The research field involved developing new interaction and engagement strategies for media arts practice. The context was the creation of improved embodied, performative and improvisational experiences for participants separated by distance, but connected by electronic networks; further informed by ‘ecological footprint’ theory that assesses systemic implications of private and public actions. The methodology was primarily practice-led and in concert with underlying theories, and was based upon three clear stages and respective creative outcomes.

The key innovation involved applying tacit knowledge of experimental Dance, Suzuki and Body-weather practitioners, whom we hypothesised use their bodies as primary ‘sites’ of interaction; thereby allowing their experiences to become transferable knowledge. Through conducting intensive workshops we developed and refined a radical new form of interface, which best encouraged what we termed ‘embodied, network communication’. This involved a strong sense of ‘presence’ through specialist input from RMIT’s Spatial Information Architecture Lab.

The entire project was awarded five Australia Council and Arts Queensland grants, assisted by Keith Armstrong’s Postdoctoral Fellowship (2003-5) and Australia Council New Media Fellowship (2005-7). Following an invitation to be the key case study of ACID’s inaugural ACIN project, it premiered in Glasgow, Scotland and was awarded an Honorary Mention in the Prix Ars Electronica, Austria. Between 2005-2009 it was shown at 26 curated exhibitions, including the ICA London, UCSB USA, National Gallery of China (Beijing Olympics Cultural Festival) and ACMI, and was awarded prestigious ‘Visions of Australia’ funding for a two-year Australian tour (2008). Other outcomes included an American university residency/tour, several peer reviewed articles/reviews and a 140-page scholarly book. It now resides in the permanent collection of ZKM, Karlsruhe, Germany – the world’s most significant media art history collection.