

CFP: Crafting, Hacking, and Making: DIY Pasts, Presents, and Futures

Edited by Melanie Swalwell, David Murphy, and Maria B. Garda

A burgeoning interest in do-it-yourself production is evident around the world, especially in regions that manufacturing industries have abandoned. But while the contemporary Maker Movement would like us to accept its revolutionary-inspired rhetoric of rupture and discontinuity (Hatch 2014), we believe that the current enthusiasm for do-it-yourself production is not without precedent. Existing on the peripheries of industrial production, crafting, hacking, and making movements have emerged in different historical moments and localities in various political and cultural contexts. But instead of inciting comparative analysis, movements have often been defined in opposition to 'passive' forms of consumption that a do-it-yourself ethos resists. By contrast, we would like to encourage analyses attending to the diversity of crafting, hacking, and making practices, and intersections and variations that entangle and distinguish communities, networks, and scenes, so an appreciation of similarities and differences can add new perspectives to the discourses surrounding the DIY phenomena.

Furthermore, it is clear that important practices have been excluded from a Science, Technology, Engineering, and Mathematics discourse that is often blind to cultural difference on the one hand, and a Cultural and Media Studies discourse that is often unwilling or unprepared to deal with engineering on the other. Existing within this gap is an opportunity to bring forgotten histories into conversation with present-day practices—and an opportunity to examine contemporary and historic intersections where the analogue and the digital overlap—as hacking-inspired methods are no longer specific to digital culture (Cramer, 2014), while digital culture is reigniting an interest in craft (Luckman, 2015). These shifts invite criticism and optimism and a chance to reflect on the significance (or insignificance) of DIY acts, while also remembering (or forgetting) crafting, hacking, and making presents, futures, and pasts.

This anthology aims to bring together constellations of do-it-yourself production and culture. Proposals for papers that explore any aspect of crafting, hacking, and making, or parallel practices on the peripheries of current discourse will be considered. Both contemporary and historical case studies are welcome, and dialogue between the past, present, and future is encouraged.

If you are interested in contributing, please submit an abstract (no longer than 300 words minus citations, a title, and a short biography) to craftinghackingmaking@gmail.com by August 1st, 2018. Notifications of acceptance will be sent by September 1, 2018, and January 31, 2019 is the deadline for full chapter submissions. Questions can be emailed to David Murphy david.murphy@ryerson.ca.

Possible topics include, but are not limited to:

19th and 20th Century Arts and Crafts Movements

20th and 21st Century Home Improvement Movements

20th and 21st Century Phreaking, Cracking, and Hacking Movements

State-Sponsored Crafting, Hacking, and Making Initiatives

Crafting, Hacking, and Making Industries and Brands

Tape Trading and Bootlegging

DIY Sound Studies, DIY Cinema Studies, DIY Comic Studies

Pirate and Citizen Band Radio
Piracy and Privacy Parties
Homebrew Software Production
Demoscenes
Post-Digital Aesthetics
Noise, Glitch, Internet, and Post-Internet Art
Zines and Self-Publishing
DIY Investment and Finance
Independent Crafting and Craftivism
Independent/Alternative Digital Game Production
Independent/Alternative Analogue Game Production
Modding and Meta-Game Activities
Life-hacking and Bio-hacking
Open Source Software, Hardware, and Science
Crafting, Hacking, and Making the Internet of Things
Crafting, Hacking, and Making Economies
Tractor Hacking
Hacklabs, Fablabs, and Feminist Hackerspaces
Makerspaces, Festivals, and Fairs
Micro Manufacturing and 3D Printing
Crafting, Hacking, and Making the Local

About the Editors

Melanie Swalwell, Associate Professor in Screen and Media, Flinders University

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Melanie Swalwell is a scholar of digital media arts, cultures, and histories. She is the author of many chapters and articles on the histories of digital games, and co-editor of *The Pleasures of Computer Gaming: Essays on cultural history, theory and aesthetics* (McFarland, 2008), and *Fans and Videogames: Histories, fandom, archives* (Routledge, 2017). Melanie is currently completing a monograph, *Homebrew Gaming and the Beginnings of Vernacular Digitality* and editing another collection, *Game History and the Local*. Melanie's latest research is on the histories of 'creative microcomputing' in Australia between 1976 and 1992. She is an Associate Professor in Screen and Media at Flinders University.

David Murphy, Endeavour Postdoctoral Research Fellow, Flinders University

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David Murphy uses communication and cultural studies theories and methods to study game literacy, the social life of information created by player communities, and the politics of

intellectual property. His past work has appeared in anthologies and journals, including *Game Studies*, *The Journal of Canadian Studies*, and *Games and Culture*, and his current work consists of three research streams focusing on innovation and intellectual property, hacking histories and cultures, and media archaeology and platform studies. Alongside scholarly pursuits, David also works with non-profit game arts organizations (like Toronto's Hand Eye Society) on a variety of community based learning initiatives designed to teach game literacy to underrepresented communities through the use of playing and making activities.

Maria B. Garda, Center of Excellence in Game Culture Studies, University of Tampere

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Maria has been researching video games and digital media from the perspectives of genre, nostalgia and local history. She is an expert of media history, and her current work focuses on the contemporary forms of hacking, as well as the maker movement. Maria's recent publications have dealt with indie games, role-playing games, and roguelikes. She is a co-founder of *Replay. The Polish Journal of Game Studies* and the vice-president of Games Research Association of Poland.

Maria was Project Leader on the "Redefinition of fantasy genre in digital games", Preludium 1, National Science Center Poland (2011-2014) project. She was also an Investigator on the "Alternative usage of new media technology during the decline of People's Republic of Poland", Opus 4, National Science Center Poland (2013-17) project. Maria has presented her research at many conferences nationally and internationally, including DiGRA, CEEGS and SCMS.