Mads Thygesen: Interaktion og iscenesættelse
(Interaction and staging)
Thygesen conducts a critical examination of the notion of interaction in (contemporary) theatre through an examination of the terms 'staging' and 'performance'. The terms, Thygesen argues, originate from two separate historic and analytic discourses and must consequently be exponents for two different perspectives on how to view, understand and respond to theatre.

Falk Heinrich: Om skønheden i den interaktive installationskunst
(On the beauty of interactive installation art)
Heinrich analyses three interactive installations and outlines a rudimentary theory for the notion of beauty in interactive art. Interactive beauty is identified as a judgment unfolding as performative 'flow' on the one hand and on the other as a potential for overcoming the rigid limits of the algorithmic systems.

Michael Eigtved: Person, Aktør, Rolle
(Person, Actor, Role)
Eigtved suggests a model for a dramaturgically based conceptualization of the participants in popular participatory tv shows like »Talent 2008« (the Danish version of »Britain's got Talent«) where the roles 'played' by participants (including judges and spectators) are never stable but in constant flux.

Karen Johanne Kortbek: Interaktive audiodramaer i byens rum
(Interactive audio dramas in the city space)
Kortbek examines the interactive audio drama, AudioMove, invented and staged by »Teater Katapult« (Catapult Theatre) through discussing the concept of making the city 'come alive' through an interactive drama as well as the technological conditions for the participant's experience.

Ole Ertløv Hansen: Computerspillets interaktive dramaturgi
(The interactive dramaturgy of computer games)
Ertløv Hansen rethinks the classic narrative terms of 'syuzhet' and 'fabula', as understood in film theory, into the domain of computer games and accounts for the ways in which the terms can lead to a deepened understanding of the interplay between game and gamer.

Thomas Rosendal Nielsen: Interaktivitetsbegreber
(Concepts of interactivity)
Nielsen presents a range of interactivity definitions from the areas of communication and media studies and discusses their heuristic implications for a dramaturgical thinking of interactivity. In conclusion, Nielsen suggests a basic definition of interactivity from the perspective of systems theory.