

ARC Cultural Research Network

Cultural Technologies Node

Wising Up: how to study mobile media in an age of smart phones
Headed by mobile media expert, Ilpo Koskinen

Organiser: Larissa Hjorth

Screen migrations

Organiser: Stephanie Hemelryk Donald



Friday 17th December 2010
RMIT University, Melbourne.

RMIT G.A.M.E.S (Gaming, Art, Mobile and Experimental Studies) group
School of Media and Communication

Building 9, level 3, room 10

Wising Up: how to study mobile media in an age of smart phones

This workshop explores ways to study mobile media, especially in light of the rise of smart phones. No longer a mere telecommunication, the mobile phone has expanded to encompass various forms of multimedia and technocultural activities. MP3 player, social media portal, games console and camera are but a few of the many forms of media practice afforded by mobile media. And as we move into an era of smart phones, issues such as GPS and other locative media need to be considered.

The workshop invites preferably informal presentations from researchers interested in what we do with our smart gadgets. Headed by mobile media expert, Ilpo Koskinen, this workshop begins with a talk by Koskinen about how he studied multimedia in the early noughties with his students. After discussing some of the different methodologies and projects, he will explore how 'studying mobile media' is changing in a smart phone era.

The workshop will then consist of short introductions from each of the workshop members, focusing upon their interest and background in mobile media. The workshop will then break into small discussion groups that will also consider some of the potential research projects (such as a special issue of a journal on *Rethinking mobile media post-smart phones: new media practices and literacies*).

Ilpo Koskinen was a sociologist and doing conversation analysis before he took a job in a design school. In the design school, Koskinen has been teaching research methods, car hacking, and methodology for doctoral students. Koskinen was one of the first scholars to explore the rise of mobile media with key publications being *Mobile Multimedia in Action* (Transaction Publishers, 2007) and together with Esko Kurvinen and Turo-Kimmo Lehtonen, *Mobile Image* (IT Press, Helsinki, 2002).

This workshop is kindly supported by the ARC Cultural Research Network and RMIT University's School of Media & Communication.

MORNING SESSION: FRIDAY 17TH DECEMBER

10.00 AM

Brief introductions from all participants and then short presentations on current relevant research.

10.45AM

Ipo Koskinen talk on background and methodologies for studying mobile media.

11.20AM morning tea

11.40AM

Break into small discussion groups. The aim of this session is to not only workshop some of these rubrics but to also consider working towards an article for a journal special issue.

1. defining smart phone practice
2. smart phone literacy and creativity
3. smart phone and networked media
4. smart phones as part of mobile media continuum

12.30 PM

General discussion of themes and issues and future directions

1.00 PM Lunch

AFTERNOON SESSION: FRIDAY 17 DECEMBER

Screen Migrations

The second component of the workshop is convened by Stephanie Hemelryk Donald, and will explore the possibilities of what we call Screen Migrations, which could refer to (but is not limited to):

- the migration of cultures and text through screens
- migration of screen cultures between film and/or social media and/or mobile devices
- screen-enabled virtual migration
- the representation and communication of migration narratives on screen.

Participants from media studies, screen studies, sociology, and anthropology will take part in an inter-disciplinary conversation and present current research on how the social and political phenomenon of migration is enacted through, by, and on screens. The workshop's objective is to map the co-ordinates of this developing field of study, and therefore identify future directions, collaborations and networks for research within this area.

2.00 PM

Christina Ho, Tom O'Regan, Tim Bergfelder and Richard Smith will propose various modes of approaching Screen Migrations using inter-disciplinary perspectives and methodologies. They will lead the discussion in a round table which will invite responses from the group which explore the possibilities and dimensions of this area of research.

3.45 Coffee break

4PM This closing session will address and identify future trajectories, interventions, collaborations and networks in the emerging field of Screen Migrations.

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City campus buildings not on this map:
 • Building 154 (Royal Dental Hospital, 720 Swanston Street, Carlton)
 • Building 158 (Office of PVC Business, 300 Queen Street, Melbourne)



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PARTICIPANTS

Tim Bergfelder is Professor of Film Studies at the University of Southampton. His research interests include the history of European film industries, in particular the area of multinational co-productions and their relationship to Hollywood. Further interests include comparative studies of cinema audiences; the relationship between tourism and travel and cinema; the cultural reception of popular European film genres; and the biographical and aesthetic trajectories of émigré or exiled filmmakers.

Although there has been much academic debate about issues of globalisation, migration and transnational flows in world cinema, there has been relatively little discussion of the counter-currents to such developments, which have worked towards a reification of national sovereignty, particularly in the context of military conflict. But even so-called 'critical' and 'self-reflexive' narratives ultimately implicated in an unquestioning acceptance of 'realist' models of international relations and circulate these within the distribution networks of the 'world cinema' brand, employing trauma discourses as a way of reframing war and migration as an existential (and therefore un-political) disaster, or as an exclusively psychological problem. Set against these two types of engagement with war in world cinema (and film studies), what might an alternative, or oppositional, cinematic as well as critical position involve?

Marsha Berry: Before leaping into the world of digital media, Marsha Berry did her PhD in performance studies and poststructural discourse analysis. Since 2003, she has been a Senior Lecturer in the School of Media and Communication at RMIT University, Melbourne. She lectures in narrative and interactive media for undergraduate degrees and supervises Masters and PhD postgraduate students across a range of research topics concerned with digital media, narrative and mobility. She has published research in mobile media at nationally and internationally significant conferences and journals. Her art practice has included performing arts, video art and photo media. Recently she has explored notions of memory, place and displacement through video art, photography and evolved images. Her current research investigates the intersections between mobile media, place and memory. She leads a research group (Transmesh) whose current project, "Poetry 4 U" will encourage public engagement with poetry embedded in surprising places within the streets of Melbourne using an iPhone application.

Dr Jean Burgess is a Senior Research Fellow in the Creative Industries Faculty at Queensland University of Technology, an Associate Researcher with the ARC Centre of Excellence for Creative Industries & Innovation (CCI), and holds an Australian Research Council fellowship for the Discovery project 'New Media and Public Communication'. She researches and publishes on issues of cultural participation in new media contexts, focusing particularly on user-created content, online social networks, and co-creative media. She is the co-author of *YouTube: Online Video and Participatory Culture*, published by Polity Press in 2009, and subsequently translated into Portuguese (Editora Aleph) and Italian (Editore EGEEA).

Kate Crawford is an Associate Professor at the Journalism and Media Research Centre at the University of New South Wales, Sydney. She is the author of the award-winning *Adult Themes* (2006) and the forthcoming *Understanding the Internet* (with Chris Chesher and Anne Dunn, 2011). She holds an Australian Research Council fellowship for the Discovery project 'Young, Mobile, Networked', and in 2010 she was a visiting researcher with danah boyd at Microsoft Research in Boston.

In this workshop, I'm interested in the emerging cultures of the smart phone: from friendship and sexual cultures, through to information sharing and news ecosystems. In particular, I'm interested in how the smart phone is part of a much wider network, and acts as a portal to multiple spaces and communities of interest.

Jaz Hee-jeong Choi is an ARC Australian Postdoctoral Fellow (Industry) at the Institute for Creative Industries and Innovation, QUT. Her research interests are in playful technology, particularly the ways

in which various forms of playful interaction are designed, developed, and integrated in different cultural contexts. Her doctoral research introduced a new conceptual approach to urban sustainability that recognises 'play' as the core of transformative interactions in cities as technosocial networks. Her current research explores designing and developing playful ubiquitous technologies to cultivate sustainable food culture in urban environments. She has collaborated with leading international researchers and published in books and journals across various disciplines. Her website is at www.nicemustard.com

Eat, Cook, Grow: Ubiquitous Technology for Sustainable Food Culture in the City

Raising people's awareness of healthy and ecological food options with nutritional data and educational information does not foster a sustained practice towards a more healthy- and earth-friendly food culture. This study seeks to develop a better understanding of how to go beyond just informing and into supporting and sustaining action and change particularly in three selected cities: Brisbane, Australia; Seoul, South Korea; and Portland, Oregon, USA. Drawing on interaction design, ubiquitous computing and real-time information, the study aims to deliver new design approaches and new media interfaces that will help create better practices of eating, cooking, and growing food for individuals, and in turn a more locally-specific sustainable food culture on a broader level. As such, the study will contribute to the shaping of more sustainable life in Australian cities and beyond. For more information, see <http://www.urbaninformatics.net/projects/food>

Stephanie Hemelryk Donald is Dean of the School of Media and Communication at RMIT, Melbourne. Her research and writing focuses on film, media, children's experience, and the Asia Pacific region. In recent years, she has worked specifically on urban branding, intra-regional perspectives on cosmopolitanism and migration, and the idea of class in China. Recent publications include *Youth, Society and Mobile Media in Asia* (Routledge, 2010) and *Branding Cities: Cosmopolitanism, Parochialism, and Social Change* (Routledge, 2009).

In the workshop, Donald will be presenting research from a current project which examines the experience of child migrants as it is articulated through and on screen. She is interested in establishing an inter-institutional, inter-disciplinary collaborative network to investigate the points of intersection between screens and migration with a view to future publications and research outcomes.

Glen Fuller is a Production Editor at Express Media Group and works on magazine brands across print and online media. His PhD research was on enthusiasm in car culture and examined the relation between niche media and subcultural scenes across a 30-year period. He is interested in the ongoing transition from print media to online/digital media.

In the context of this workshop Fuller is interested in the democratisation of relations of valorisation that typify enthusiast media. Enthusiast media select, isolate and valorise elements of a scene worthy of an enthusiast's interest and mobilisation. This valorising function has traditionally belonged to the niche enthusiast print media, but now is being democratised through high quality mobile technologies that allow for the sharing of 'live' coverage of enthusiast events both big and small.

Gerard Goggin is Professor of Digital Communications and deputy-director of the Journalism and Media Research Centre, University of New South Wales, Sydney. His books include *Global Mobile Media* (2011), *New Technologies and the Media* (2011), *Mobile Technology and Place* (with Rowan Wilken, 2011), *Internationalizing Internet Studies* (with Mark McLelland, 2009), *Mobile Technologies: From Telecommunications to Media* (with Larissa Hjorth, 2009), and *Cell Phone Culture* (2006).

Goggin is very interested in the affordances, cultural practices, business models, and social implications of mobile multimedia — especially centring on smartphones. These is something that he is pursuing in different ways through three current research projects: a three-year Australian Research Council (ARC) Discovery project *Young, Mobile, Networked* with Kate Crawford, studying youth culture and mobile media in Australia; and a 2010-2013 ARC Discovery project *Internet History in Australia and the Asia-Pacific* (with Mark McLelland, Haiqing Yu, and Kwangsuk Lee); an 2010-2013 ARC Linkage project on *Spreading*

fictions: distributing stories in the online age (with Jock Given, and partner organizations ABC and Screen Australia).

Larissa Hjorth is an artist, digital ethnographer and senior lecturer in the Games Programs at RMIT University. Since 2000, Hjorth has been researching and publishing on gendered customising of mobile communication, gaming and virtual communities in the Asia-Pacific — these studies are outlined in her book, *Mobile Media in the Asia-Pacific* (London, Routledge). Hjorth has published widely on the topic in national and International journals in journals such as *Games and Culture journal*, *Convergence journal*, *Journal of Intercultural Studies*, *Continuum*, *ACCESS*, *Fibreculture* and *Southern Review* and in 2009 co-edited two Routledge anthologies, *Gaming Cultures and Place in the Asia-Pacific region* (with Dean Chan) and *Mobile technologies: from Telecommunication to Media* (with Gerard Goggin). In 2010 Hjorth released *Games & Gaming* (London: Berg).

In this workshop I'm interested in exploring the ways in which cultural context impacts upon smart phones. In particular I will investigate the politics of personal involved in such 'personal technologies' as the iPhone are shaping mobile cultures in the Asia-Pacific region.

Dr Susan Luckman is a Senior Lecturer in the School of Communication, International Studies and Languages at the University of South Australia who teaches and researches in the fields of media and cultural studies. She is an interdisciplinary cultural ethnographer of creative industries and new media, with a particular focus in current work on: time, space and creative lifestyles; small-scale creative industries and grass roots 'making do'; shifting patterns of media consumption; and eResearch in the humanities and social sciences. Susan is a member of the Management Committee of the Hawke Research Institute; foundation member of the ARC Cultural Research Network; co-edited the anthology on creative music cultures and the global economy (*Sonic Synergies*, Ashgate 2008); and is the author of numerous book chapters, peer-reviewed journal articles and government reports on creative cultures and industries.

"You are here"

I'm presently fascinated by the fact that the more many of us live in a mobile world, the more we are surrounded by technologies which locate us in space. To enable this — the map is back! Thus while the 'death of distance' and transcendence of (physical) place have been mooted as the logical end-point of globalisation and enhanced mobility, we are becoming increasingly dependent upon maps to locate us geographically and make sense of our mobile world; this relationship is enabled by the close haptic relationship we have to our mobile digital devices. Maps have long been critiqued as technologies of containment, but equally lauded as texts of possibility and dreaming. Therefore, given "[a]s geographic tools and personal possessions, maps guide the construction of identity" (Dillon 2007, p. 290), at this workshop I'm interested in the question: what affordances or 'shaping effects' do modern way-finding GPS devices in cars and on our mobile phones give rise to? How might our attitude to place be shifting as a result of their use?

Tom O'Regan is Professor of Media and Cultural Studies at the University of Queensland. His broader research interests include the relation between new and old media, Australian film and television, broadcast ratings and audience development. Current research includes the contemporary international film and television production ecologies with a particular emphasis on their Australian instantiation, new policy models for audiovisual media, ratings audience research and development in the media industries, and contemporary reframings of cultural policy.

In my presentation 'Fly in, Fly out: Temporary Domicile and Peripatetic Film Production', I am interested in production processes and work that makes diverse kinds of people temporary residents in places. What are the consequences of such temporalities for places and people concerned? And what screen content requirements make such peripatetic production essential?

Daniel Palmer is a Senior Lecturer in the Theory Department of the Faculty of Art & Design at Monash University. He was formerly a Curator at the Centre for Contemporary Photography in Melbourne. His publications include the books *Twelve Australian Photo Artists* (2009), co-authored with Blair French, *Participatory Media: Visual Culture in Real Time* (2008), and *Photogenic: Essays/Photography/CCP 2000–2004* (2005). His writings on photography and media art have appeared in scholarly journals such as *Reading Room* and *Transformations*. As an art critic, he has written extensively on contemporary Australian art and photography in journals such as *Art & Australia*, *Photofile*, *Broadsheet* and *frieze*. He is currently writing a book on digital photography as part of an ARC funded project with Sean Cubitt and Les Walkling titled 'Genealogies of Digital Light'.

As a historian and theorist of photography, my interest in this workshop relates to the fact that mobile phone cameras have been outselling any other type of camera for the best part of a decade. In this networking of an already democratized medium, I am particularly interested in the way phone cameras have been caught up in debates about voyeurism and the right to photograph people in public space, and emerging uses of location-based photography.

Ingrid Richardson is Senior Lecturer in the Faculty of Creative Technologies and Media at Murdoch University, Western Australia. Her broader research interests include philosophy of science and technology, new and interactive media theory, phenomenology, visual ethnography and embodied interaction. She has published journal articles and book chapters on the cultural and corporeal effects of mobile media, virtual reality, biomedical imaging, technologies for sustainability, TV and public screens.

More recently, and in the context of this workshop, I'm interested — primarily from a phenomenological perspective — in the way mobile media have infiltrated and impacted upon screen cultures, and in particular, the emerging interconnectivity between mobile phones and both online and urban screens (i.e. I want to explore the interrelations between bodies, screens, and material environment that are specific to our engagement with and across mobile, online and urban interfaces). The way in which location-based mobile gaming affords a unique haptic or embodied engagement with both device and world are thus central to my interests.

Kylie Robertson is a multi award-winning practitioner, expert and sought-after speaker in the field of interactive and cross platform media. Robertson originally trained as a scientific photographer and progressed to international recognition as an interactive filmmaker with her film 'Silent Passages' which won a spot at MILIA 2000 Cannes and festival screenings around the world.

Until December 2005, Robertson worked as a senior interactive designer and studio manager at Digital Pictures where her work spanned both broadcast and interactive platforms. An alumni of the Victorian College of the Arts School of Film & TV, Robertson lectured at VCA in visual effects and screen design from 2002-2005, and Imaging Theory to Creative Media students at RMIT. Robertson is now a principal of Ish Media and holds the position of Creative Director. Ish Media produces and creates digital content and has recently received an AIMIA award for Best Entertainment for their flagship online and mobile comedy show, *Girl Friday*.

My research is focused purely on storytelling across multiple distribution platforms and the affect this has on the audience experience. With an array of existing and new digital tools at the disposal of writers, my need to deeply understand and experience technology is paramount to the creation of relevant content for shifting audiences.

Richard Smith is the Director of Film Studies at the University of Sydney. His research interests include montage aesthetics, American and new European film. At present he is researching the concept of action in film theory and criticism and writing a monograph on the films of Billy Wilder.

The research presented today seeks a distinction between images held in the hand and images that stand

alone, or attached to walls. The distinction is sought within another, “mobiliary” and “parietal” art. Does a technical distinction affordance and faciality need to determine the possibilities of mobiliary art? What if images travel with people, as if in hand? To what extent has the cinema, especially cinemas of migration, developed a mobiliary art that is able to be thought of not merely in terms of ‘groping’, but equally in terms of technics of travel? An unlikely point from which to begin to think about the ‘mobiliary’ is the hijack film. The hijack film has the advantage of being a genre of explicitly interested in ‘groping’, not merely of objects and values but of movement itself. This work seeks to demonstrate that the hijack film stages an encounter between the hand and the face that is relevant to this context.

Damien Spry is a researcher and lecturer in media studies, politics and sociology. He is currently completing a PhD at the University of Sydney; his dissertation, ‘Youth, Childhood and Mobile Media Policy in Australia and Japan’, is undertaken as an APAI-award holder and as part of the ARC funded research project ‘Mobile Me: youth, sociality and mobile phones’. Damien has been invited to present his research into youth and popular culture — including Japanese *manga/anime* as well as mobile media in Los Angeles, Munich, Tokyo and even Parramatta. His recent publications include *S* (in press) ‘Fear and Hope: the Politics of Childhood and Mobile Media’ in Gates, K. (Ed.) *Media Studies Futures*. London: Blackwell, and ‘Angels and Devils: Youth Mobile Media Politics, Fear, Hope and Policy in Japan and Australia’ in Donald, S. H., T. Anderson and D. Spry (eds) *Youth, Society and Mobile Media in Asia*. London: Routledge. He teaches at the University of Sydney, the University of New South Wales and the University of Technology, Sydney. Some of his research and teaching materials are available at <http://web.mac.com/damienspry/Site/Welcome.html>

I am interested in exploring two areas: mobile media use in education contexts, especially pre-tertiary environs; and research methodologies to examine the emerging modes of surveillance (and strategies of evasion) and regulation (and strategies for resistance) of younger mobile media users.

Nathaniel Tkacz is a PhD candidate at the University of Melbourne. His thesis lies at the intersection of political philosophy, software studies and science and technology studies. Tkacz has published on such topics as Wikipedia, Mass Collaboration, Open Politics and Actor-Network Theory. Nathaniel co-founded the CPOV Wikipedia research network and is co-editing the forthcoming collection that grew out of that initiative.

Tkacz became interested in mobile media while working as a research fellow in 2010 at RMIT University. He is currently working to set up a project that connects methods from software and platform studies with question of global development, and in particular, financial inclusion. The object of analysis is the software that goes into cheap mobile phones to enable mobile money transfers.

Rowan Wilken lectures in the Media Department at Swinburne University. He gained his PhD from the University of Melbourne where his thesis won the John Grice Research Prize in Architecture. He has published widely, particularly on the cultural and spatial implications of information and communication technologies, and on architectural theory and history. At present, he is the process of completing two books: *Teletechnologies, Place & Community* (Routledge, forthcoming), and (with Gerard Goggin) the edited collection *Mobile Technology & Place* (Routledge, forthcoming).

In my own work I have been interested in how mobile phones influence and alter our understandings and experiences of space and place. In this workshop I am interested in exploring how smart phones — especially as they are coupled with and enable a whole series of location-based services — continue to shape, and perhaps dramatically change, our mediated encounters with space and place, and what, methodologically speaking, are the most productive ways of capturing this socio-spatial complexity.

Terry Woronov is a cultural anthropologist at the University of Sydney who received her PhD from the University of Chicago in 2003. She works on the ways that children and youth both experience and

contribute to China's rapid recent social change. An expert in urban anthropology, she has conducted three years of ethnographic research among elementary and secondary school aged young people in Beijing and Nanjing. She has studied "education for quality," a social engineering project by the Chinese central government that attempts to transform children to be better prepared for the nation's future, as well as youth culture and new class formations among working-class urban and migrant youth.