With this interactive film, you click enter on your remote control to change scenes. There are no page numbers or menus to chart your course: you decide which storylines you wish to follow, when you want to dig deeper into the history of a character, or when you want to move away. You become the director of the film you are watching. This is a completely new cinematic experience.

How do you know when to click your remote? As you watch the story unfold, there may be repeated scenes, pauses that may signal an interesting moment to click, or moments when you intuitively want to click. Every time you watch *Late Fragment*, you may learn new truths, uncover different histories, and piece together the film in new and very different ways.

In *Late Fragment*, Kevin, Théo and Faye attempt to piece together the fractured stories of their lives. They are on a quest to reconcile pasts haunted by violence and crime. As you interact with the film, you become part of the quest to uncover the darkness of their pasts, reveal the truths behind their lives, in hopes of restoring wholeness, forgiveness, and perhaps even redemption.

Digital Snow

Digital Snow is a dvd-rom portrait and archive of the work of celebrated Canadian Artist Michael Snow, created by Montréal's studio ÉPOXY. Digital Snow is built around a database of the Snow's work that's composed of 4,685 entries, including clips from his Albert Ayler sound-tracked 1964 experimental movie *New York Eye and Ear Control* to his recent feature length exploration of digital hyperspace *Corpus Callosum*. Put together by Montreal's Daniel Langlois Foundation and media group Epoxy as a part of their Anarchive DVD series, there are recreations of sound, video and other kinds of installation work, as well as several hours of mp3s documenting everything from early youthful versions of Jelly Roll Morton tunes, to Snow's work with pioneering Canadian improv unit CCMC, to a selection of his solo sound works.

WHO WE ARE

A selection of shorts of www.whoweare.ca, a NFB-produced Website created by Montréal's Kung Fu Numerik with support from the Banff New Media Institute that presents a vast interactive mosaic of video portraits of immigrants to Canada. [Whoweare.ca](http://www.whoweare.ca) combines the strength of new platforms with that of the video documentary to paint an impressionistic portrait of human migration. The Web component is a multi-faceted video-sharing platform dedicated to telling immigrants stories in the context of current events around the world. [Whoweare.ca](http://www.whoweare.ca) is (1) a forum for aggregating video content filmed and produced by people with a different point of view, (2) a producer of original documentary content, and (3) a call to the community to get involved and tell their stories.

Friend or Foe?

A series of images created by artist and Banff New Media Institute Work Study Steve Wollard that look at the relationship between our natural and technological worlds. The show aims to draw awareness to the spaces we share with technology and highlight our ever-increasing ambivalence towards them. All of the pieces in the show have been created since Steve moved from Cardiff, Wales to Banff in November 2007. He accredits this inspirational landscape as a significant influence of the work and invites everyone to come explore the technology hidden within our landscape.

HorizonZero

HorizonZero was a multimedia Web magazine produced by the Banff New Media Institute between August 2002 and December 2004. Focused on digital art and culture in Canada – it was a bilingual virtual space devoted to creativity and critical ideas in the new media canon. The eighteen back-issues will be available for viewing.

BNMI Co-production Screening

Total running time: 1 hour 39 minutes

The Banff New Media Institute runs a Coproduction Residency program which supports the development and creation of new works. This screening is a sample of some of past Coproduction projects.

Visions

This Aboriginal poetry video, seen through the eyes of a child, invokes a powerful sequence of visual layers. Produced in collaboration with the Aboriginal Arts program.

Co-producer: Anne Frazier-Henry (Gibson, Canada), 1995, 9 minutes

The Translators

This experimental narrative mixes melodrama and humour with conceptual ideas. As the title suggests, the operative metaphor is translation – a process implicit in every act of communication and understanding – which also refers to the viewers' untangling of the narrative. The story concerns a couple, he a writer, she an academic, whose personal difficulties and ambitions are tested by chance, fate and misadventure. A cast of friends and strangers, not to mention their own son, help them to elaborate on issues of romantic love, cultural identity, spiritual disquiet, art, loss, and mortality.

Co-producer: John Zeppetelli (Montreal, Canada) 1998, 38 minutes

Logodi Street

A layered subjective documentary shot in Hungary, through a walking visit to the street where the co-producer was born. The video includes testimonies and compelling architecture.

Co-producer: Nina Czegledy (Budapest, Hungary) 1995, 22 minutes

Hitech Culture

A documentary short which interviews artists and researchers on the place and future of virtual reality. From its origin as a training ground for fighter pilots to a device to ride a mathematical object, artist and researchers talk about their experiences and reasons of using virtual reality. Michael Century, Toni Dove, Perry Hobermann, Michael Scroggins, Diane Gromola, Jo Ann McIntyre, Ron Kuivilla and Brenda Laurel are featured in this documentary.

Co-producer: Brian Hamilton, 1994, 9 minutes

That Thing Between Us

That Thing Between Us is a nine-minute duet for two performers, where the audience watches from in between the action of the performers. This site-specific video and film installation captures the energy and dynamism of a heated discussion and articulated dance duet. It blurs the line between abstract and personal expression and offers a view of the duet that is impossible in the traditional theatre setting.

Co-producer: Nicole Mion (Calgary, Canada), 2005, 9 minutes

Video Terraform Dance Party

This project is an extension of Jeremy Bailey's work on "VideoPaint", a satirical electronic painting performance software he invented and continues to develop and demonstrate as an ongoing performance. Like "VideoPaint", this is totally functional software, and Jeremy has performed the software by demonstrating its functionality and also by telling allegorical stories

using the same tools. The final performance contained a "dance party" in which the audience is invited to dance in the final 3d environment created during the demonstration.
Co-producer: Jeremy Bailey (Toronto, Canada), 2007, 12 minutes



the bison
mountain bistro
general store

Catering provided by the Bison Mountain Bistro. This event is open to the general public

NOTES

Friday August 29

Tech Run Through

9:30am – 10:00am

Professional Development Centre, Room 103

Technical run through for the morning presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

IS Workshop Intensive Final Presentations

10:00am – 12:00pm

Professional Development Centre, Room 103

5 minutes for presentation and 2 for Respondent questions

Moderator: Marty Avery, *Chief Catalyst, What - If?, Canmore, AB*

Respondents, *To be confirmed*

Line=up to be announced.

Peer Advisor and Group Feedback

12:00pm - 12:45pm

Professional Development Centre, Room 103

Group provides general feedback to the workshop presenters

Lunch

12:45pm – 2:00pm

Vistas Dining Room

Tech Run Through

12:45pm - 1:15pm

Professional Development Centre, Room 103

Technical run through for the afternoon presenters. Please meet in PDC 103. If you have specific technical concerns please contact **Marc Bernier** at 403.762.6694.

15 Minutes or Less – Artist presentations

2:00pm – 2:30pm

Stephanie Rothenberg, *Artist, Brooklyn, NY*

China Beer Garden

Stephanie will talk briefly about an ecological research project currently being conducted in rural China by an artists collective called Katalog. The project is called World Heritage Beer Garden Picnic and involves a speculative landscape intervention, exploring energy conservation and bioremediation in rural China.

Ben Bogart, *Artist/Software developer, Vancouver, BC*

PureData Overview

Pd (aka Pure Data) is a FLOSS (Free & Open Source Software) real-time graphical programming environment for audio, video, and graphical processing. It is the third major branch of the family of patcher programming languages known as Max originally developed by Miller Puckette and company at IRCAM. The core of Pd is written and maintained by Miller Puckette and includes the work of many developers, making the whole package very much a community

effort. Pd is useful for many electronic media art projects and runs on devices from iPods to SGI workstations.

Bucky Ball – Artist Presentation

2:30pm – 3:15pm

Professional Development Centre, Room 103

Daniel Canty, *Guest Interactive Screen Programmer, Writer & Director, Montreal, QC*

In this presentation, Daniel Canty presents his practice at the interface of paper and screen, and reflects back on recent, unexpected synchronicities of personal and communal memory and intent. The unwitting ghost of Buckminster Fuller assists, from a waylaid future, in the proceedings.

Break

3:15pm – 3:30pm

Professional Development Centre, Room 103

Keynote Speakers Roundtable Wrap-up

3:30pm - 4:00pm

Professional Development Centre, Room 103

This talk goes back to the discussions of the week around notions of openness, memory, obsolescence and the mutability of forms and materials.

Moderators: Susan Kennard & Daniel Canty

Rick Prelinger, *archivist, writer, maker,, San Francisco, CA*

Stephanie Rothenberg, *Artist, Brooklyn, NY*

Vincent Bonin, *Freelance Curator, Montreal, QC*

Cindy Poremba, *PHD Candidate/ Curator, Kokoromi Collective, Montreal, QC*

Julian Priest, *Independent Researcher, Informal.org, Wanganui, NZ*

Comments from Participants of Interactive Screen 0.8 and Evaluation Forms

4:00pm - 4:30pm

Professional Development Centre, Room 103

We discuss what has just come to pass, what could happen next year, fill up evaluation forms and start to say goodbye.

END

NOTES

IS INTENSIVE PROJECT DESCRIPTIONS

Project to Sustain Collective Memory

Melinda Hunt

On March 13, 2008, the New York City Department of Correction released 1302 pages of hand written ledgers consisting of nearly 50,000 mass burials conducted between 1985 and 2007. These ledgers form the basis for an interactive database and social network where friends and family of those who died unclaimed or identified in New York City can gather, search and enter data, photos and stories of those buried.

An increasingly expensive for-profit healthcare system leaves many Americans and their families bankrupt. A parent seeking to visit the grave of a baby must enter the prison system. This project involves creating an interactive database and social networking site using DotNetNuke open source software.

Dren Soba, an Albanian graduate student at Rochester Institute of Technology and James Weingart, IT Engineer with thirty years of experience building naval databases are collaborators on this phase of The Hart Island Project: Buried in Bureaucracy.

Green Pages

Jérôme Duguay Soucy

The Green Pages is a user-generated directory of businesses with an environmental mandate to sustain quality of life. The directory will enable the savvy green consumer and the green novice to easily find local business with an eco-friendly focus along with user generated ideas on how to become a more responsible consumer in daily life "The Daily Green".

Each business profile has comments and a score generated by the users. There is also a system to collect donations that will be distributed among local organizations and environmental projects.

Gusto Loco

Marie-Claude Pelletier and Stéphane Vasseur

Gusto Loco is about growing a community of tasters and artisans of taste. One of the project's goals is to promote local artisans and their goods, to help them pursue their passion within their original values and enrich the gastronomic heritage. Gusto Loco is also caring about traceability, ethical and sustainable rural development.

Gusto Loco will bring together "goûteurs" from all cultures, who are curious about regional gems, people who desire to contribute to the communal inventory of delicacies. The project wishes to offer a variety of tools that will help the user to express with accuracy all the subtleties of a fine product to convey their food experience. By creating bonds within the community between tasters, producers and goods, they will improve information gathered about the regions, the people, the products, raw materials, preparations, and other values.

In other words, it is a support to local enterprise, an adventure where senses are shared.

Leave No Trace Tourism

Elizabeth Littlejohn

I propose a serious game utilizing alternate-reality gaming principles examining the effects of tourism on cities which have become tourist meccas, and examine these affects sociologically, culturally and environmentally through the testimonials of those who live in these cities and have been impacted by tourism, as well as the responses of the tourists through an online web forum. Alternate-reality games are massively multiplayer games in which the users generate transmedia content, and assume roles in a self-actuated reality.

In their role-play as alternate-reality game content generators, users can roleplay how the residents of a country can feel about their presence, and residents can role-play tourists. Let's switch sides- how would you feel if tourists invaded your city, crowded your streets and public transportation, left refuse, and photographed your every movement? What advice can you give tourists, as residents, that would be beneficial to the quality of your life for tourists so that their impact is minimized? In this game, the alternate role-playing reality would be the 'best case' and 'worst case' scenarios- examples of how tourists can help the cities they visit by supporting the cultural, economic and social life of the residents, and how tourists act currently when they are intrusive. The resulting user-generated content on the web forum would be repurposed to create an interactive screen-based Flash game and web site entitled 'Leave No Trace Tourism'.

As cities such as Florence, Prague, Havana, Venice and Banff have become tourist Mecca's in which the tourists greatly outnumber the residents in high season, the civic life of the residents has been radically altered, and in some cases, lost. 'Leave No Trace Tourism' will enable these residents to discuss the impact of tourism on their cities through blogs, podcasts, and Quicktimes in self-determined capacities.

Currently, the online forums for traveling are very one-sided - information tells you how to get there efficiently, but not what to do while there, how to interact with courtesy to the residents, or how the residents think your presence can become less intrusive. By creating this online forum and serious game, residents, savvy travelers and tourists can exchange and examine their roles in this multibillion dollar industry to support the environment which they are observing by learning tenets of tourism sustainability.

A Landscape of Events

Jihyun Kim

A Landscape of Events presents a series of works that simultaneously objectify nature, subjectivize landscape, and visualize natural phenomena. The project employs near real-time data measurements from both unusual and customary natural events that resist visual recognition and cannot be experienced in everyday spaces. I study the incidental planetary rhythms of air, ground, and water, then manipulate the data through the processes of reconstitution, arrangement, and distortion. The project examines experiences of the spatial and perceptual conditions through data sculpture/installation and represents environmental events of the domain in the earth. The project suggests the absence of landscape which means not only the absence of nature, but also the absence of individual imagination and human subjectivity in the complex and passive urban life. Purposes of the project are to explore natural scapes that can pose questions as opposed to answering, like nature itself and to represent nature in different forms and contents that can be applied in a new space – a hybrid reality/space under the concept of the new urbanism.

Oil Finder

Jon Cohrs

In an attempt to raise awareness of environmental degradation, and to highlight absurdity of our dependency on oil, I would like to build a low-cost oil locative device. Much like a metal detector, I will create device that will search the soil for hydrocarbons. Given the recent and continued escalation of the price of oil, there is a renewed search for "black gold." Much like the gold rush that sent people searching in creeks of Colorado and California, small pockets of oil can be found in our own backyards, near abandoned gas stations, in industrial zones, and specifically in areas around Greenpoint, Brooklyn, the site of one of the largest oil spills in history. In creating this device, I will document my absurd searches for "black gold," and by releasing instructions on how to build the device, I will encourage others to do so as well.

Using a Combustible Hydrocarbon Sensor, along with a microcontroller and the skeleton of a metal detector, I will create the Oil Finder. This device and accuracy will be refined with the help of Dr. Chad Brocker, Molecular Toxicology Program, University of Colorado Health Sciences Center. It will work in much the same way as a metal detector: beeping when close to oil. Following the development of the tool, I will create instruction set, website, and video documentation to suggest the benefits hunting for black gold," reminiscent of pan handling for gold. This is a tongue and cheek way of addressing the rising cost of oil, and also the toxic spills that have occurred in some urban areas. In addition, the use of the tool and corresponding video documentation perpetuate a new theory on wilderness, where we search abandoned urban areas for resources, rather than destroy delicate ecosystems.

Face Time

Dawn Buie

'FaceTime' will use internet-based technology to increase and enhance the face to face interactions between Canadians living in a specific small geographically defined area, sometimes referred to as a 'neighbourhood'. My intention is to investigate if an online form-based database-driven repository can function as a community memory, community bulletin board and social mixer. Eventually I see this server-based Community Management Tool could be used by the neighbourhood to make well researched decisions about the sustainable future of the neighbourhood.

I will eventually work with a specific Canadian neighbourhood to develop this project. Specifically I will develop an XML schema, similar to FOAF that can describe a neighbour and a neighbourhood. Once defined online forms will be created so participating neighbours can enter their information which will be stored on a secure server. This information can include relationships to other neighbours (friend, wife, boyfriend), length of time in current home, occupation, hobbies, interests, age and other demographic and details determined to be of interest by neighbourhood participants. (Of course issues related to privacy will need to be addressed).

Urban Habitat Laboratory

Kelly Andres

The Urban Habitat Laboratory (UHL), is a mobile, self-sufficient, sustainable, compact dwelling with communication ability. The UHL is a multifunctional, portable lab and activist centre for living, working and socializing. The UHL incorporates green consumer technologies such as prefab, the 3R's (reduce, reuse, recycle), water collection, sustainable materials, green roof, hydroponics, compact urban farming, and human powered transportation. The lab's main activity is the dissemination of information to community members as the lab moves around the city.

The lab is constructed from sustainable wood product such as FCS wood (renewable wood resource, locally grown and responsibly forested wood product), biodegradable natural fibre and reusing discarded building materials. The laboratory is mobile through the use of a human powered tricycle. A number of experimental technologies are utilized in the Urban Habitat Laboratory: a removable greenroof/livestock pasture, a unique water collection system, a soil-less garden, and solar energy. The unit is designed to be aesthetically attractive using warm colors and vibrant fabrics while also embracing design that attentively considers every inch of space for the purpose of working, living and engaging with visitors.

The Urban Habitat Laboratory has a mandate to exist in both the physical community as well as the virtual. In addition to a website specifically for the activities and projects of the UHL, the lab is fully equipped with web cam streaming capabilities thus transforming the office into a mobile broadcasting unit. When the lab is active in a community, the facilitator will be available for video or instant messaging sessions with individuals who have access to an Internet connection. The lab will relocate daily and the location will be based on finding a wireless Internet connection, much like early nomadic hunter and gatherers following herds of animals.

The lab is a resource and activist centre, acting on behalf of visitors (physical and virtual). The lab's mission is to work with others in the community by responding to issues, concerns and ideas, thus using the lab to create change through demand. My role as facilitator of the lab is to partner with visitors and act specifically to address their concerns regarding each unique community the UHL visits in the form of mediation such as aligning groups or individuals with political figures; subtle gestures such as planting a garden in a parking lot; conducting urban greening experiments; or providing planning or technological resources.

The Urban Habitat Laboratory is inspired by groups and artists such as N55, a Danish collective who creates manuals for utopian living and working solutions, Andrea Zittel and her series of living units, Rirkrit Tiravanija and his community based installations, and the Future Farmers for their inspirational community projects and sustainable sculpture concepts. The UHL seeks collaboration and guidance from community members, never expecting anything from our interactions yet providing a space for discussion and idea generation.

The Urban Habitat Laboratory is a mobile interventionist centre proposing a playful concept of self-sufficiency and an anti-apathetic model of living. The lab would like to situate itself throughout diverse communities as a relational site; socially engaging with community members, providing a virtual bridge from physical to online environment and while questioning the conceptual model of "green" living. While the first UHL will be a prototype of sorts, all technologies and plans will be available on the website so that anyone can create their own Urban Habitat Lab. The first iteration of UHL will be built and performed for Mountain Standard Time Performance Art Festival (M:ST) in October 2008. This festival is located throughout various galleries in Calgary, Banff and Lethbridge. Alberta. The project is funded by Alberta Eco Trust.

Human Geography

Mike Peterson/James Reckseidler

We would create a map of the Calgary neighborhood Kensington that would use people as the landmarks to dictate space. As Calgary's neighborhoods are in constant flux we would hope to create a map that captured Kensington over a specific period of time, and attempt to answer the question: How do people create a SUSTAINable community?

As you travel through the neighborhood you would gain insight into the people that act as the landmarks and boundaries of Kensington rather than its streets and parks. As you travel through a virtual tour of the Kensington area through our interactive map, you would be able to stop and find out information about the landmarks that make up the human geography of the area.

APPROACH

This human map would include interviews of subjects, both self-directed (using a list of questions provided by us) and formal interviews by us. These interviews would become the basis for creating landmarks on the map that the viewer can then interact with on the human map. The viewer could then create their own tour, in order to share in the personal experiences of the people that make up the community. We would ask the subjects to explore in their answers in the interviews, or by giving us a glimpse into their daily routines, how their interaction with the community and each other make a community SUSTAINable.

Our subjects would include:

1. The independent self-published newspaper guy
2. Beggar who's by the dollar store.
3. Riley the comic artist who hangs at the Second Cup.
4. The cooks who hang out at the back of Kensington Pub.
5. Pete, programmer at the Plaza theatre.

6. Joe, the owner of the mobile bicycle repair shop.
7. Pedestrian Commuters who frequent the neighbourhood
8. Transit users who arrive to or depart from Kensington's transit station.

We would attempt to sustain what Kensington looks like to us, as we see it via the people that make up the neighborhood. It would be a snapshot in time of what a neighborhood actually looks like to those who live in it, pass through it, etc.

We could also consider 'tagging' certain neighborhood subjects with video cameras/mobile devices and track their movements through a week or so to see how their travels help define their community. By exploring people's personal history as it relates to the neighborhood, what they've noticed, what they've seen, what they remember about the neighborhood as they themselves have seen it change, it will add to the complexity of levels that our map could take on.

The Baby Cliff

Smita Acharyya and Dominique Keller

We propose an interactive web site exploring the consequences of leaping into motherhood or remaining motionless. The following components comprise the preliminary vision for the interactive web site:

Interactive Game

Our visitors or on-line documentary subjects will map their way through the Baby Cliff game. The visitor will have the opportunity to create their own fingerprint on the site that will be shaped through who they choose to interact with within the game (their partner; their mother; their friends who leapt long ago). For each decision, the user can experience blogs or video logs of real women who have made this particular decision and what the result was for them. Users will have the option to upload a blog or video of their own experience to be incorporated into the web site.

On-line interactive quiz

An interactive quiz will allow subjects to determine how close they are to the edge of the Baby Cliff. Each quiz will concern a theme such as age. For example many women fear the decision to have children has to be made soon or it may be too late but then again technology is making it more feasible to wait. Results of the on-line quiz will lead the user to various topics on the Baby Cliff Forum.

Forum

The "Baby Cliff Forum" allows members to discuss their own Baby Cliff stories, fostering an on-line community where women can discuss the challenges they face no matter which decision they make in regards to motherhood.

The website will be programmed to highlight the videos and blogs that are receiving the most hits. In other words, our viewer will both create and edit their own Baby Cliff narrative. As storytellers we will function only to create a catalyst for the Baby Cliff interactive experience to begin.

Long-Term Development:

In addition to the Baby Cliff, there are many other dilemmas faced by 30-something women, providing ample material for more interactive components aimed at professional women.

Fort Good Hope Web Project

Anne Marie Jackson

This interactive web project will provide a platform for the short films I am currently working on here in my home community. These will be 5 to 10 minute films on everyday life in Fort Good Hope, including stories of current issues of global warming and resource exploitation, of cultural activities, myths and legends, of living off the land, of looking at how youth are living, of elder's thoughts and histories. To provide users with new concepts suited with the task with direct engagement with the isolated location, community history, events, issues and culture. Although this website will evolve, it will include a journey to Fort Good Hope as a way into the site (by plane or by boat in the summer and driving on the winter road in the winter), a GoogleEarth-like representation of the town in which each item or person we see will tell a story or stories (a click on the famous church could reveal a sermon in session, or history about the church, or an elder talking about Christianity supplanting Indigenous Dene beliefs, or all of these; a click

of the band office could go to Chief Frank T'Seleie in a council meeting, or at his desk talking about the possibility of the pipeline; a click on a certain place on the river might take us to an archival shot of the old mooseskin boats or of a current tourist canoe paddling up to the town...). The website could switch from season to season, which would give it a sense of time passing and keep it invigorated. The short films will inhabit this virtual community and will in essence give us a sense of being there.

Girl Games

Cam Fraser & Owen Brierley

Our project tells the story of a teenaged heroine who solves mysteries. Her story is told using a variety of rich media content woven through a series of playable online games released every two weeks. Our project is best described as a mystery game for pre-teens experienced in an online multiple media interactive serial form.

The project requires the development of two major creative pieces: a game engine that incorporates all forms of rich media and game interaction, and the storylines for our first "series" of episodes.

The game engine will be the main point of interaction for our audience. Children select the "Episode" they would like to play and take on the role of our heroine finding clues, collecting evidence, conducting experiments, and solving mysteries. Throughout the game experience, players will use free-form tools to examine evidence, watch video, listen to audio, and put a case together. This tool must be built so as to allow us to add new episodes without recompiling or recreating the game engine.

Each episode will feature a stand-alone mystery to be solved as well as clues and events relating to an overarching mystery for the series. Players will thus be able to play episodes in any order they wish, and even replay their favorites, but careful observation and thorough play will be rewarded. Finally, character development will not be a secondary concern to the mystery. We believe that a compelling story is the determining factor in the success and enjoyment of any kind of media.

We will partner with the Telus World of Science Edmonton forensics discovery program to introduce science and forensic detection lessons into our stories and game engine. This offers us not only a branding opportunity but also an opportunity to send our audience to learn more about the techniques our main characters are using to solve mysteries.

As mentioned in the previous sections, we will also partner with Guru Digital Arts College in Edmonton, using this project as an opportunity for students to implement what they learn in class toward the development of a new media application. Our intent is to follow the model used in independent film and theatre production, offering students experience, writing or development credit, and royalties on the project.

PEER ADVISOR BIOGRAPHIES

Marty Avery

Canmore, AB

Marty is Chief Catalyst and founder of What If?, a business development strategy company based in Calgary. What If? connects bleeding-edge and hard-to-understand organizations with the people and approaches they need to know to build profitable, flourishing enterprises. She is also one of the players in the Toronto-based FunkSisters which creates bespoke social networks.

Leveraging 20 years experience in sales and marketing and 6 years building 2 successful start-ups, Marty has created and implemented healthy, growth strategies for a diverse group of businesses leveraging social webs-including 2 currently in PROFIT's Top W100 Fastest Growing Companies.

She participated in the Prime Minister's Task Force on Women Entrepreneurs, presented at the Women Presidents Organization North American Conference, the Banff New Media Institute's Interactive Projects Lab and the Canadian Women in Communications/Corus Career Accelerator, and is faculty at the Canadian Film Centre's Media Lab. She is an advisor to the Creating Tomorrow Foundation, sits on NextMEDIA's advisory board and is Vice Chair on the board of Future Possibilities. Marty was recently a panelist on Digital Delivery at The Corporate State of Canada CEO summit and on the United Nations' World Summit Awards' Canadian jury. She was also featured in Fortune Small Business.

Daniel Canty

Montreal, QC

Daniel Canty is a writer and director living in Montréal, and working in literature, film and new media.

He was part, from 1996 to 1999, of Vancouver's pioneering multimedia studio, DNA Media, where he notably wrote the documentary cd-rom *Masks: Faces of the Pacific (1998)*, and directed the interactive adaptation of Alan Lightman's novel, *Einstein's Dreams (1999)*. He then went on to create the framework and direct the inaugural issues of the Banff New Media Institute's webspace on the digital arts in Canada, *Horizon Zero (2001)*. Over the following years, he wrote, acted as a consultant or directed numerous, art-based or culture-related interactive projects. He has recently launched on a collaboration with experience designer Melissa Mongiat to reenchant Montréal's fabled Saint-Laurent Boulevard during the 2009 Montréal Biennale through a participatory installation.

His first book, *Êtres artificiels (Liber, 1997)*, is a history of automata in American Literature. From 2002-2005, he co-directed the poetry magazine *C'est selon*. He now directs the La Table des matières imprint at le Quartanier. To date, two collective books have been published, *Cité selon (2006)*, on the city, and *La table des matières (2007)*, on eating. *Le livre de chevet*, on sleeping, will come out in 2009. The graphic excellence of these books, where the forms of the texts and those of the book commingle and mutate, has been recognized by many awards. He has also directed, with artist Dana Velan, *Nor (2004)*, an art book on the "ideas of north" of 28 Canadian artists and writers. A novel, *Wigrum, collectionneur ordinaire*, is forthcoming. It is the evolution of a Web project first conceived in 1998 with DNA.

Daniel is also a director of short films, most recently, *Antipodes*, a brief documentary on painter Rafael Sottolichio, featured on www.whowere.ca, and two experimental shorts, *Méduse* and *Hôtel de la mer*, portraits of the dreamtimes of an empty cinema and a derelict hotel. He is preparing a new fiction short, *Cinéma des aveugles*.

An occasional commissar, he co-founded the *Temps Zéro – Mutating Cinemas* section at the Festival du nouveau cinéma in Montréal and has been programming the BNMI's Interactive Screen with Susan Kennard for the last three years.

Daniel Fortin
Montreal, QC

Daniel Fortin has twenty-five years of experience in the art of creation, communications and new media. A graduate of the University of Quebec in Art and Communications, Fortin founded the art collective «20 Marie-Anne» that became the creative shop «EPOXY».

For more than fifteen years with offices in Montreal and Paris, EPOXY innovated in various fields of communication and art from new media to animation and advertising to design.

EPOXY became renowned for their multidisciplinary skills. Working with partners Yako and George Fok , Daniel Fortin explored new media and interactive experiences.

Recognized as one of the twenty most influential commercial creators of the past twenty years in Canada by APPLIED ARTS MAGAZINE, Fortin's work has been published in many books and magazines / LIBERATION / TASCHEN / Future of cinema / ADC NY / ADC TOKYO / ITEMS / EYE / AMNISTIE INTERNATIONAL BOOK / CREATIVE REVIEW.

PROJECTS / expo2000.foodculture / Daniel Langlois Foundation, Transientmind / Anarchive2:DigitalSnow / Elektra Festival / the title design for the movie STAY and the design research for ACROSS THE UNIVERSE and STRANGER THAN FICTION / the creation of art against war and collaboration with THE CONTENT AND APPLICATION LABORATORY OF SONY in TOKYO.

Fortin's collaboration with the Canadian artist Michael Snow in the creation of the DVD Anarchive2:digitalSnow is his most memorable experience. Achieving over twenty-seven international awards, this DVD is part of the permanent collections and has been exhibited in the MUSÉE DES BEAUX ARTS DE QUÉBEC, ZKM of KARLSRUHE, THE KIASMA MUSEUM OF HELSINKI, THE INTERCOMMUNICATION CENTER OF TOKYO and THE AUSTRALIAN CENTER FOR THE MOVING IMAGE OF MELBOURNE.

Daniel is a board member of the new media festival ELEKTRA in Montreal and is actively pursuing his passion for directing and writing.

Melissa Mongiat
Montreal, QC

Melissa Mongiat is a designer specialised in communication and interaction for engaging environments. She is a founding member of the collective Milk and Tales with Arlete Castelo and Kelsey Snook, and of the research unit Like People Do, based in the Innovation Centre at Central Saint Martins College of Art and Design, London.

Her work facilitates exchanges between people and spaces, events, brands or services, and focuses on user experience. Melissa has a multi-disciplinary approach to designing different types of projects: public installations, exhibitions, events, shows, films, commercial and corporate environments, online and offline. She is a fan of thoughtful scenarios generating meaningful contributions and everlasting connections.

Current projects include Échanges sur la Main, a public interactive to be part of the 2009 Montreal Biennale, The Last Debutantes exhibition at Kensington Palace in London and work with Cirque du Soleil for the Shanghai World Expo Canada Pavilion.

She is best known for her work on a series of public interactive installations created for the Festival Hall including 'Gamelan Playtime', 'Hidden Love Song' and 'PLAY. orchestra'.

The 'Hidden Love Song' installation has won the Grand Prize 2007 at the Grafika Awards. 'PLAY.orchestra' has won at the prestigious Royal Philharmonic Society Music Awards. Her research project 'Exchange Pieces' was presented at the biennial design conference 'Include 2007' at the Royal College of Art in London and at the Banff New Media Institute 'Interactive Screen' conference. Last year, Wallpaper Magazine has selected Melissa as one of the world's ten breakthrough designers.

Melissa is originally from Montréal, Canada, and holds a BA in Graphic Design from the Université du Québec à Montréal and an MA with distinction in Creative Practice for Narrative Environments from Central Saint Martins College of Art and Design, London. She is now a visiting lecturer on the course.

SENIOR ARTIST BIOGRAPHIES

Jackson 2bears

Victoria, BC

Jackson 2bears is a Kanien'kehaka (Mohawk) multimedia artist currently based in Victoria B.C. Canada. 2bears' has exhibited his multimedia works in solo and group exhibitions across Canada, most recently at the Art Gallery of Greater Victoria (Victoria B.C.), ImagineNative Film + Media Arts Festival (Toronto O.N.), Video In Video Out (Vancouver B.C.), and at the Visual Eyez Festival (Edmonton A.B.) He has also been exhibited internationally in media arts festivals and group exhibitions, most recently at Digital Art Weeks (Zurich, Switzerland). He has also released several recordings and live performances on CD and DVD in both solo and collaborative contexts. 2bears is currently a Ph.D. student at the University of Victoria. <http://www.jackson2bears.net>

Wayne Baerwaldt

Calgary, AB

Wayne Baerwaldt is the Director/Curator, Exhibitions, Illingworth Kerr Gallery, Alberta College of Art + Design, Calgary. Responsible for all aspects of the IKG operations and program. Former Director of The Power Plant, Toronto (2002-2005) and Plug In ICA (1986-1999). Former adjunct curator, Plug In ICA (1999-2001) and adjunct curator Mendel Art Gallery, Saskatoon (1999-2002). He has curated or co-curated exhibitions such as Under the Influence of Fluxus (1991-93), Caroline Dukes (1994-95), Festival du Voyeur (1994), Alison Norlen (1995), Pierre Molinier (1994-98), Joep van Lieshout-Collection 96 (1996), The Moral Imagination (1996), John Dickson (1996), Beck & Al Hansen: Playing With Matches (1998-2001), Fragile Electrons (a video survey) for the National Gallery of Canada, The Royal Art Lodge: Ask the Dust (2003 and touring), John Kormeling, Daniel Richter: Pink Horse - White Flag and Ignacio Iturria. He recently co-curated with Thelma Golden a major mid-career exhibition of work by Glenn Ligon that opened at The Power Plant in June, 2005 and travels to the Wexner Art Center, the Contemporary Art Museum, Houston, the Morris and Helen Belkin Art Gallery at UBC, Vancouver, The Andy Warhol Museum, Pittsburgh, and MUDAM, Luxembourg. He has collaborated on many other projects such as Memories of Overdevelopment: Philippines Diaspora in Contemporary Art (1997-99) at the University of California, Irvine and Plug In, Winnipeg. His best-known projects trace performative elements in artmaking with an emphasis on unstable, disputed identities and the language of their construction and presentation in public and private spaces.

He developed and presented official Canadian representation at the Sao Paulo Bienal (1994), the Istanbul Bienal (1999), the Shanghai Biennale (2000), and the 49th Venice Biennale (2001).

Baerwaldt acted as Co-commissioner and Curator for Janet Cardiff and George Bures Miller's double award-winning production, The Paradise Institute, at the 49th Venice Biennale. It is the first time in 50 years of Canadian participation at the Venice Biennale that official prizes have been awarded to Canada's representatives. The Paradise Institute toured to the National Gallery of Canada, The Power Plant, Plug In ICA, the Banff Centre for the Arts and has been exhibited in Berlin, Washington, Santa Fe, New York and other locations.

In 2001 he co-produced the short film FILM(dzama) by Winnipeg filmmaker deco dawson that won the Best Short Film Award in competition at the Toronto International Film Festival in September, 2001. The film showcased at the Rotterdam Film Festival in January, 2002 and won Best Technical Film Award at the prestigious Ann Arbor Film Festival in March, 2002. In 2005 he co-produced with Barbara Barde an hour long doc entitled Walk With Me, on the collaborative artworks of Janet Cardiff and George Bures Miller for Showcase TV.

Baerwaldt is the only Canadian member of the Exhibition Committee of Independent Curators International, New York. Recently appointed Adjunct Professor in Fine Arts at the University of British Columbia. He has contributed articles and essays to City Magazine, Art&Text, Border Crossings, Parkett, Art on Paper, Guia des Artes, Poliester, Art Paper, the Museum of Modern Art Sao Paulo, C Magazine, and numerous catalogues

<http://www.acad.ab.ca/ikg.html>

Ben Bogart
Vancouver, BC

Ben Bogart is an artist working in installation, audio-visual improvisation and software development. His installations create content live in response to their sensed environment. He works in an Open Source context and makes all the software he develops, that is of general use available under the GPL. Physical modeling, chaos, feedback systems, evolutionary algorithms and artificial intelligence have been used to inform and engage in his creative process. In collaboration with the Pure-Data Documentation Project (PDDP), Ben is working on a curriculum for electronic media arts based solely around Open Source tools. Ben is now a graduate student in the School of Interactive Arts and Technology at Simon Fraser University where his current work deals with computational implementations of embodied creativity and memory. <http://www.ekran.org/ben>

Vincent Bonin
Montreal, QC

Vincent Bonin is an artist and independent curator living in Montreal. Between 2001 and 2007, he was the archivist of the Centre for Research and Documentation (CR+D) at the Daniel Langlois Foundation for Art, Science and Technology. Recently, he conceived a project in three parts (two exhibitions and one publication) entitled Documentary Protocols for the Leonard and Bina Ellen Gallery of Concordia University. He is presently working on an exhibition with curator Catherine Morris on Lucy Lippard's book Six Years: The Dematerialization of the Art Object (1973). Besides curating, he also publishes various articles in contemporary art periodicals.

Kay Burns
Calgary, AB

Kay Burns is an interdisciplinary artist who shares her time between Calgary, Alberta, and Newfoundland. She is involved in the creation of audio, imagery, computer/electronic, installation, locative media, and performance art. Her work is often site-specific and portrays a fascination with the relationship between humanity and place, site and memory. She has a strong interest in collaborative practices and has been involved with the EMMAX collective (audio performance group) and she is also a founding member of the Ministry of Walking (a collective involved in the practice of walking within individual and collaborative art explorations). Her work has been presented at venues nationally and internationally, including Art Gallery of Alberta, Edmonton, AB, Walter Phillips Gallery, Banff, AB, Truck Gallery, Calgary, AB, St. John's Sound Symposium, NL, Struts Gallery, Sackville, NB, Odd Gallery, Dawson City, YT, SAW Gallery, Ottawa, ON, Catalyst Arts, Belfast, Northern Ireland, Venturous Vanguard Video Festival, Los Angeles. She is also a freelance curator and writer. She was the curator at the Muttart Public Art Gallery (now called the Art Gallery of Calgary) from 1995 – 1999, and she has taught for combined total of 10 years through both the University of Calgary Art Department and the Alberta College of Art and Design Media Arts Department. Her work is often site-specific and portrays a fascination with the relationship between humanity and place, site and memory, through processes of collecting, interpreting, recontextualizing, and categorizing. Sometimes the work will parody these processes as a curatorial or archival act leading to fictional/critical interpretations of information accumulation, construction, and delivery systems. Aspects of acoustic ecology often play a role in her work as it deals with the relationship between social, cultural, and environmental elements of sonic place.

David Christensen
Toronto, ON

David Christensen is the Executive Producer of the National Film Board of Canada's North West Centre. Prior to joining the NFB, David was a producer and director with Agitprop Films. His credits include the NFB / NHK co-production War Hospital and the Genie-nominated dramatic feature Six Figures. Other productions of his include Writing Icons (1999), The Breath of God (2002) and a feature documentary on the Bhopal gas disaster, The Heart Becomes Quiet (2002).

In addition to his film production experience, Christensen's great interest in cinema has led him to curate two shows at the Alberta College of Art and Design: a retrospective series on Werner Fassbinder and a film series exploring Japanese cinema. He is one of the founders and a current board member with the newly inaugurated Calgary Cinematheque.

Katerina Cizek
Toronto, ON

Katerina Cizek's media projects have helped instigate criminal investigations, changed UN policies, and have screened as evidence at an International Criminal Tribunal. Her films have documented the Handicam Revolution, and have themselves become part of the movement.

Currently, she is developing an experimental "many media" program with the National Film Board of Canada called Filmmaker-in-Residence – a program that partners media with medicine in order to fuel social and political action. The project's immersive line documentary, www.nfb.ca/filmmakerinresidence, is the winner of a Webby Award (dubbed "the Oscars of the internet" by the New York Times), a Canadian New Media Award, the US-based Flashforward award and a Montreal Prix Boomerang.

Cizek's recent film about new technologies and human rights, Seeing Is Believing (co-directed with Peter Wintonick) won the prestigious Abraham Prize at the Hamptons International Film Festival, among other prizes and nominations. It showed on television in over 15 countries, and played at more than 70 international film festivals. The film also screened at MoMA in New York City as part of the Sundance Institute's Illuminated Voices Series.

She co-wrote, edited and narrated the 1996 Dead Are Alive: Eyewitness in Rwanda, which was translated into 12 languages, and garnered multiple international prizes in New York, San Francisco Golden Gate, Biarritz, the European Echo Humanitarian Award and played at INPUT Mexico.

Cizek received a degree in anthropology from McGill University. Her work has appeared in print, TV, radio as well as New Media. She also lectures widely. Cizek is both Czech and Canadian, and currently lives in Toronto.

Wayne Clark
Winnipeg, MB

Wayne Clark is Program Manager, Digital Media for Manitoba Science, Technology, Energy and Mines. In this role, Wayne oversees the Manitoba Interactive Digital Media Tax Credit program and works with New Media Manitoba and On Screen Manitoba to help develop the interactive digital media sector in the province. Throughout his career, Wayne has consulted to the federal government on matters related to technology, interactive digital media and cultural industries. Wayne has produced over interactive digital media 25 properties, most notably "Drawing on Identity: The Inkameep Day School and Art Collection" and "The Respect to Bill Reid Pole" in partnership with the Virtual Museum of Canada. He was employed by Telefilm Canada as an Investment Analyst working across film, television and new media sectors and developed the new media strategy for the Aboriginal Peoples Television Network before joining the Manitoba Government. Wayne lives and works out of in Winnipeg.

Clinker (Gary James Joynes)
Edmonton, AB

GARY JAMES JOYNES is a dedicated New Media artist, musician/vocalist, and sound designer. As CLINKER, his work explores meditative spaces and the kinesthetic and synesthetic effects of sound and visuals. His "Live Cinema" performances invite audiences to experience "deep listening" and the rewards of attention to sonic and visual minutiae.

The last few years have seen Clinker's work performed and exhibited in Canada and abroad in festivals including THE BANFF CENTRE (BNMI) INTERACTIVE SCREEN 2007, NEW FORMS 2007 (Vancouver), SPRAWL INTERPLAY 4 2007 (Amsterdam, Dublin, London, Bristol) and at Montreal's prestigious MUTEK

FESTIVAL in 2007, 2005, and 2003. He has also recently completed an experimental musical score for the NATIONAL FILM BOARD OF CANADA'S feature full-length documentary "DIRT."

Bill Daniel
Pittsburg, PA

Photographer, filmmaker, and confirmed tramp, Bill Daniel continues to experiment with survivalism and bricolage in his efforts to record and report on the various social margins he often finds himself in. Daniel's work and self-distribution style exist at a crossroads of contemporary gallery practice and folk vernacular form. His work began in 1980 with a 10,000-shot photo documentation of the blossoming punk rock scene in Austin, Texas. Daniel's projects range from large-scale traveling photo exhibits and video installations, to an eco-activist video zine called Toxxic City Video Dispatch. He has been an active participant in the microcinema scene for twenty years, curating underground cinema events in San Francisco and Texas, and touring relentlessly. In the last three years he has traveled with his freight hopper/hobo graffiti film, Who is Bozo Texino? to over 250 venues in North America. His current project, Sunset Scavenger, is a mobile video installation constructed by mounting full-scale sails atop his diesel van, and deals with perils and possibilities at the end of the age of oil.

EcoArtTech (Cary Peppermint, Christine Nadir)
Syracuse, NY

Cary Peppermint is a digital artist working across multiple genres, including environmental art, conceptual art, installation, moving-image, sound, and performance.

From 1998-2003, "Restlessculture.net" served as a Cary's platform for a series of net art and networked art performances called "exposures"—described by Art Forum as "twenty-first-century takes on Warhol's Factory." (<http://www.restlessculture.net/>) Since 2003 Peppermint has focused his energies toward the creation of networked art that engages the concepts of wilderness, space, the American frontier, and environmental ethics, exploring how new media technologies both limit and expand our conceptions of nature and the environment, questioning how we live and make art with and in nature. In 2005, Cary and Christine Nadir co-founded EcoArtTech, a collaborative making art about contemporary environments using digital as well as sustainable technologies. (<http://www.ecoarttech.net/>)

Cary has curated multiple international exhibitions of digitally infused eco-art, including Technorganic and Wilderness Information Network, both of which took place in the woods of the upper Catskill Mountains in New York State. Most recently, in spring 2008, EcoArtTech curated a conjoined exhibition and symposium titled Nature Version 2.0: Ecological Modernities and Digital Environmentalism, which surveyed artists who reinvent environmentalism for a digital age in a number of ways: by examining how digital technologies can make ecological problems more salient, by reusing and recycling obsolete technologies for new uses, and by exploring how digital spaces and the public domain may require environmental protection much like nature. Re-imagining the relationship between nature and technology, Nature Version 2.0 suggested an ethics of the network and an environmentalism of natural, built, and digital spaces.

In the past year, Cary's work with EcoArtTech was exhibited at the Neuberger Museum of Art, Exit Art Gallery, Sonoma Art Museum, the European Media Art Festival, and the SolarOne Green Energy, Arts, & Education Center in NYC, among other places. He has been the recipient of numerous awards, including a K2 Family Foundation Award, Turbulence Net Art Commission, Franklin Furnace Performance Grant, Experimental Television Workshop Grant, and NYSCA's Decentralization Grant. His work is in the collections of the Walker Art Center, Rhizome.org at the New Museum for Contemporary Art, Computer Fine Arts, and The Whitney Museum of American Art. Cary is an assistant professor at Colgate University where he teaches courses in the theory and practice of contemporary and digital art.

Christine Nadir is a writer, curator, teacher, and new media eco-artist. A doctoral candidate at Columbia University, she recently completed her dissertation on modern environmentalism titled "Sacrifice and its Discontents: Ethical Paradox in Twentieth-Century Environmental Art and Literature."

In 1996, Christine began working on a series of networked performances with new media artist Cary Peppermint. In 2005, together they founded EcoArtTech, an art collaborative dedicated to making art about contemporary environments using digital as well as sustainable technologies. (<http://www.ecoarttech.net/>) EcoArtTech draws on a wide range of literary, artistic, and theoretical fields

in order to re-think humans' relationships to their environments and technologies, especially focusing on how new media technologies have reshaped humans as ecological beings. Recent exhibitions include Neuberger Museum of Art, Exit Art Gallery, Sonoma Art Museum, the European Media Art Festival, and the SolarOne Green Energy, Arts, & Education Center in NYC.

In spring 2008, EcoArtTech curated a conjoined exhibition and symposium titled Nature Version 2.0: Ecological Modernities and Digital Environmentalism, which surveyed artists who reinvent environmentalism for a digital age in a number of ways: by examining how digital technologies can make ecological problems more salient, by reusing and recycling obsolete technologies for new uses, and by exploring how digital spaces and the public domain may require environmental protection much like nature. Re-imagining the relationship between nature and technology, Nature Version 2.0 suggested an ethics of the network and an environmentalism of natural, built, and digital spaces.

Christine exhibits her art and presents her research internationally and has taught literature, theory, and expository prose courses at Columbia University and SUNY College at Oneonta. Since 2007, Christine has joined the faculty at Colgate University as a lecturer, teaching courses on modernity, modernism, and new media art history and theory.

<http://www.ecoarttech.net>

Danielle French
Calgary, AB

Danielle is a musician, filmmaker and visual artist who is currently in residency at The Banff Centre editing her upcoming film Time to Kill, which is set to one of her songs of the same name. Danielle's music has been described as "beautiful strangeness"- she will be performing a few songs from her latest CD Shadows at this presentation.

[http:// www.daniellefrench.com](http://www.daniellefrench.com)

Ken Gregory
Winnipeg, MB

Winnipeg artist Ken Gregory has been working with DIY hardware hacking, audio, video, installation, performance and computer programming for over 15 years. His performance and installation work has shown publicly in Winnipeg, other parts of Canada and many international venues. Anything is part of Gregory's palette, and by using cut-and-paste techniques, random juxtapositions, and careful manipulations, he crafts unique art works. These works are presented in the form of gallery installations, and live performances.

Recent career highlights amongst others are the acquisition of 12 motor bells, a large sound installation by the National Gallery of Canada and Cheap Meat Dreams and Acorns, a solo survey exhibition held at Plug ICA Winnipeg, and toured to the Art Gallery of Windsor in Windsor Ontario, the Confederation Centre in Charlottetown PEI and the Hamilton Art Centre in Hamilton Ontario. His audio practice extends to sound design work for independent film, video art, performance art and contemporary dance. www.cheapmeat.net

Ifny Lachance
Vancouver, BC

Ifny Lachance is an organiser, adventurer and sustainability advocate. Her projects are designed to celebrate sustainable culture, reclaim the Commons, explore community technologies and build solidarity.

With roots in remote northern Canadian communities, Ifny has gone on to being active on the global stage. In Japan, she taught experimental music and DIY media relations for refugee activism, in Iran, she lectured on war and photodocumented everyday life, in Lebanon, she taught photography and solidarity computing.

Since returning to Canada, Ifny has become a potent force behind community-driven computer redistribution, repurposing, and e-waste reduction strategies. In 2006 she co-founded Vancouver's Free Geek Community Technology Centre, a non-profit computer re-use and ethical recycling organisation. The Free Geek model lashes technology to integrity and mutual cooperation, promoting ethical computer recycling, community empowerment, and free sustainable software like Linux, while giving away free computers to volunteers and other non-profits. She continues to be part of Free Geek's staff collective. This year she co-founded ESAFER, a network alliance of ethical computer reuse organisations.

She is a fixture in the Cascadian cycling community, and has galvanized numerous collaborative projects and events. Currently she produces and hosts the Pedal Revolutionary Radio Show, touting conscionable transportation and creative re-calibration. Each equinox, she curates Bicycle CARcass, a day of celebration and catharsis for cyclists based on traditional Afghan war games, as well as a series of skill-shares called the Bicycle Bee.

Her uses of both high-tech and no-tech tools cultivate interdependence, accessibility, community alliances and environmental accountability.

Linkage:

<http://freegeekvancouver.org>
<http://pedalrev.blogspot.com>
<http://vanfestevil.blogspot.com>

<http://bicyclecarcass.blogspot.com>
<http://bicyclebee.blogspot.com>
<http://esafer.org>

Reisa Levine
Montreal , QC

Reisa Levine has been working and playing in the realm of digital media since before the Web existed, and is currently the Producer for CitizenShift, the National Film Board of Canada's social media network. She began her artistic practice on stage as a member of the Narrowway Theatre Troupe and from there went on to make her first films and videos. After receiving a BA in Film Production from Concordia University, she worked in Nicaragua as the director/producer of a series of animated films on health and nutrition. Reisa has a strong technical background with years of experience in film and video production as well as in Web development. Over the past decade, Reisa has produced several Web-based media projects, both at the NFB and as a freelancer for independent arts organizations. She is the recent past president of StudioXX, Montreal's feminist digital arts centre and is just finishing up a Master's degree in Educational Technology.

Michael Mandiberg
Brooklyn, NY

Michael Mandiberg is an artist, programmer, designer and educator.

His work varies from web applications to conceptual performances about subjectivity, to laser cut lampshades for Compact Flourescent Lightbulbs.

His current projects include HowMuchItCosts.us, a car direction site that incorporates the financial and carbon cost of driving, and the groundbreaking textbook Digital Foundations: an Intro to Media Design that teaches formal principles through design software. Recent projects include The Real Costs (<http://TheRealCosts.com>), a browser plug-in that inserts carbon footprints into airplane travel & car directions websites, and and Oil Standard (<http://turbulence.org/Works/oilstandard>), a browser plug-in that converts all prices on any web page in their equivalent value in barrels of oil.

He is well known for his year long performance and e-commerce website Shop Mandiberg (<http://mandiberg.com/shop>), which marketed and sold all of his possessions, and for AfterSherrieLevine.com, where he made available hi-resolution scans of the Walker Evans images rephotographed by Sherrie Levine, complete with certificates of authenticity to be signed by the user themselves. The Essential Guide to Performing Michael Mandiberg, an extensive DIY guide prepared for a life art performance was included by the Electronic Literature Organization as one of the foundational works of electronic literature to be included in the Library of Congress. From 2001 to 2006 he edited the Calls and Opps list, the most popular email list for calls for work and artist opportunities.

He is a founding member of Eyebeam's Sustainability Research Group.

Through this forum he has spearheaded collaborations such as the Eco-Vis Design Challenge, and the critically praised Feedback exhibition. Working with fellow research group member Steve Lambert, he has created the Bright Idea Shade, a Creative Commons licensed flat-pack laser cut lampshade for bare CFL lightbulbs.

His work has been exhibited at such venues as the New Museum for Contemporary Art in New York City, Ars Electronica Center in Linz, ZKM in Karlsruhe, Germany, and Transmediale Festival, Berlin. His work has been featured in such books as Tribe and Jana's New Media Art, Blais and Ippolito's At the Edge of Art, and Greene's Internet Art. He is a recipient of grants and residencies from Eyebeam, Rhizome.org, and Turbulence.org/Jerome Foundation.

An Assistant Professor of Design and Digital Media at the College of Staten Island/CUNY, he is currently an OpenLab Research Fellow at Eyebeam. Raised in Portland, Oregon, he lives in and rides his bicycle around Brooklyn.

Cindy Poremba
Montreal, QC

Cindy Poremba is a digital media theorist, creator and curator researching digital games through Concordia University's Doctoral Humanities program. She holds a Master of Applied Science degree in Interactive Arts from Simon Fraser University, as well as an Honours BA from the University of Waterloo in Rhetoric & Professional Writing. Her work focuses on digital culture, rhetoric, recombinant poetics and non-fiction aesthetics in digital practice-- particularly in the context of games and robotics.

She also served as one of the curators for Vancouver's 2003 New Forms Festival, was on the Organizing Committee for the 2005 Digital Games Research Association conference, and is on the Board of Directors of both the Canadian Game Studies Association and the digital performance group The Escape Artists Society. Cindy has produced and curated non-traditional exhibitions such as the CGSA Arcade, PoV Alternative Games Exhibition and eyeTEASers: Art Podified, and most recently, gamma 256 and The Art of Play Arcade, as a member of the Kokoromi game art collective. Her research and personal weblog is <http://www.shinyspinning.com/> <http://docgames.com/>

Rick Prelinger
San Francisco, CA

Rick Prelinger (<http://www.prelinger.com>), an archivist, writer and filmmaker, founded Prelinger Archives, whose collection of 60,000 advertising, educational, industrial, and amateur films was acquired by the Library of Congress in 2002 after 20 years' operation. Rick has partnered with the Internet Archive (<http://www.archive.org/movies/prelinger.php>) to make 2,000 films from Prelinger Archives available online for free viewing, downloading and reuse. Rick has taught in the MFA Design program at New York's School of Visual Arts and lectured widely on American cultural and social history and on issues of cultural and intellectual property access. He made three laserdiscs and fourteen CD-ROMs with the legendary Voyager Company, and sat on the National Film Preservation Board for five years as representative of the Association of Moving Image Archivists. His feature-length film "Panorama Ephemera," depicting the conflicted landscapes of 20th-century America, opened in summer 2004 and played in venues around the world. His "Field Guide to Sponsored Films," was published in 2006 by the National Film Preservation Foundation. He is co-founder of the Prelinger Library (<http://www.prelingerlibrary.org>), an appropriation-friendly private research library that is open to the public, located in downtown San Francisco.

Julian Priest
Waganui, New Zealand

Julian Priest is an artist and independent researcher living and working in New Zealand. He was co-founder of early wireless freenetwork community Consume.net in London. He became an activist and advocate for the freenetworking movement and has pursued wireless networking as a theme in fields of arts, development, and policy.

He has written and lectured extensively through Informal - an informal independent research framework. He was one of the instigators of WSFII, the world summits on free information infrastructures, an international series of events to promote grass roots information infrastructures.

He has commented on radio spectrum policy and co-founded policy intervention OpenSpectrum UK to advocate an open spectrum in the public interest, in Europe and the UK.

Since 2005 he has developed an artistic practice around participatory and collaborative forms and has shown works internationally in the UK, Latvia, Germany and New Zealand. He has worked with students and been peer advisor at the Banff New Media Institute in Canada

He is currently focused on art practice and his current interests are around the physical and cultural boundaries between technology and the environment. Most recently these have found expression in a new show 'A Geekosytem'. He is based in Whanganui, New Zealand where he has opened a new public project room 'The Green Bench'.

Les Robot (Cory Melnychuck) Edmonton, AB

Emerging from the isolated prairies of Northern Canada the enigmatic Les Robot brings a new sound to the world of guitar. He calls it "Post Future Blues", a progressive form which draws its soul from the deep-south and its heart from the "shred guitar" he cut his teeth on. In June of 2006 Les Robot made his premiere outside of Alberta by winning the prestigious North American Rock Guitar Competition in Buffalo New York. Les is currently at work on a follow up to his 1st album, with an expected release date in the Fall of 2008.

Stephanie Rothenberg Brooklyn, NY

Stephanie Rothenberg's interdisciplinary practice merges performance, installation and networked media to create provocative interactions that question the boundaries and social constructs of manufactured desires. In 2000 she started PAN-O-MATIC, a framework for collaborative investigations on the psychological impact of consumer technologies. She is currently working on a multifaceted media project that explores the politics of labor and the production of play in the global computer video game industry. The project includes the creation of a designer jeans sweatshop in Second Life and real life (<http://www.doublehappinessjeans.com>) recently exhibited at the 2008 Sundance Film Festival, an instructional training program for game industry job seekers that recontextualizes classic Atari games and requires full range of body motion to train (http://www.pan-o-matic.com/blog/?page_id=2) and a hands-on workshop exploring creative reuse by repurposing old computer keyboards and random junk into unique, one-of-a-kind game controllers (http://www.pan-o-matic.com/blog/?page_id=69).

Stephanie has lectured, exhibited and conducted workshops in the US and internationally at venues including Zer01 San Jose as part of the Global Youth Exhibition, 2007 ConFlux Festival, Mobile City at Interaccess Media Arts Center in Toronto, 2007 Bent Festival in NYC, 2006 Chicago Underground Film Festival, 2005 Radiator Festival New Technology Art in Nottingham, 2004 ISEA in Helsinki, Knitting Factory in NYC and Studio XX in Montreal. Recent awards include the 2007 Eyebeam Artist-in-Residence in NYC, SUNY Buffalo 2020 Scholars Award and a free103point9 Artist-in-Residence.

In 2003, Stephanie received her MFA from The Department of Film, Video and New Media at the School of the Art Institute of Chicago. She is currently Assistant Professor of Visual Studies at SUNY Buffalo where she teaches courses in Communication Design, Game Studies and Emerging Media Practices.

Jack Dingo Ryan Nashville, TN

Jack Dingo Ryan grew up in the Pacific Northwest. He attended Hunter College in NYC on scholarship and received his BFA with a minor in Philosophy from the University of Oregon. Ryan worked as a commercial fisherman in Kodiak, Alaska before attending The University of Georgia in Athens receiving his MFA in 2000. He is on The Board of Directors of Fugitive Projects, an artist's alternative curatorial body and advocacy. He has recently shown at Frist Center for the Arts in Nashville, The Memphis Brooks Museum,

also in Chattanooga, Athens GA, Austin TX, Portland OR, Seattle, Switzerland, Ireland, Cairo and was admitted into The Drawing Centers viewing program in NY. Ryan lectured this year at the Southern Humanities Conference, publishing an article in Number Magazine and received the Tennessee Arts Commission Individual Artist Grant for 2007. Ryan maintains a studio in Brooklyn, NY and has been on faculty at The School of Visual Arts in NY since 2004 where he teaches during the summer semester. During the fall and spring he teaches at The University of Oregon where he is an Assistant Professor.

Stephen Selznick

Toronto, ON

Stephen Selznick is a lawyer who practices Intellectual Property and Entertainment Law with the Toronto law firm of Cassels Brock & Blackwell LLP (www.casselsbrock.com). He has been a frequent speaking at Banff New Media events.

Stephen has been a guest lecturer at York University's Faculty of Fine Arts, Osgoode Hall Law School, Queen's University Faculty of Law, University of Toronto Faculty of Law, Algonquin College (Ottawa), Ryerson Polytechnical Institute, The George Brown College of Applied Arts and Technology, and at Canadian Institute Programs. In addition, he is a past co-ordinator of the Toronto Theatre Festival's Trade Forum, has served as a panelist on Canadian Bar Association programs, and has been a guest speaker on media taxation reform before the Foundation for Independent Film and Video and the then Joint Standing Committee on Taxation for the Congress of the United States of America. Stephen has also appeared before the Canadian Radio-television and Telecommunications Commission on regulatory and policy matters.

Stephen is the former Chairperson of the Small Business Administration Advisory Committee to the faculty and Board of Governors of The George Brown College of Applied Arts and Technology. Stephen was listed in the Canadian Legal LEXPERT(tm) Directory for 2000 as a leading practitioner in Entertainment Law. He also holds an AV lawyer's rating from Martindale-Hubbell, awarded to legal professionals in recognition of a very high to pre-eminent legal ability and very high ethical standards, as established by confidential opinions from members of the Bar, and has most recently been designated as a Certified Licensing Professional by the Licensing Executives Society of Canada and the United States.

Ana Serrano

Toronto, ON

Ana is the Director of CFC Media Lab, a world-renowned new media research, training and production facility created in 1997 by the Canadian Film Centre (CFC). As director of CFC Media Lab, she provides strategic leadership, fiscal development, program design and creative direction for all of the Centre's new media initiatives, including the development and production of a diverse range of critically acclaimed interactive narrative prototypes.

In 2003, Ana was recognized for her contribution to Canada's new media industry with three Canadian New Media Awards including Industry Advocate of the Year, New Media Educator of the Year and New Media Visionary. In addition, she was selected to be the sole Canadian expert panel member for the 2003 and 2005, World Summit Awards, part of the United Nations' World Summit on the Information Society. She has also co-developed the Bell Globemedia Content Innovation Network, a partnership with the Banff Centre for the Arts and L'INIS, thus founding the Interactive Project Lab, a unique alliance of knowledge, resources and funding fostering the creation of innovative projects and viable start-up new media companies. In 2000, Ana produced the Great Canadian Story Engine Project, a national tour and bilingual website that serves as an interactive storytelling community where all Canadians can share personal stories about their experiences in Canada.

In 2004, she created Canada's first interactive feature film program designed to create, develop, produce, distribute and market long form interactive narrative works. Ana most recently served as executive producer, producer and interactive architect of Late Fragment, the Interactive Narrative Feature Program's (INFP) first project, created in co-production with the National Film Board. Late Fragment, North America's first interactive dramatic feature film, received its world premiere in September 2007 at the 32nd Toronto International Film Festival (TIFF), as part of the Future Projections program.

Named one of Canada's 100 Canadians to watch in Maclean's Magazine, Ana is active on the boards of Artscape, Laidlaw Foundation, M3F, and several start-up companies focused on interactive entertainment and adjudicates awards for the Webby, Resfest, CNMA, and others. She teaches at York University's Communication Studies Department and frequently speaks at new media and film festivals throughout the world about the emerging realms of interactive art and entertainment.

Ravi Shukla
Toronto, ON

Ravi Shukla's practice focuses on information technology and Internet law and emphasizes intellectual property law. Although he at one time had a significant involvement in litigation matters he now approaches his practice primarily from the standpoint of a solicitor, Ravi is knowledgeable on both the technology and the business issues that his clients face. He acts in an ongoing capacity for significant suppliers of information technology products and services as well as significant customers of those products and services and projects arising from those relationships have encompassed outsourcing projects including outsourcing from Canadian financial institutions.

His emphasis encompasses structuring technology enterprises, technology development, licensing and transfers. Ravi has experience obtaining, licensing and enforcing patent and trade secret rights, as well as counseling clients concerning the protection of privacy rights, confidential information and other intellectual property assets. He has a strong background in matters involving on-line marketing and promotions, and has served on the boards of both public and private organizations ranging in size from large multi-billion dollar enterprises to technology focused start-ups.

Ravi is a frequent writer, speaker and presenter on matters within his professional interest.

Karl Andre St Victor
Montreal, QC

My name is Karl Andre St Victor. I am from Montréal. Living here has taught me two very valuable things. First, that living caught up in history is nothing but a recipe for conflict and resentment. I see it everyday, it is good for nothing and only separates the people around me. I take the good things of the past and then take each person and event as it comes uncolored by the weight of the years. Coming from a Haitian background we are taught that to know a man is to break bread with him. And so when I try to know someone I don't think of where it is she is from or the language she talks, I take a meal and I listen and we talk, and we eat, and take the time to really make each others acquaintance. That is pretty much who I am and what I stand for, in my life and in my work. I'm a new media producer at Kung Fu Numerik.

Bonnie Thompson
Edmonton, AB

Thompson, a National Film Board of Canada producer working out of the North West Centre in Edmonton, produces media projects in Alberta and NWT. Over the past twenty years she's worked in marketing, coordinated training programs and produced at the Film Board. She has over 40 production credits on television and feature documentaries, animation, and educational and web projects. Production highlights include the Geni Award-winning theatrical doc Radiant City, a co-production with Burns Films, the Gemini Award-winning Two Worlds Colliding (CBC and APTN), and War Hospital, a feature-documentary, co-produced with NHK (Documentary Channel). Currently she has several documentaries in development and production and is working with two web based community engagement projects.

BNMI IS WORKSHOP INTENSIVE PARTICIPANT BIOGRAPHIES

Dawn Buie Toronto, ON

Dawn Buie is a web developer, conceptual artist and filmmaker who works with independent Canadian media to build innovative and informative online communities using Open Source technology. While training in the film and animation program at ECIAD Dawn developed an interest in interactive technology and the visual representation of data. As Technical Director of the BC-base online news site theyee.ca (2004-2007) Dawn learned first-hand the joys and pains of building online communities and delivering relevant local news.

In 2000, Dawn was a very active media participant in Vancouver's Downtown Eastside, organizing a 7 day film festival on the area, working on a documentary of the area and documenting the first DTES community play. In 1999 she worked in Jakarta for Lontar, building an online presence for this publisher and promoter of Indonesian literature.

Dawn moved to Toronto in 2007 in order to develop more of an artistic practise while still using her skills as a programmer and designer. She's currently studying improv at Toronto's Second City and developing a documentary about the women who unionized the Saskatoon Public Library in 1982.

<http://section15.ca/about/>

Jon Cohrs Brooklyn, NY

Jon Cohrs is an interactive design/visual/sound artist who lives in Brooklyn, New York. He has worked at Eyebeam as a sound engineer and art technician, at the Guggenheim Museum as a new media art installer, and is currently employed by artists Cory Arcangel and Laurie Anderson. Jon also runs a successful recording business, Spleenless Mastering.

Most recently, after completing his MFA in New Media Art at Parsons, his work has focused on exploring technology and how it can foster connections that invoke a sense of nurturing and growth. His recent website, ANewF*ckingWilderness.com and his documentary The Door to Red Hook: Backpacking through Brooklyn, both have helped to establish this dialogue. At a residency at I-Park this summer, he will further explore these ideas with a project creating solar cell generated fireflies, which will serve to reintroduce a fading natural element into the environment of I-Park in a performative manner.

<http://www.anewfuckingwilderness.com/>

Melinda Hunt New York, NY

Melinda Hunt holds a M.F.A. in sculpture from Yale University School of Art and a M.S. in digital imaging and design from New York University Center for Advanced Digital Applications. In addition to public art, performance, installation and video art, she has directed the Hart Island Project since 1991 as an effort to make 101 acres of public property visible and accessible. She has fashioned Hart Island into a virtual studio within the New York City prison system.

<http://www.hartisland.org>

Jihyun Kim Los Angeles, CA

Born in Seoul, Jihyun Kim is a media artist living in Los Angeles, California. From artistic events to architectural facades, her research explores landscapes within contemporary art contexts and interrogates the physical and emotional aspects of our current engagements with technologies. Her current projects include location-aware installations and visualization of geographic data which have been presented in

Seoul, Washington D.C., Los Angeles, and Beograd. Before joining the Design | Media Arts program at UCLA, she studied Media Arts in the Graduate School of Communication and Art at Yonsei University in Korea, where her research focused on media performance in everyday urban space.

<http://www.design.ucla.edu/people/grad.php?ID=53>

Elizabeth Littlejohn
Toronto, ON

Professor Elizabeth Littlejohn teaches animation, interactive storytelling and web culture and design in the Communication, Culture and Information Technology department at the Sheridan ITAL in conjunction with the University of Toronto at Mississauga. In 2003, she attended the Interactive Art and Entertainment Program at the Canadian Film Centre where she co-developed and produced 'Mobile Mysteries', an interactive cell phone game.

Presently, she is acting as a consultant to develop for new gaming curriculum for an international institute, and is researching the impact of new media and collective information sharing in relation to tourism. She lectured on 'Globalization and Cuba' at the California State University at Long Beach this spring.

Marie-Claude Pelletier
Montreal, QC

I am a Canadian product. I was manufactured in April 1966. I sprouted in the very New England Charm of the Eastern Townships in Quebec's province, which is now well renown for its Wine Route. At that time, cheese was whiz and we were spammed by ham from Boloney. I brewed with many flavors, as I've being numerously transplanted in rural and urban soils. Maybe that made me some kind of generalist, for I couldn't fence me in monoculture fields. During my growth I was fertilized by matters of science and arts, ripened my thoughts on mechanics of creation and its achievement. I am passionate, devoted and curious, I am a workaholic too.

I touched a computer for the very first time in 1995 at the "Conservatoire d'Art Dramatique de Québec". Before that, the nearest I could get to a processor was on my calculator during pure science studies. In art and literature schools, I mostly used my head and hands to perform. That first encounter with computers was a revelation. We got along very well, that thing is so logical and intuitive as I am. We learned a lot from each other. I obtusely made all the technical drawings for the theater sets I was designing. Right after, in order to live and give the full experience of the virtual designs that squatted my mind (before we start building it for real, and to make sure we wont blow or waste anything), I got on 3d.

Theatre offers me great opportunities to express myself within the set of tools in theatrical conventions, with enough space for creativity to break them. I am very found of the first part of the job, questioning, analyzing, searching, finding, testing, and adjusting, so I found a great deal in new media.

<http://turbulent.ca>

Stephane Vasseur
Montreal, QC

My name is Stéphane Vasseur. I was born in France, Franche Comté, a region situated close to Switzerland which is well known for its cheese of the same name (Comté) and its sausages, especially those made in Morteau. I am the child of a woman from Burgundy and a man raised in Calais. My early cultural experience has inspired an appreciation for delicacies.

I have been bred in the quaint city of Dole (close to Dijon) before leaving for Belfort and Montbéliard, at the age of 18, to complete my refining process, study computer science, and then obtaining a Bachelor degree in multimedia arts in 2004, at my full maturity.

I was shipped to Canada with other French goods for the first time in spring 2004. My first experience here was exceptional as I found people very welcoming. I then decided to come back to work and live in this country for a while. I was convinced that Montreal would bring me many career and life opportunities.

Currently I live in Montreal most of the year and work as a Web integrator for Turbulent Media, a multimedia company. I continue to travel abroad, at least once a year, while maintaining the quality of life I have found in Canada. This is my inspiration for settling here.

<http://turbulent.ca>

Jérôme Duquay Soucy

Quebec, QC

I am a website developer and programmer for the web company Kung Fu Numerik.

Originally from Gaspésie, I was raised near the sea and woods. I made my study in "Technical Integration in Multimedia" at the Cegep de Matane which is also in Gaspésie. My first interest for that domain debuted when I was 14 years old. I learned by myself that web pages are the only thing that can combine everything that I love: music, video, 3D, design and animation.

Each day at work is an opportunity to learn a new thing about new media and project developments.

<http://www.jeromedsoucy.com>

NFB IS WORKSHOP INTENSIVE PARTICIPANT BIOGRAPHIES

Kelly Andres **Lethbridge, AB**

Kelly Andres is an environmental programmer for the city of Lethbridge and an artist who works with communicative technologies (contemporary and archaic), mobility and the senses. Andres recently completed graduate work at the University of Lethbridge that synthesized feminist frameworks with new media art to investigate the mediated body in relation to communications technology. Her current research is concerned with discussions that imagine or suggest new forms of subjectivity that could be experienced through a subversion of communicative, networked and technological media. Her work has been shown in Singapore, New York (USA), Vancouver (CAN), Banff (CAN), Montreal (CAN), Halifax (CAN) and across Europe with the McCleave Gallery of Fine Art's Touring Suitcase Exhibition. She is currently involved in the e-MobilArt European Lab for Interactive Artists with workshops and exhibitions in Greece, Finland and Austria. Most recently, Andres was an artist in residence with ISEA 2008, working with the National University of Singapore's Mixed Reality Lab to create a new work titled: Finally, We Hear One Another (2008), mobile telephony garments for exchanging soundscapes between two strangers.

<http://kellyandres.com>

Smita Acharyya **Calgary, AB**

Smita's directorial debut SECOND COMING IN THE 2nd GRADE received the 2002 NSI ZeD Drama Prize Award. She produced the Bravo!FACT piece SUPERHERO WANNABE which premiered at the Toronto International Film Festival and won Best Film of the Seven Minute Film Festival. VIVA BENGALI, a one-hour documentary written by Smita, received an AMPIA nomination (broadcast on CHUM and Discovery India). Smita's next film DOWNSIZING received an AMPIA nomination for "Best Short." A recent graduate of the prestigious Women In The Director's Chair program and a recipient of the CTV Fellowship, Smita's latest accomplishments include completing production on her short film SORRY GIRL. Smita is actively involved in the Calgary film community as President of Women In Film and Television Alberta.

Owen Brierley **Edmonton, AB**

Owen Brierley has been involved in digital media since 1995 in every aspect of online interactive learning environments. Combine that with 15 years as a theatre professional explains Owen's passion for creating interactive media that is not only is engaging and fun to play with, but also tells a great story. Owen participated in Interactive Screen .06 as a panel member for the Serious Games Discussion along with Michael Magee. As well, Owen has been a facilitator and mediator in other Banff New Media projects. Owen's roles as the Multimedia Development Coordinator for Alberta Learning, and Project Director for Simulynx (a Serious Game for training rig workers in the oil and gas industry) has given him a unique perspective on the creation and implementation of Serious Games across a wide range of audience types. Owen is currently serving as the Executive Director for Guru Digital Arts College in Edmonton.

Cameron Fraser **Edmonton, AB**

Cameron Fraser has been a digital media developer since 2000. He has established provincial, national, and international partnerships with producers in new media to deliver educational, casual, and informative games, websites, and digital installations. As a free-thinking developer trained in the liberal arts, he brings an unconventional and experience-focused perspective to creative and technical development. Cameron is also an instructor at Grant MacEwan College in the departments of English and Professional Writing teaching writing for print and web, technical writing, and popular culture.

Anne Marie Jackson
Fort Good Hope, NWT

My name is Anne Marie Jackson, I was raised in a settlement in the Northwest Territories. I was raised in a traditional lifestyle out on the Land with my family. My first interest in film came when I was younger with childhood friends. We began to make short films. It was then that I wanted to make this my career of choice. I wanted to film the history of the people in Fort Good Hope, our traditions and cultures, our lifestyle in which we lived with the Land. This part of my lifestyle is important to me, as a Dene person from the North.

Dominique Keller
Calgary, AB

Dominique began her career as a documentary filmmaker with the film KILIMANJARO THE JOURNEY which found her training two women to mountain climb and then following them, camera in tow, all the way to the top of Africa's tallest peak. Dominique's second short film CEA, an alternative dance piece, was nominated as a top ten Alberta short. Last year, Dominique returned to her documentary roots to make BROTHEL JUSTICE. A film about sex workers living in southern Bangladesh, BROTHEL JUSTICE screened across Canada last spring. Dominique's work has won her many awards including a CTV fellowship, an AMPIA mentorship as well as awards from the Alberta Foundation For The Arts, Calgary Arts Development and the Canada Council. Last year, Dominique was nominated for Best Director by the Alberta Motion Pictures Industry Association for her film ABORIGINALITY.

Michael Peterson
Calgary, AB

Michael Peterson is an award-winning filmmaker who was born in Toronto but spent his formative years in Calgary. He went back to Toronto where he completed his Bachelor of Arts with Honors in Communications Studies and Humanities from York University. He was then accepted into graduate school at the prestigious University of North Carolina-Chapel Hill where acceptance into the program of Communication Studies was approximately 3% of applicants. His Masters of Arts concentrated in documentary film theory and also consisted of working with many local independent and PBS documentary producers and directors. Using the skills he learned from mentoring with these various filmmakers he applied them to his own 52-minute documentary about the first combat active US soldiers to enter WWII, "Robinson's Red Raiders: The Story of the 22nd." Michael then won an internship in Hollywood, California with legendary director Ridley Peterson, Reckseidler, Human Geography Proposal, 3 Scott's development company, Scott Free Productions. During this process Michael was able to work with some of the top creative talent in Hollywood including the Oscarwinning Production Designer Arthur Max (Black Hawk Down, American Gangster). Michael has since moved back to Calgary where he has spent the last three years continuing to develop his own resume as a writer, director and producer. His body of work includes short films, commercials and music videos. All of his projects have appeared at various national and international film festivals, won numerous awards, but Michael remains most proud of the 2 AMPIAs (Alberta Motion Picture Industry Awards) he won for the Best PSA in 2007 and 2008 for the spots he did for the Humane Society and Calgary Drop-In Centres respectively. Michael also spends some of his time teaching filmmaking at various schools and film co-ops, and is the founder and co-organizer of the annual event, The Calgary Super 8 Filmmakers Challenge, a platform meant to encourage and foster the Alberta filmmaking scene.

James Reckseidler
Calgary, AB

James Reckseidler is a writer/director based in Calgary, Alberta, whose short films have played both nationally and internationally over the past 6 years. In his films, he attempts to create non-conventional film works using traditional silent filmmaking techniques and vocabulary. Most recently, his super 8 mini-epic short film, *Ice Climber's Waltz*, was nominated for the Alberta Centennial Award for Best Short Film of Alberta at the 2007 Calgary International Film Festival.

James trained in Media Arts at Sheridan College in Oakville, Ontario after receiving his Bachelor of History (Honours) from the University of Calgary. His credits include writing and directing 11 short films, and assisting in the production of numerous independent works in both Calgary and in Toronto, Ontario. He also worked in television in Toronto for 3 years after graduation, most notably on the Award winning HGTV

Lifestyle Series, *Holmes on Homes*, and also worked as an Assistant Film Editor on renowned documentary filmmaker Philip Hoffman's *All Fall Down*. James is currently working on two feature length screenplays along with several short films in Calgary.

BANFF NEW MEDIA INSTITUTE BIOGRAPHIES

David Castro

BNMI Collaboration Lab Workstudy

Ben Clayton

Administrative and technical Work Study

Originally from London in the UK, Ben is a multidisciplinary artist, inventor, performer, entrepreneur with a long-term interest in innovation, altruism and artistic expression. With a Bachelor Degree (Hons) in Robotics, a Masters in Entrepreneurship with Product design, and experience in 3D animation, graphic design, acting, singing, video editing and movie making he is thrilled to have had the opportunity to join the Banff New Media Institute (BNMI) team.

Ben, for a long time, has dreamed that one day he might be able to live in a location where he could work on his many multifaceted artistic projects and be able to ski or snowboard in his spare time, the Banff Centre in its idyllic setting has given him that opportunity.

Joshua Goetz

Visualization Lab Assistant Designer Work Study

Joshua Goetz is a graduate from the Northern Alberta Institute of Technology's digital and interactive media design program. He currently works in the Visualization Lab with Maria Lantin and Steve Nichols creating 3D models and animations for various visualizations.

To view his online portfolio visit: www.jpgoetz.com

Susan Kennard

Director/Executive Producer

Susan Kennard is Director & Executive Producer of The Banff New Media Institute (BNMI) where from 1998 to 2005 she acted as Executive Producer. Prior to this, Susan worked in television as an associate producer for the "International Hour," "CBC Newsworld," and "Dateline NBC." Her radio career roles were writer/broadcaster for CBC Radio Calgary, station manager for CKIZ Community Radio Pincher Creek and working with the Campus/Community Radio sector for over a decade both on the national association board and at radio stations in Regina and Montreal and Pincher Creek. Susan has extensive experience in policy development, training, and advocacy for the not-for-profit community radio sector across Canada, she is the co-founder of radio90.fm, a hybrid net/fm radio station. In June 2005, Susan concluded a master's degree in Communication for Development from the University of Malmo, Sweden, on the relationship between contemporary art practice, social change and civil society in post-war Sarajevo. Susan is a Governor of the Canadian Conference of the Arts and a board member of the Banff YWCA.

Chad Kerychuk

BNMI Accelerator Coordinator

With over 12 years in the media production industry, Edmonton-born Chad Kerychuk is a multi-talented Writer/Director/Editor, award-winning Graphic and Motion Designer, and digital media consultant. As head of his own production company (Digital Dream Machine) Chad has directed the creation of interactive educational/entertainment software for a variety of world-class museums, organizations, and individuals including The Royal Tyrrell Museum, The Jurassic Foundation, and Phaeton Group. In addition, Chad serves as a writer/editor for several popular. Chad has previously served as a creative force for several top media production companies including Blackstone

Multimedia Corporation, TELUS Advertising Services/Alberta.com, TELUS Multimedia, and Chronos Video Productions. Chad also provides guidance on the Board of Directors for the Digital Media Association of Alberta and is an advisor for Digital Alberta.

Angus Leech

Senior Mobile Researcher

Angus Leech is a writer, editor, and new media perpetrator. He is currently Lead Artist / Producer for the ART Mobile Lab (artmobilelab.banff.org), a BNMI research initiative that develops multimedia content, experience designs, and software for handheld mobile media devices like cell phones and PDAs, and researches patterns of mobile media use in outdoor environments. Current projects, such as the Tracklines mobile guided tour, focus on enriching the experience of Banff National Park and the Town of Banff for visitors and residents.

Previously (2002-2005), Angus was the English Editor of HorizonZero.ca, an interactive web magazine showcasing the digital arts and culture scene in Canada, produced in collaboration between the Banff New Media Institute and Heritage Canada. [HorizonZero](http://HorizonZero.ca) delivered written and multimedia content covering everything from digital documentary and Aboriginal storytelling to nanotechnology and wearable computing. Before stepping aboard [HorizonZero](http://HorizonZero.ca), Angus was an editor and staff journalist with the [Calgary Straight](http://CalgaryStraight.com), an urban weekly newspaper. He has also been a freelance writer, geologist, public educator, and park interpreter. He received a Masters of Environmental Studies (MES) in 1999 from York University, where his work focused on Media and the Environment, and in particular relationships between landscape and memory.

Pamela Jennings

BNMI A.R.T. Labs Research Manager

iCORE Professor in Human Computer Interaction

Pamela Jennings, Ph.D. career path has been rooted in research environments that support a hybrid integration of creative practices and the development of innovative information technologies. She is the Research Manager and iCORE (Alberta Informatics Circle of Research Excellence) Visiting Professor at the Banff New Media Institute in Alberta, Canada. She has held a joint appointment in the School of Art in the College of Fine Arts and the Human Computer Interaction Institute in the School of Computer Science at Carnegie Mellon University. Her curriculum and research at CMU included courses in multimedia programming and physical computing to seminars on critical theory and interaction design practices. Prior to this position, she worked as an interaction design researcher in human centered computing and educational technology at the IBM Almaden Research Center and the SRI International Center for Technology in Learning, both in the Silicon Valley region of California. At IBM, Jennings was the senior project manager for the IBM alphaWorks web portal that provided an access path between IBM software researchers and external software developers. Jennings also co-led research in ubiquitous computing and augmented environments in the IBM Almaden User System Ergonomics Research Lab. At the Center for Technology in Learning, SRI International in Menlo Park, California, she led the design of several educational web and software research projects. Jennings worked as a multimedia programmer and new media producer in the dot-com industry for clients including Time Warner Interactive and NBC Interactive. She has also held board of director and resource development positions in several non-profit media and art organizations in New York City including the New York Media Alliance and Creative Time, Inc..

Jennings' digital media works make visible personal narratives by revealing hidden realities while simultaneously encouraging public discourse. Her creative work has been cited in Lisa Farrington's *Creating Their Own Image: the History of African-American Women Artists*, Oxford University Press and Phyllis Klotman and Janet Cutler's *Struggles for Representation: African American Film/Video/New Media Makers*, Indiana University Press. She has exhibited at the Kiasma Museum of Contemporary Art, Helsinki, Finland; FE Gallery and Future Tenant Gallery, Pittsburgh, Pennsylvania; Parsons' School of Design, New York; MIT List Center for Visual Arts, Cambridge, Massachusetts; 707 Contemporary Gallery, Santa Fe, New Mexico; Studio Museum of Harlem, New York; Carleton

University Art Gallery, Ottawa, Ontario; and many international film and video festivals. She is a MacDowell Artists Colony fellow and has received funding from the National Science Foundation, Rockefeller Foundation, New York State Council on the Arts, and the Pennsylvania Council on the Arts. Jennings' research policy projects focus on the development of pathways to integrate creative digital media practices with science and technology research. She was commissioned by the Rockefeller Foundation to write a report on the state of research and funding for digital media art titled, *New Media Arts | New Funding Models*. She has advised the National Science Foundation on the development of the interdisciplinary funding programs that embrace creativity. She curated the NSF funded exhibition *Speculative Data* and the *Creative Imaginary: shared visions between art and technology* at the National Academy of Sciences Rotunda Gallery in Washington D.C. in 2007. This exhibition was the first major retrospective of contemporary digital media art/research projects at the National Academy of Sciences and in Washington, D.C. Examples of her research, creative digital media projects and student work can be viewed on the www.pamelajennings.org web site.

Jennings' received her Ph.D. in Human Centered Systems Design from the Center for Advanced Inquiry in Integrative Arts at the School of Computer Science, University of Plymouth, United Kingdom; M.F.A. in Computer Art from the School of Visual Arts; M.A. in Studio Art from the joint International Center of Photography and New York University program; and B.A. in Psychology from Oberlin College.

Lindsay MacDonald
Production Coordinator

Lindsay MacDonald is the production coordinator for BNMI, facilitating discourse and collaboration between artists, technicians, and researchers to create high-risk and innovative new media works through the Co-production Program. Lindsay has previously worked with the Creative Electronic Environment at the Banff Centre, the Centre for Art Tapes and the Khyber Centre for the Arts in Halifax, and the Art Gallery of Calgary. She has also served as a freelance editor, animator, and creative and technical consultant for several new media artists and designers. Her academic background includes Bachelor of Fine Arts degrees from the University of Calgary and the Nova Scotia College of Art and Design.

Lindsay is a practicing interdisciplinary artist, incorporating performance, new media, painting, and narrative into her work. Born and raised in Calgary, Lindsay is at home in the mountains and draws inspiration from Banff's unique and beautiful setting.

Jean Macpherson
BNMI Coordinator

Jean Macpherson is the Program Coordinator for the Banff New Media Institute, working with public programs and strategic research for BNMI. Born and raised in Ottawa, Ontario, Jean grew up in a very artistic family and has an innate appreciation for the arts. Jean has previously worked with the National Arts Centre, the Ottawa Folklore Centre, Muse Entertainment, and at a variety of festivals and special events in Ontario. Her academic background includes a baccalaureate in Communications from Carleton University as well as an education from the Gaelic College of Celtic Arts and Crafts.

Jean has travelled extensively in Canada and has an ardent interest in Canadian culture, new media, and music industries. Jean is proud to now call the Rocky Mountains home

Lana Palmer

BNMI Mobile Lab Line Producer Work Study

Lana Palmer is from Saskatoon, Saskatchewan, and has degrees in film studies and media production from the University of Regina. In 2005 Lana taught summer science and technology camps to children on First Nations reserves across Canada, as well as Mirik, India. She has worked in the camera department on television series ("Corner Gas," "Psych") , feature films (Watchmen, Surveillance), and represented Saskatchewan in the National Artist Program at the Canada Winter Games. She is currently working as a line producer in the BNMI Mobile Lab and works independently on short film and audio projects.

Lara Avis Pratt

TV and New Media Work Study

A member of George Gordon Cree First Nation, Saskatchewan, Avis has spend over one-third of her life dedicated to becoming a technically advance 'storyteller'. She started by graduating with honours from Humber College' Print & Broadcast Journalism program. Her skills then lead to a opportunity to co-manage Radio Pasifik, at the University of the South Pacific in Suva, Fiji. After returning to Canada she determined that she needed an edge, and went back to school on a graduate level and completed a Post Production program where she majored in visual effects and minored in picture editing. Still feeling, under-skilled in the real world, she decided to continue her education and was the youngest person to be accepted into Centennial College's Independent Television Producer's Program. She was then able to combine her education, experiences and professional contact into a company known as AMÍ MOTION MEDIA INC.

Her mandate entails preserving and enhancing Indigenous cultures and languages through media, while sharing authentic Indigenous stories that are designed to spark the imaginations world-wide.

Cindy Schatkoski

Program Manager

Cindy Schatkoski has been the Program Manager of the Banff New Media Institute since November 2005. In this role, Cindy works on the long term strategic planning and the overall development and delivery of the Banff New Media Institute program. Cindy has worked at The Banff Centre since 1998 in various program support and development capacities as part of the Media & Visual Arts and the Banff New Media Institute/Research Departments, including managing the co-production program, line producing the nationally acclaimed HorizonZero online publication dedicated to the best in Canadian New Media, administrative co-ordination of workshops and special events, and administrative support and communications. She is also the Communications Director of Radio 90 – Cellular Pirate Radio <http://radio90.fm> and specializes in online and FM radio training and development.

Steve Woollard

BNMI Coproduction Line Producer Work Study

Steve is a locative media practitioner who has worked extensively across the Europe and North America. He is a graduate of Design for Interactive Media from UWIC in Cardiff, where he was also awarded 'Student of the Year' for the Cardiff School of Art and Design. Although Steve's work is primarily focused on the development of location based artwork and social architecture, his illustrations highlight his awareness of sharing both public and private spaces with technology. Steve currently works with Co-Production residencies at the BNMI and is enrolled to start his MA in Communication Studies at Concordia University in September 2009.

