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For over 11 years DRHA: Digital Research in the Humanities and Arts (Previously named: Digital Resources in Humanities and the Arts) continues to be a key gathering for all those are influenced by the digitization of cultural activity, recourses and heritage in the UK.
A series of annual conferences whose goal is to bring together the creators, users, distributors, and custodians of digital research and resources in the arts, design and humanities to explore the capture, archiving and communication of complex and creative research processes. This includes: Scholars, teachers, artists, publishers, librarians, curators or archivists who all wish to extend and develop access and preservation regarding digitized information rendered from contemporary culture and scholarship; the information scientist seeking to apply new scientific and technical developments to the creation, exploitation and management of digital resources.
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Every year the conference is moving to a different Academic Institution, which supports and successfully run the conference.

This book contains all DRHA2014 peer reviewed accepted abstracts.

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Academic Abstracts
Expanded Life-Writing

**Introduction**

In this paper I want to present my performance Memory in the Dead Zone as part of an argument for a field of practice related to the literary practices defined by Moore-Gilbert as Life-Writing. Life-writing is a field that strains and exceeds the ideological exclusions and hierarchies of the conventional fields of Biographical and Autobiographical literature. Expanded Life-Writing embraces the previously invisible texts and modes of writing inherent in that category (Hussein, Kincaid, Ozdamar) whilst at the same time arguing for a writing practice that exceeds the formal confines of the book and of conventional literary forms of address (Cahun, Carson, Emin, Marker, Saloman), just as Expanded Cinema reaches beyond the confines of the cinematic apparatus and mainstream cinema.

The reconceptualisation of diverse artistic, filmic and writing practices operating in differing moments and cultural spheres as a common field of Expanded Life-writing enables us to more fully explore the spatial dimensions of memory (Yates) and to re-examine cultural representations of memory. Visual performance and spatial installation are as central to the category of Expanded Life-writing as they are to Expanded Cinema (Calle, Hatoum, Suleiman). Beyond the screen and the gallery, Expanded Life-writing can encompass spoken word poetics, as in the performance work of diverse artists such as The Last Poets, Gil Scott Heron, John Cooper Clarke, Laurie Anderson and Forced Entertainment. Memory is central to the act of poesis, and poetics to the evocation of memory. A poesis of memory is essentially synaesthetic. “What holds argument together is the cement of validity, what holds performance together is the interpenetration of sensory and conceptual capacities, the cement of synaesthesia” (Kuhns, 1971, p.106). Expanded Life-Writing foregrounds the embodied and synaesthetic nature of memory, it inhabits the border zones and interstices of media as well as of cultural forms.
Memory in the Dead Zone

Moving between different pasts, between Cyprus and a host of unnamed cities, Memory in the Dead Zone is both a multimedia retelling of the myth of Orpheus and Eurydice and an autobiographical performance which explores memory and the performance of becoming Cypriot through poetry, myth, home movies, photographs and remembered songs. Versions have been performed at venues including SideStreets and the ARTos Foundation in Cyprus and Tate Britain in the UK 2011-present. Memory becomes opaque as the performance explores the mediated evidence that summons memory, the faded images, the home movies marked by multiple translations from super 8 film to video to DVD, remixed pop songs and fragments of film from Cyprus in the 1960s and ’70s.
Abstract
This paper explores the philosophical impact on the current state of human-machine relationship, introduced by the global digitisation and shaped by the increased speed with which the world is changing today.

Keywords
Artificial intelligence/ AI/ Human-machine relationship/ digital/ Natural language/ Processing/ Alan Turing/ Karel Capek/ Language/ Cognition/ Sanity/ Mind/ Frankenstein/ Internet/ Technology

Introduction
It is a descriptive and scenario-building ongoing work that sets as its goal to create a deeper understanding of this relationship and to contribute to the contemporary philosophy of artificial intelligence (AI). The relationship between cognition and language is the gravitational centre of this work. Since the subject is so vast, the paper will concentrate on the introduction into the problem - the perceptions of AI in contemporary culture, and will try to build a theoretical platform which would allow for a profoundly different outlook.

One of the main strategies for my research is prioritising the view that favours humans and machines equally, acknowledging digitality as a new evolutionary step rather than an instrument or tool in our belt. The paper therefore will be also an attempt at delineating the range of ideas that will require a radical redefinition in case conscious AI is achievable, such as language, sanity or mind itself. Assuming a more realistic standpoint, while we inhabit the world which is not yet (or at all) able to conceive a conscious machine, we have already entered the grey area where these ideas start to blur, along with the border between what is considered human and non-human.

Other related topics might be mentioned, but not covered in detail: use of metaphors as a way to escape the boundaries of language; the impact of
instantaneity of communication on the way the information is perceived and processed; the coping mechanisms that humans develop to deal with overload of information.

The current public perception of AI can be roughly mapped between two extreme positions. The first is the fictional AI of the mainstream culture, which is most often presented as an entity with human-like reasoning and motives. The second is the field of real existing algorithms developed by AI researchers and implemented in larger systems to solve problems connected with speech recognition, logistics, banking software or search engines. The latter successes receive little or no credit, and the use of the very term “artificial intelligence” is often avoided. The natural language processing, aimed at “teaching” computers to understand natural verbal input, is researched to the commercial benefit, also reinforcing the perception of the ability to speak as an equivalent of consciousness.

Philosophical background for the paper lies in the works of Michel Foucault, Jacques Lacan and Gilles Deleuze and references cultural highlights in different spheres - art, literature or media - that help to envisage scenarios of the future.

To compliment the paper, my artist work will be presented among the ones chosen for the conference; it will be a video projection of two works, Some Entropy In Your Tea (2013) and Aleph (2014). They explore the same areas as my research, but do so from a completely opposite standpoint, namely,
Abstract
This article proposes to think digital dance on a potency of biodance which emerged through approximation of a term, whose theorist Roberto Esposito promotes extensive research, biopolitics, “a politic in the name of life”.

Keywords
Digital Dance,/ Biodance /Programming / Subversion.

By Esposito’s understanding, a simple concept displacement was elaborated to digital dance. When the author puts the word “life” is not only means natural or physical aspect, but also the cultural life. Then, we propose the digital dance as a form of biodance, bios and dance, not the dance of life, but the dance that considers and subjectifies the life that expresses it, powering this life as the subject of actions. Even in a presentation of digital dance in which only uses projections and not a human body in live, the fact is that this projection that was created by a pre-recorded video or not, was generated by a human body (biological, psychological and cultural). The key aspect of subjectivity takes shape at the time this dance expresses an artist’s needs of his time, in which it becomes a natural means of expression. However, still that is considered whole dance as a biodance, we think it arises from a human evolutionary process, experiencing cultural and social intrinsic relations with technological devices. The digital dance as a biodance does not imply an opposition of terms, or an attempt to control one over another. Dance and life are linked and could be contained in one another, as well as digital and dance are not opposed, but relate to an interaction that causes amplitudes of perception, like a distension. And yet, dancer and technology are in this relationship where one crosses the other environment, providing other and more possibilities for experimentation. So, is possible participate with greater intensity in the...
inventions and programming of digital equipment used in artistic creation. Unfortunately, few people have conditions to do this, either because they don't have specific knowledge or financial conditions and structural. The technological apparatus could be considered an excess in biopower device when Flusser warns us that there is a limit to operate on it, an illusory freedom, since this apparatus has a previous program, designed in a market logic, to standardize operation and the results of its use. In this dance manifests behaviors of their time, yet it might also serve a market logic, in an outburst of the technology industry power. However, Loupppe proposes that the dancer should not follow models, even the ones of their bodies, once they discover their specific potential, their unique way of making art, their poetic. In the contemporary expression of dance are seen many models being utilized, but, it not the same way even those models are old or used. It is possible to find many ways to execute them. There are many examples of artists that get it, using software or not. Even so, a old model is utilized, it couldn't be considered a copy.
Abstract

In this paper we explore the potential of post-disciplinary practices to contribute to designing technologies that are in alignment with the fluidity of the female body and the non-fixity of objects. We describe a combination of methods for a deeper understanding of medical devices, and the challenges of prototyping bodily-centred technologies.

Keywords
Technology/ Body/ Design/ Health/ Care/ Women

Introduction

The nexus of technology and the body has long been at the interdisciplinary crossing between the humanities and science. In this context, design offers an increasingly effective knowledge of the body that contributes to its integration with technological apparatuses. This paper focuses on the notion of interdisciplinarity to conceptualise an ongoing project (Pelvics) that revisits medical devices designed to help care for the female pelvic floor. The example of a device that, to be functioning, needs to be mapped onto the body is the opportunity for re-framing discourses of body and technology in their proneness to change. On this ground, we draw on Knorr-Cetina’s concept of epistemic object to explore the permanently incomplete nature of designed artefacts [4], and Akrich’s notion of script [1] to stress how culture and subjectivity are embedded in technology, and how this is making scientific devices more similar to artistic artefacts.

Interdisciplinarity has recently been reinvigorated by the experiential and user-centred turn in human-computer interaction. Research such as [7] places an emphasis on methods that contemplate empathy, and [6] on health and technology. While there is a growing body of work that suggests good practices in terms of how to
work across disciplinary fields, the research we describe in this paper provides an instance of how working in a post-disciplinary environment might be [3]. We contribute to the discourses on digital art and health technologies and highlight the subjectivity of experience as pertinent to make empirical beliefs. We introduce Pelvics to critique traditional quantitative approaches to medical practice and to suggest a turn towards empiricism and the adoption of scientific methodologies in the arts and humanities.

**Pelvics**
This is an ongoing research that looks to the future of medical devices and advances [2], considering technology and body literacy as a means to promote a preventative health practice. Pelvics is an inquiry into the construct of esteem, touch, and diagnosis based on measurable and objective parameters. We identify opportunities for design that can affect positive change in female intimate care and advocate the re-scripting of existing medical devices.

A series of ethnographic observations and speculative design workshops function as a preliminary investigation for the de-construction and re-design of such devices. The process places an emphasis on experience, subjectivity, aesthetics and empathy and brings the creative languages of artistic and design practice within the field of medical science. Shildrick’s notion of the body as fabrication and inconsistent artefact is suggestive of a productive parallelism between the fluidity of the body and the non-fixity of designed objects [5]. The process of redesign implies that artefacts, even when established in practices of use and after a long-lasting presence in the marketplace, cannot achieve a stable condition.

**Conclusion**
Pelvics epitomizes the responsive relationship between objects and knowledge and, on the basis of their reciprocity, advocates the notions of unsettledness and the construct of esteem, touch, and inconsistency to approach even the most accustomed practices of use. Artefacts are shaped by culture and have an impact on life in its social, cultural, economical, and political contexts. This research considers the future of medical devices and offers new possibilities to redesign and re-script them at the intersection of technology and the body.

**References**

Academic Abstracts
Museums Archives and Creativity
Engaging Museum Audiences in a Performance Way

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Abstract
In this paper we present an approach at engaging audiences in traditional museums using performance practices in combination with technology. We in fact identify different gradients in the use of performance and/or technology that we relate to an existing taxonomy of performance. And we look critically at four different examples that apply this taxonomy and compare the potential for visitors.

Keywords
Performance/ Performative interactions/ Traditional museums/ audiences/ place

Introduction
Over the last several years, a lot of research has been done on the adoption of new technologies in traditional spaces like museums, to engage visitors and enhance their visits. To achieve this, it is important to transform physical spaces into experiential places, that is, into places that are meaningful for visitors. This is precisely what the technology can help achieve by allowing visitors to interact with exhibit objects or to leave traces of their visits in the form of pictures or notes to be shared digitally, often via social media.

While this change in living museums seems to appeal to many visitors because it transforms their visits into playful and interactive experiences (with the added value of getting museums closer to potential new audiences like the younger public), it does not consider properly visitors’ individual characteristics: their needs, motivations, expectations, or their previous experiences. It also cannot explain how the barrier to participation can be overcome. In other words: how can audiences effectively be engaged? How can they be transformed into active audiences? Is technology enough? And which technologies are most effective?
In this paper, we investigate ways in which digital technology and/or performance practices are used to engage audiences with traditional museums. We look critically at four existing practices: the Cockroach Tour of the Science Museum of London [3] is performance-based and uses no digital technology; the Van Go Yourself online project [8] uses digital technology to create ‘performance documentation’ [1] without live performance; Riot 1831@Nottingham Castle [6] uses digital technology and performativity to extend the visitor’s experience in the museum space; and the ‘Capture The Museum’ experience at the National Museums Scotland [2] engages visitors in a smartphone-based game. Using the theory of ‘heightened attention’ [4] from performance studies and a taxonomy of performance in human-computer interaction (HCI) [7], we compare the potential for visitor engagement in each approach.

Our analysis reveals the ways in which their particular uses of digital technology and performance transform a museum from a physical space to an experiential place [5] imbued with personal meaning for individual visitors. Museums might therefore use technology and performance to address the unique needs, motivations, expectations, and previous experiences of their many visitors, who can find at the museum both an emotional and a cognitive experience.

We propose an approach where technology is ‘empowered’ by performative interactions, and digitally augmented performance can open a space for visitors to share a meaningful place.

References
Histories or Memories?
The Problem of “Personal”
Digital Archives and
“Curation” in the
documentation
of Creative Practice
for Future Scholarship

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Abstract
Among the recent concepts to emerge over the course of the late 20th and 21st centuries are two intertwined concepts of “curation” outside the museum context and “personal digital archives” as created by individuals. As with every change that is technology-driven there are both benefits and impediments attached. The appropriation and transformation of professional language by non-experts has been one of the enabling processes for these two concepts to gain currency of use. The ubiquity of digital technologies has been an accelerant of the phenomena; social media has certainly been prominent, as well, in this respect.

Introduction
Taking into account the increasingly digital nature of our cultures, it is to be expected that artists will be using the technologies for the creation, dissemination, and documentation of their work. Professional institutions such as galleries, libraries, archives, and museums (GLAMs) also engage in these activities, with significant differences in the expertise with which they are carried out. Are these differences significant, in the long run, for the purposes of scholarship? How does performance documentation differ from the creation of personal archives by the artist? What importance does having the artists’ records in the institution’s archives hold compared to the artist holding them?

Many of the GLAMs themselves are promoting this “self-curation” and the creation of personal archives. But we must ask how well future scholars are served by this, given the perceived ability to
“save everything” through the use of digital technologies and the failure to appreciate the complexity of the archivist’s duties. Astra Taylor, Evgeny Morozov and other digital culture critics have begun to raise these and other questions. The questions raised are coming from a broader context of how we create (and control?) history, who will control or be involved in those processes, what infrastructure is needed (and who creates and supports it) for this to actually work in a meaningful way.

Who will maintain these “citizen” collections? Will the use of repositories such as “github” work, cloud-based as they are, to be public archives with the kind of access (or better) that we currently have? Will there be need of legislation to address the social aspects such as what happens to online content when the creators die? The preponderance of our cultural heritage is possible only through institutional support, how do we develop alternative structures going forward?

Is this the creation of history by “ordinary” individual, rather the masses or the “famous person” theory? Are classic archival processes such as appraisal evident or even appropriate? Is the idea of editing or quality appropriate in this context of self-selection? And, if the old saw of being ones own worst critic is true, what are we to make of this cult of self-curation? Is there a place for the discussion of “quality” of work and source?

This paper will explore these questions and others while attempting to discover a balance between the views.
Abstract

We explore the nature of the digital archive and the implications of the global digitisation push for memory institutions.

Keywords
Archiviology/ Digital humanities/ De-institutionalisation/ Scientific domain/ Crowd/group-sourced

Introduction

The archive is going online. This digital process is a global one-time circus. We label it the big push. Going online is shorthand for digitisation, hosting, transcription, and semantic annotation. As Marc Andreessen, one of the coauthors of Mosaic the original web browser and now a prominent Silicon Valley venture capitalist, claims, “software is eating the world” [1] and we claim as it does so it devours social institutions one after the other. It has often been pointed out that the library/archive remain the unchanging gatekeepers of academic and memory institutions, repositories of historical and nostalgic record held to academic standards. Disciplines come and go but the library/archive remain.

Synopsis

The digital humanities in University College Cork is part of this push. We, two, are putting online collections relating to quite different figures with a strong historical resonance to Cork: Irish short story writer Frank O’Connor and English mathematician George Boole. The collections contain personal and professional correspondence, academic output, research notes, photographs, newspaper clippings and personal memorabilia.

Once we have put these collections online it becomes apparent that scholars no longer have to request access on an item-by-item basis.
Immense value is added at each stage: once digitized the material is available to information technology; once hosted the material becomes globally accessible; once transcribed the material can then become part of shared cultural indices and aggregators via standards like in the Linking Open Data initiative. The creation of a network of information is facilitated by “linked data” [2] where the information in each digital archive is connected together to form a meta-archive (an archive of archives). This demonstrates that the digital humanities (in UCC at least) is deeply engaged in the de-institutionalisation of the archive. Subsequently, according to Marlene Manoff, digital engagement leads to opening up of dialogue between the library and scholarly community [4].

Our research has unearthed a significant number of questions. How in the immediate future are archives going to balance their traditional role as gatekeepers of limited access and controlled ownership versus the promiscuous sharing that digital material manifests? How are citizen participants in crowd/group-sourced projects to be recognised and rewarded? Is there a standard shape or form that these repositories are homing in on?

**Methodology**

We present a hybrid methodology -- part software engineering, part critical -- that spans disciplines and mirrors this more integrated world of the humanities and computing sciences. By hybrid we mean a mixing of quantitative and qualitative methods. There are many conceptions of this integration but we reference here Paul Rosenbloom’s “great scientific domain” [5]. We show how Jacques Derrida prefigured this hybridisation when he proposed the interdisciplinary science of the archive called “archiviology” [3]. It is our understanding that Derrida points to the paradox that transfixing memory in material form keeps the past at arms length while technological progress creates the illusion of bringing the past into the present.

**References**

Abstract

This paper marks a shift of focus from the design of digital archives to ask what we can design with digital archives. Specifically: what new modes or mutations of historical storytelling are suggested and enabled by the digital materiality of contemporary archives and collections? How can writers and designers, working playfully together, construct dialogues with the past using the networked affordances of digital archives, mobilizing both the pleasures of patternmaking and lists (Wolfgang Ernst’s ‘telling as counting’ [1]) and the fragility and insomniac pathos of the ‘enduring ephemeral’ [2].

Keywords

Digital archive / Storytelling / Performance / Circus / Performative / Memory / History / Video

Introduction

This paper takes up these questions with reference to ongoing creative experiments coming out of the Circus Oz Living Archive [3], a four-year interdisciplinary research project [4] conducted in partnership with the iconic Australian contemporary circus, Circus Oz. The performance history of Circus Oz across more than 35 years can be referred to through an online interactive database of video recordings; the novel design of this ‘living archive’, as developed by the research team, facilitates the creation of ‘archive acts’ (or ‘digital sideshows’) that attempt to convey important aspects of the spirit, politics and poetics of this circus

One such set of ‘archive acts’ is assembled in the programmable media exhibition Vault: the Nonstop Performing History of Circus Oz, commissioned by the 2014 Melbourne Festival [5]. The Vault sequence of artworks take as its raw material the video collection and accompanying metadata that comprise the Circus Oz Living Archive, as accessible through its API (application programming interface). It attempts to create an experiential, performative mode of historical storytelling, using combinations of ‘curated and procedural’ — computational — techniques [6]. In doing so, it also reflects and plays upon theoretical
concerns with the dynamic temporality of digital media. The past is returned to us in constantly moving, shapeshifting images; images that are always partial, incomplete and prone to material loss, procedural ‘lossyness’ and degeneration. Images, too, that can operate at different scales, animate at different tempos, play tricks with time, vision and expectations — as befitting the stories of a circus.

The Vault exhibition also stages and investigates the encounter between embodied human memories and the ‘machine memories’ of the video recordings. One of its ‘archive acts’ is called the Memory Booth. In the Memory Booth, we observe circus performers viewing their own performances captured on video, years afterwards and often for the first time. New stories emerge through this interaction and are themselves recorded as new layers in this polyphonic, kaleidoscopic history.

The author of this paper is a writer and director collaborating with designers, programmers, other artists and scholars on these projects: collaboration through workshopping and iterative writing and design has developed into a central research method. The paper’s intent is to reflect upon the results of these methods and suggest how new communication technologies can be used both to push artistic forms and to re-enliven our relationships with our shared past.

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References

Abstract
The museum community is reflecting on the role that design can play in enhancing visitor experience through the adoption of digital media systems. Human-centered design practices are becoming more integrated into the process of design from the beginning of the project. These design practices consist of innovation that comes from collaborative activities spanning disciplinary borders within a museum. Throughout the entire project, collaboration between members of museum curation, interpretation and education, visitor research, and digital technology form these design practices. This increasing attention to the visitor experience results in digital projects that come from those with many different skills and backgrounds (from curators, to digital and physical designers, to developers); in today’s world, technical skills alone are not sufficient.

Keywords
Design/ Digital Media/ Museum/ Prototyping/ Collaborative Work

Introduction
Designing for the visitor experience within a museum setting is a critical thinking activity that deals with “wicked problems” [1]. Given that the nature of these problems is most of the time subjective, and not objective, the designers depend on the different interpretations and perspectives that come from various departments within the museum. Amongst the various personnel, points of views differ;
museum stakeholders such as curators, educators, technologists, designers, and other members each have their own version of how best an exhibit or interaction should be designed.

Due to all of the varying opinions, designing for delivering visitor experiences through digital systems requires working collaboratively amongst stakeholders. Designers need to adopt design practices that integrate different voices in a collaborative process.

This article focuses on prototyping as one of the fundamental design methods to support the design activity and foster collaboration amongst members of the museum and design teams. Prototypes are artifacts produced during the entire process as representation of a design made before the final solution exists [2]. Constructive prototyping can result in digital systems organically integrated into the overall visitor experience. Prototyping is an essential activity for the co-evolution of problems and solutions throughout learning cycles of explorations [3]. During the prototyping phase, all team members gradually gather knowledge about the nature of design problem and work toward a design solution. They are efficient tools for thinking both individually and collaboratively amongst members of the museum and the design teams. Prototypes can also bring the “visitor voice” into the design, giving the team a chance to start considering visitor feedback (and ideas) from the early phases.

This article presents reflections about prototyping activities that emerge from design research I am conducting. The research aims to formalize theoretical knowledge on design through a systematic investigation of digital media design practices in a museum setting [4]. This investigation follows a Grounded Theory research methodology, during which I have gathered and analyzed data from qualitative interviews with museum practitioners and designers. I have also analyzed documents and artifacts produced during these processes.

In this article I will present different types of prototypes adopted, describing how they are used and why they contribute to digital media design processes for museums.

References
Academic Abstracts
Virtual Journeys
Abstract

One of the most influential “turns” in humanities, arts, and social science disciplines over the past fifteen years has resulted in a theoretical and practical reengagement with space: from the meanings of space (particularly in relation to temporality) to the representability of space.

The rapid development of digital technologies for representing space combined with an ongoing explosion in potentially relevant data sources to which these technologies might be applied have led to a growing number of Digital Humanities projects that work at the nexus of space and experience, bringing together a wide array of source material that illuminate relationships among place, event, and people.

These projects are produced in a range of institutional contexts: individual scholars, interdisciplinary academic teams, history museums, arts/cultural heritage organizations, community/preservation organizations. Because these projects arise from a wide variety of traditionally unconnected disciplines and institutional settings there is no coordination among them and very little sharing of lessons learned, common tools/platforms. They seem to be often mired in the classic “reinvention of the Digital Humanities wheel syndrome”, resulting in inefficient project development, high start-up costs, reliance on external funding sources, and freezing of projects upon launch and exhaustion of development funding (the gravestone project effect).

To address that, we have been carrying out a pilot project to explore how an open-source and repurposable platform can lower the barriers...
to enter Digital Humanities practice by non-tech scholars and practitioners, and to gain insights into how places, events and people can be captured and represented, identifying the set of affordances/tools/features common to a range of Digital Humanities initiatives.

In this paper, we present the preliminary results of our research which involved a multidisciplinary group of scholars and practitioners (e.g. art and humanities, geography, interaction designers), and we envision directions for the further development of spatial humanities technologies.

In this paper, we present the preliminary results of our research which involved a multidisciplinary group of scholars and practitioners (e.g. art and humanities, geography, interaction designers), and we envision directions for the further development of spatial humanities technologies.
Abstract

The paper presents theoretical considerations and practical knowledge of the development of hybrid digital environments that stage urban narratives to study the role of monuments of cultural heritage on the development of historic cities. The proposed research framework is implemented in the on-going study of the infamous Green Line of Nicosia, Cyprus that still divides the city, and contributes to the analysis of the use of challenged public spaces in contested urban environments.

Keywords

Storytelling and design of heritage/ Architectural History/ Virtual and Physical Spaces/ Collaborative environments.

Introduction

The experience of historic urban environments remains an ideal context to probe questions of urban identity. The Eastern Mediterranean preserves significant examples of cities whose continuous history can be traced all the way back to Prehistory. In particular, the capital of Cyprus is considered amongst the most contested urban environments having historically layered pasts and perplexing present-day realities [1]. This paper proposes a methodology for the cross-disciplinary study of complex urban realities, with the use of advanced technological applications for the formulation of real-time virtual environments that create spatial data of user behaviour in and around monuments of cultural heritage.
Methodology and tools

This research framework, implemented in the on-going study of the infamous Green Line that still divides the city [2], contributes to the development of innovative methods of capturing, analysing, archiving and visualizing information about the use of spaces such as:
- Cultural heritage, e.g., pilgrimage and sacred places
- Architectural monuments and sites of cultural heritage that have vanished or, were never completed due to historical events such as war, natural disasters, political interests and economic difficulties; and,
- Future spatial interventions on the urban fabric.

This methodology enables researchers to form detailed research inquiries about the symbiotic, and complementary, participation of old and new interventions in the development of a city.

3D documentation of heritage assets has demonstrated its potential as an ideal method for accurately capturing the details of shape and colours of ancient monuments (figure 1). Such data can be used in a variety of modes, among them, simulation of phases of past built environments and their related social activities. These are virtual environments where hypotheses regarding past human behaviour can be tested and scientifically analysed through various methods (crowd behaviour, agent based modelling, etc. [3]), in diachronic and chronologic frameworks. Among others, the paper will explore and detail the methodology and related applicative pipeline for a comprehensive 3D workflow for documenting built heritage assets.

Mapping the spatial experience of shared heritage

The combination of specific hardware and algorithmic design brings particular interest to the area, especially when combined with the expressive potential of bodily movement. The use of non-expert participants to interact with prototypical interfaces generating a responsive narrative experience provides a method of investigating human actions in knowledge-based environments [4].

Producing metadata of virtual visits by users of different age, education, cultural background and ethnic origin, can offer a broader spectrum of responses which can further our understanding of the qualitative variances of their city-walking experience.

Contribution

The synergy of virtual environments techniques with urban studies and architectural history can contribute to the development of cross-disciplinary projects that will enable holistic studies of contested urban space. Distinct from practices that work at a “bird's eye view” of urban dynamics, the methodology presented focuses on the micro-scale of the moving body on the performative stage of the public realm. The real-time exploration of this staged space extends the participants’ experience of street walking into a journey of exploration, discovery and understanding spatial relations.

Through exploration the users engage with a narrative, and with this strategy the methodology presented aims to place them inside projected spaces (figure 2).

References

Abstract

This paper examines The Lost Index, a series of locative narrative smartphone apps produced by the authors to explore phenomenal experiences of virtual spaces in real-world settings, in the context of the writings of William James.

Keywords

Presence/ Locative/ Narrative/ Virtual spaces/ Binaural sound/ Simulation/ Illusion/ Storyworld/ Smartphone/ App/ User interface/ Indoor location/ iBeacon

Introduction

Approaches to the development of virtual spaces range from fully rendered dynamically responsive simulations to places that exist in the imagination [1]. While qualities of naturalism and liveliness may perceptually and intuitively differ, both hold the potential for a sense of presence, of being-there [2]. Locative narrative can be defined as narrative audio experiences that are heard on headphones and take place in real-world locations. The world of the story is evoked through recorded sound and narrative, in relation to the environment. Drawing upon the writings of William James, this research considers what is it like to experience imaginary worlds evoked by locative narrative.

James [3] says that thoughts are the contents of our immediate experience, "...subjectivity and objectivity are affairs not of what an experience is aboriginally made of, but of its classification. Classifications depend on our temporary purposes..." [4] When do we attribute the status of the real, mediated or imagined to the contents of our thoughts? What are relations between the percipient, the object and the environment and how do they function? [5]

Building on locative research in outdoor environments [6], [7] The Lost Index collection of locative narrative smartphone apps were used as case studies to explore virtual spaces inside museums. Prototypes were developed...
through an iterative process of testing. Small groups of up to 25 participants contributed accounts of experience in individual semi-structured interviews. These accounts were not considered as statistically verifiable data, but as memories, reflections, upon experience, told from a current vantage point, partial, particular and fallible. These ‘pumps’ for reflection resulted in subsequent iterations and three approaches to development: simulation, illusion and suggestion.

The storyworld, created in binaural sound, plotted sounds temporally and spatially within the museum’s rooms, simulating aural qualities of the virtual locations. Sounds were movement responsive and triggered by participants’ own smartphones through novel uses of Bluetooth low energy ‘iBeacons’ (fig. 1). Recorded sounds, heard in the context of ambient sounds, can supplement, mask or multiply auditory cues leading to ambiguity, misattribution of sound sources and cross-modal illusions.

The apps’ science-fiction genre invited participants to engage in imagining and offered a rationale for the perceptual transformation of the museum environment. Participants, in the role of protagonist, moved simultaneously within the storyworld and museum. Techniques to focus attention and verbal suggestion [8] were used to influence interpretation of the environment.

Although narrative elements were delivered predominantly through aural means, the use of additional on-screen feedback was required. Graphic elements communicating necessary information to help orient the user were used to support the aural experience, without detracting from engagement with the storyworld. Establishing the smartphone as a prop within the narrative enabled integration of the device into the story premise.

The co-experience of narrative, interaction – movement and sound, alongside techniques of simulation, illusion and suggestion unsettled the certainty of their classification, as real, mediated or imagined. However, participants’ stance towards the experience and a willingness to engage in pretense or make-believe [9] contributed to the phenomenal experience of virtual spaces.

Acknowledgements
The authors would like to thank Adam Milford and Lisa Mitchell of Plymouth City Museum and Art Gallery who kindly gave their assistance during this project.

References
4. ibid, 141
5. ibid, 44

1. Bluetooth low energy ‘iBeacons’ were used to locate participant’s smartphones within the museum. Image copyright J.Brocklehurst, 2014.
Abstract
Taking as our point of departure the notion of flânerie, as it was originally introduced as a basic methodological tool for reading and experiencing the city, this paper initially investigates what happened to its more recent electronic incarnation, the cyberflâneur of the contemporary mediated milieus by digital technologies and social media. By transposing and implementing the dialectic of flânerie to the current technopolitical context of digital gadgets and portable computing devices, our primary goal is to suggest new strategies for reconsidering the role of flânerie as a practice towards a re-appropriation of the present polyparametric urban territory.

Keywords
Flâneur /Network / Datenspiel

Introduction
Referring to the anonymous urban stroller, ‘the prince enjoying his incognito wherever he goes’, the French poet Charles Baudelaire is said to have invented the term ‘flâneur’ from the verb ‘flâner’, which means ‘to stroll’ in French. This poetic figure of the 19th century Paris was further translated into an emblematic archetype of modernity through the analysis of Walter Benjamin and his work The Arcades Project in particular. Yet, even though the notion of flâneur was historically tied to a specific time and place, the practice of flânerie has been allowed as a metaphor to move off the streets and arcades of 19th century Paris. In the mid 1990’s the emergence of cyber-flâneur as a digital incarnation of the marginal flâneur appeared as an appropriate parallel between the Parisian streets and the information superhighway.
Following this analogy, the cyberflânerie consisted an art of free aimless strolling through the global arcades of the digital world.

However, the Internet, once a place to explore and discover new information, something akin to Borges’s Library, is no longer a place to ‘stand and stare’. The state of today’s Internet landscape defined by new social media, the emergence of Web 2.0 and further more the ‘app paradigm’ imply a decline of cyberflânerie. Just like the ‘Haussmannisation’ of Paris (the striking social as well as topographical modifications brought by Baron Hausmann) replaced the pleasurable and anonymous ambiguity of the stroll by the purposeful walk within the ‘rationalization of city life’, similarly the structural changes of the Internet’s architecture has brought about the death of the cyberflâneur, who lost his erstwhile characteristics through the socially-informed consumption and navigation in the ready-made structures of organized protocols and platforms. In other words, to be constantly guided, pushed and recommended seems to be quite dismissive of potential for reconfiguration.

Under this framework, the question that emerges is what kind of possibilities still exist for alternative models for being and thinking outside this Panopticon. Focusing on the dialectic of flânerie (rather than on the figure of flâneur itself), we will argue that certain aspects of this perceptive practice can become important keys to reimagining an identity beyond the templates of the network hegemony and articulating new modes of participation and further re-engagement with the contemporary city’s body. In this direction, a cluster of workshops -that I personally participated- will be presented. Under the ambiguous title ‘Datenspiel’, they investigate the network paradigm by approaching networks as systems open to manipulation, discussing their exploits and introducing ludic counter-mechanisms and tactics of resistance. Concluding, these workshops serve as a framework for a practice that aims at subverting communication networks in order to begin a productive conversation regarding their impact and politics.

Acknowledgements
The above concept was mainly developed through the courses I attended in the Post-Graduate Program in N.T.U.A. Especially, I would like to thank my professor Aristide Antonas for contributing to the development of my ideas around the concept of digital flânerie and the network paradigm. Furthermore, I would like to thank Stavros Stavrides for his providing assistance. Moreover, Datenspiel (2013) is a project by Goethe-Institut Athen in collaboration with Frown Creative Platform curated by Daphne Dragona.


References
Academic Abstracts

Noise Annoys
Noise Annoys
Abstract
Following the philosophical debate as it relates to the absolute or relative status of space involves encounters with a range of dualisms before finally settling on a one substance cosmology or univocity. Human beings, or what Manuel DeLanda has called ‘organic support’ (2005, 183) are not regarded here as ontologically privileged beings in such a cosmos, but neither is their significance undermined (Harman: undermining/overmining). They are regarded as events in an on-going process of formation and reformation (in-formation). Within such a cosmology there is no epistemological hierarchy, but instead a relativistic ontology. This has implications for the way we begin to critically engage with where we are – historically, spatially and politically. Any challenge to the aforementioned dualisms also involves a challenge to dialectical thinking and linear continuity.

Introduction
The analogical deployment of sound to help support this challenge shows how creative engagement need not always oppose dominant forces but pursue alternative strategies and opportunities, based on difference as expressive force, to open up new opportunities and options. The real/virtual split in terms of digital space is not a necessary one. It is also not a new one. The nature of space has long been debated and the merits of competing perspectives long been argued over. Similarly the nature/status of place within a broader spatiality has been the subject of much conjecture. Suffice to say these arguments have never been resolved, and maybe they don't
need to be. However, they do need to be updated and placed within a context where they matter. The reason for this contribution to the argument is to highlight the extent to which political, economic, and aesthetic concerns as they currently present themselves are impacted upon by whichever spatial position one chooses to take.

**Keywords**

Dialectical thinking political intentionality system/Lifeworld – thresholds

**Political**

Living between specific realms has clear political implications – the out there and the in here, are realms or zones of habitation that might clash, collide, meet, come up against each other, as in conflict where one needs or feels the need, to protect oneself from the other, from perceived danger. Or they may connect: passages may open up that facilitate movement from one to the other.

**Economic**

Virtual economy – the role of objects. Karl Marx was clear about the fact that objects, as commodities, were never real. Hence any meaningful engagement with a new virtual economy that transcends objects should be considered. Such consideration might also take note of Graham Harman’s definition of objects. It should also acknowledge his rejection of materialism and relativism.

**Aesthetic**

Consider the digital as a realm of representation, as hiding the machinery, as world as picture, or as an immersive environment. Again the analogical deployment of music in relation to Brian Massumi’s assertion that all music is analogue – so all the world(s) is real, where virtuality is an aspect of that realness, as shown by Greg Hainge (2013) in his discussion of noise.
TuneGraph: an online visual tool for exploring melodic similarity

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Abstract

In a number of musical genres, most notably those with an aural tradition of transmission and where improvisation is common, such as jazz and folk music, a melody can often have a large number of variants. With the advent of large web-based archives in these genres, this results in online melody search tools returning a large number of similar items (this is particularly pronounced in two large online databases which the author is involved with [2, 4]). To facilitate user exploration of such archives, in this paper we discuss the development of TuneGraph, an online tool for the visual exploration of melodic similarity.

Keywords

Cultural Informatics/ Music Information Retrieval/ Digital Archives

Given a corpus of melodies, the idea behind TuneGraph is to calculate the difference between each pair of melodies numerically with a similarity measure, e.g. [1]. Next a proximity graph is formed by representing every tune with a vertex and including (weighted) edges for every pair of vertices which are “similar” (i.e. every pair where the numerical similarity is above some threshold value). This can result in rather a dense graph which is difficult to visualise but, using some custom sparsification techniques, a simplified graph can be created which represents similarities in the corpus. Finally, the resulting graph can be visualised using standard graph layout techniques such as force-directed placement, e.g. [3], either applied to the entire graph or just to a local graph consisting of a vertex and its near neighbours (i.e. a tune and similar melodies). Figure 1 shows an example local graph generated by TuneGraph.
TuneGraph aims to aid the visualisation with user-friendly features and provides the following interface:

The graph vertices find their own natural position dynamically via force directed placement and vertices can be dragged to rearrange the lay-out (other vertices then relocate accordingly).

Vertex colour indicates the relationship to the root vertex.

Edge thickness indicates visually how closely related two vertices are (i.e. how similar their corresponding tunes are).

Moving the mouse over a vertex reveals its name and displays the associated melody.

Double clicking on a vertex (other than the root vertex) takes the user to the corresponding page (with its own tune graph).

In this paper we will discuss the development and integration of TuneGraph and provide examples of its typical usage.

References

Com-Note: Designing a composer’s notebook for collaborative music composition

Abstract
Although numerous digital tools exist to support the capture and editing of music, less attention has been paid to supporting the creative process of music composition. In this paper we report the design of a new tool in this area, targeted specifically at collaborative composition between a composer and one or more performers. The tool is an open source ‘composer’s notebook’ app called Com-Note, which supports the creation and exchange of multimedia narratives on an Android smart phone. Requirements for the design of Com-Note were derived in a case study of the collaborative composition process, as assisted by a digital storytelling app developed on another project. This involved the creation and performance of a new work for trumpet and string quartet entitled Albumleaves.

Keywords
Music composition/ Digital storytelling/ Collaboration

Summary
Three Galaxy Note smart phones were given out to a composer (Armstrong), trumpet player (Desbruslais) and string players (the Ligeti Quartet) at the beginning of the composition process. Each phone supported the creation and sharing of short digital ‘stories’ in a series of multimedia frames combining image, sound and text, in an app called Com-Phone (see reference). Com-Phone allowed the composer and performers to individually document ideas, music recordings, pictures of musical scores and their own verbal reflections, as well as sharing them with each other for feedback.
By analysing the participants’ narrative constructions and pre/post trial interview data, we found that participants used their devices differently, either as a journal of the creative process, as a mechanism for commenting on the technical and aesthetic properties of the composition, or as a focus for creating the finished sound. The design requirements were different in each case, but resulted in a new (Com-Note) app with automatic sharing of editable narratives, printing of selected images, and multilayered audio allowing live commentary on music playback – see Figure 1.

The findings have implications for transforming composer-performer interactions and documenting other forms of creative practice for critical reflection and peer review. For example, as a form of remote communication our approach allows the composer’s musical intentions to be exchanged much earlier in the composition process, leading to greater involvement of performers. As a method of documenting practice, mobile multimedia technology affords ready-to-hand opportunities to capture music, thoughts and images at the moment they arise.

References
1. Com-Phone: http://digitaleconomytoolkit.org/com-phone/
2. Com-Note: http://www.digitaleconomytoolkit.org/extending-com-me/
Abstract

Aiming to explore the diverse nature of sound and its relationship with image, thereby establishing a bridge with the symbiotic creation of sensations and emotions, this paper aims to propose the development and construction of a new proposal for a personal creation within sound art, based on sound and visual articulation.

Keywords

Sound Art/ Visual Art/ Digital Art/ Audiovisual Performance/ New Media

Introduction

This exploration of the dialogue between sound and image begins with a brief history of electronic ambient music, since the beginning of musical avant-garde until its consolidation in the present day, in order to review and deconstruct genres related with the development of this genre within the electronic music. It identifies and discusses also the journey of artistic movements associated with contemporary sound art.

In order to develop a proposal for a personal creation in the context of sound art, we reflect on the works and recordings, and sound and visual performances which we have developed in the last two years, linking and relating the concepts and purposes associated with electronic ambient music and sound art.

At the end of the article, we explain the proposed this new proposal, presenting the results of a set of artistic creation projects, focused on the exploration and illustration of the central issues of the work.

These projects of artistic creation consist of audio and visual narratives and have their genesis in a real time dialogue between electronic ambient music and image, allowing the viewer to have a contemplative immersion in a sensory environment.
Academic Abstracts

Mapping on a digital surface
Mapping on a Digital Surface
Earth or World: Google Earth and the Prosthetic Imagination

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Abstract

This paper presents two lines of research into Google aerial images. The first interprets Google Earth aerial representations of the North American landscape; the second explores related imagery and ideas through two creative projects, including one projected as a site-specific installation at DRHA 2014.

Keywords

Google Earth/ Aerial imaging/ Geography/ Landscape/ Media/ Parallel/ Prime Meridian

Introduction

The first line of research begins with the observation that the prairie landscape, like the digital image, represents the technological manipulation of form and material. The paper focuses on the anomalies in Google Earth images of this landscape. These often reflect a disruption of space by time: for example the blurring or splicing of images taken in different years, seasons, or even differences minute-to-minute within a single day. They can also reflect the manipulation of media itself: artifacts resulting from the imaging process become landscapes in their own right, with their own boundaries, topographies, areas of density and intensity. These mediated images reflect a profound resonance with the landscape they represent, in which seasonal changes and the imposition of technological systems disrupt and transform a physical landscape.

1. Study for parallel: disjunction between two satellite tiles.
While this research draws primarily on the compelling power of the images, it interprets that effect by drawing on a number of theoretical discourses that are usually not connected, including notions of the desiring image developed by Georges Didi-Huberman and W. J. T. Mitchell; and an understanding of technology, and the technologized image informed by Bernard Stiegler. These images are evidence that the digital image does not merely present a landscape but forms a (fictional and technical) landscape in its own right, one that following Andreas Broeckmann can be considered a form of wild.

These ruptures are not just visual and technological but also political and epistemological. The second line of research focuses on these dimensions of the aerial image. This work began with the creative project parallel, which used Google Earth to track along the 49th parallel, that is, the prairie border between Canada and the United States. As our eyes follow the border, digital anomalies in the image become apparent. They often reflect when a given area came under the eye of a satellite, and at what resolution. While they never equate to the border - there's usually a displacement of some sort - they are often more visible than the border itself, which is otherwise realized only indirectly, in agricultural boundaries. The parallels addressed here include parallel countries, parallel modes of imaging and imagining, parallels between political, technical, and visual territories. parallel had several iterations; the version screened at Furtherfield Gallery in 2013 ran the full length of the prairie border, from the Rocky Mountains (it begins within a mountain) in the west to Lake of the Woods in the east, where the political border diverges from the 49th parallel.

parallel led to a further project, projected at DRHA 2014 as the site-specific installation Transect. Transect maps another arbitrary but potent line, this time of longitude: the Prime Meridian, from which one of several competing modern systems for demarcating the world was set out in the 18th and 19th centuries. Transect uses screen captures of Google Earth imagery to trace this line of longitude. It draws on Greenwich's history and special role in the modern project to chart the planet, a project in which systems like Google Earth find their origin. There are tensions between the ambition to map the world and its failure (the world does not fit any map, and any map ends up full of seams and contradictions). The tensions between the utopian ambitions underpinning modern mapping projects, and the political and economic agendas that also drive those projects, are no less acute. These are some of the concerns of Transect. Like the research with which this paper began, the projection explores the seams and opacities in the ostensibly transparent mapping of the world.

References
Abstract
Tourism has been described as a hybrid industry [1]. Although it is dominated by the provision of information, it is essentially about a physical environment. However, the physical and digital worlds are becoming inseparable due to the travellers’ need to be connected anytime, anywhere [1]. The number of tourist activities supported on smart devices such as mobile phones and tablets has increased at a “phenomenal rate”, with travel tools and applications becoming essential to their users [2]. Tourists are using these devices and applications before, during and after a trip, making this area increasingly more important from a tourism management perspective [2]. According to [3], one of the most important areas in technological innovation for the tourism industry is smartphones and wireless technologies. Therefore, understanding the technological capabilities of smartphones is a key factor [3] with [4] suggesting that, “smartphones have the potential to significantly influence the touristic experience.”

One such emerging technology, Near Field Communication (NFC) is a close-range wireless technology for data transfer and information exchange [2]. NFC is equipped on over 200 million mobile phones with the leader in this area, Google’s Android (controlling 85% of the mobile market), supporting NFC [5]. More than 30 million NFC enabled smartphones has been sold by vendors in 2011 and this is predicted to reach more than 700 million smart devices featuring

Potential uses of NFC enabled mobile apps within UK tourist attractions

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NFC by 2016, according to a report from Berg Insight [6]. This level of uptake has led to NFC being predicted to be one of the next breakthroughs in technological progress [3] and provides considerable potential to open up new opportunities for various stakeholders in the tourism market.

Previous research has shown that NFC has the capability of offering value-added retail marketing services to mobile centric travellers [4] and increases the tourists’ digital and physical engagement whilst visiting an attraction.

This study follows on from this by investigating the possible uses of NFC within popular UK tourist attractions, using Canterbury Cathedral as a case study. A mobile application is currently being developed for tourists that interact with NFC tags in order to provide access to additional information about artefacts, custom guided tours and provide integration with related external services such as social networks. This combination of NFC technology and user interaction will aim to provide a dynamic and personalised online location-based service for tourists. For attraction managers, usage data can then be analysed to determine the popularity of certain artefacts and events, enabling them to make informed decisions about future promotions and services.

This paper will detail the technologies used within this application and the data model that is currently being implemented that supports this process.

References


Abstract

This project proposes using Locast, a digital mapping platform built by MIT’s Mobile Experience Lab, as an innovative tool for literary pedagogy and research based on Herman Melville’s Moby-Dick. We explain how the Locast platform provides an interactive space where students can contribute to knowledge of Melville’s world, work with multimedia content, and relate information to a geographical location. Locast was deployed as part of a class assignment, as well as to investigate the potential for developing a Map Room in the Melville Electronic Library, a critical archive of Melville’s works. The paper, then, presents a plan and rationale for conducting an experiment and shows the results of assessment.

Keywords

Digital Mapping/ Moby-Dick/ Digital Humanities/ Collaborative Learning/ Pedagogy

Introduction: Digital Mapping in Pedagogy

As students become more comfortable with online platforms, we increasingly see potential in using digital tools to expand critical reading and thinking in a literature class. Digital mapping platforms, for example, allow students to imagine literary texts as geographical spaces and to collect multimedia materials to support their reading and research. They also allow students to annotate geographical references in a literary text, tag annotations for use in writing and oral presentations, and share knowledge with others. Although some literary scholars feature map visualizations in their critical work,
work, the use of interactive maps for teaching is still relatively new in a literature classroom.

**Locast Study Structure**

Locast was used in a literature class at MIT where students read Herman Melville’s Moby-Dick. Each student chose a different site to study and used Locast to upload and locate various multimedia materials: maps, images, or videos documenting experiences similar to what Melville represents in the book. Students then presented their work to the class for discussion.

For our assessment, we used qualitative methods of inquiry: a questionnaire and a focus group. The interviewer addressed three main questions: What in your approach to Moby-Dick did you do differently from your traditional learning methods? What did you learn? And what suggestions do you have for improving Locast?

The questionnaire was focused on three contexts as well: content, user experience, and the usability of the Locast platform for literary education.

**Results and Discussion**

Results showed that after using the Locast for one semester, students agreed that they learned more than they expected about Melville, Moby-Dick. Some students mentioned that their perception of learning literature had changed. For future steps, students recommended dedicating more time to learning the digital mapping tools of Locast.

Although it is too soon to judge the effectiveness of this approach to teaching a complex novel, we did learn, that a map provides a powerful tool for visualizing an author’s work spatially. Locast makes students’ learning visible to an instructor, themselves, and each other, and provides a rich database of student responses that can be used to inform future coursework.
Abstract
Heavily influenced by de Certeau’s The Practice of Everyday Life and inspired by Bataille’s notion of ‘aesthetic action’ [1], this paper deals with Instagram as a background for a communal cartography that has the potential to create ‘geographies of resistance’ [2]. It seeks to understand our contemporary pictorial turn, which is driven by our dependence on maps and our increasing use of the photograph as a method of communication. What potential does this paring have in the formation of our world? Connected to the locative media (GPS) of the app Foursquare, Instagram, the world’s most used photographic app, becomes a map through which the potentiality of new spaces can be realized.

Introduction
The research for this paper incorporates human geography, new media and political resistance aligning them with certain post-structural theories of Deleuze and Guattari, Barthes (Camera Lucida) and Foucault (Heterotopias). Beginning with an explication of our current visual culture the paper then leads into an analysis of mapping and counter-mapping practices linking them to the act of smart phone photography. It examines the implications of the geo-tag as a method of sharing within social media and it attempts to prove that equipped with photo-sharing applications, the photographic documentation of the smart phone both consumes and produces a new conception of site, creating wholly new spaces, which can be called technogeographies. This term is appropriated from Simondon’s conception of a location where machine/technology create a connection between ‘two geographies’ that once had no connection [3]. Applying the term to the
role of Instagram in the recent protests in contested spaces like Brasília and Istanbul’s Gezi Park, the paper then explores these new ‘third spaces’ as counter-maps to the established laws of ownership by state and economic forces. The result of the research is to prove that Instagram’s photography is a method of counter-cartography that reconstructs our notions of shared space through the communal consumption of the photograph as mapped co-ordinate.

While the paper acknowledges the very obvious exploitative commercial and surveillance potentials of social media, it argues that within these systems there are still malleable openings (unanticipated holes) that allow for personal and communal expression to manipulate from within. More eccentric than extreme, Instagram has the potential for subversivity, which is defined “as a disruptive attitude that tries to create openings, possibilities in the ‘closedness’ of a system. . .as a result, [it] more closely resembles cultural activism than political praxis” [4]. The potential for photography tagged by GPS allows a re-inscription of spaces, borders, and social perceptions of site.

My hope for this paper is to provoke a shift in the modality of Instagram (and, the increasingly large number of apps like it) from photo-sharing social network to counter-cartographic device that can ‘prime’ a resistance to the traditional delineations of border and capital imposed on our social spaces.

**Keywords**

Human Geography/ Cultural Theory/ Photography/ Social Media/ Counter-Map/ Technology

**References**

Digital collections: re-defining the museum space
Transmedia Experience Design for Audience Engagement: An Experiment with Near Field Communication

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Abstract

Galleries, Libraries, Archives and Museums (GLAMs) have been experimenting and adopting new technologies to enhance the visitors’ experience and to offer novel forms of audience engagement. In the past years, the attention has been shifting towards the use of personal smart phones, as a growing number of GLAMs visitors are carrying them during their visits. New mobile devices features and applications are offering alternative interaction trajectories and enriching the on-site visits, by connecting the physical world (e.g. an artefact displayed in a museum) with the digital space (e.g. online information on the artefact).

Introduction

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deployment and in the maintenance, and the scenario can be developed quickly and flexibly. By tapping their smart phones on the NFC tags displayed at the exhibition, the visitors can listen to the voices and stories of each person portrayed in the photos.
The preliminary results of the ethnographic study - anticipated in this work - seem to be very encouraging and to indicate that the transmedia experience has facilitated and enhanced visitors' situated meaning-making and engagement with the exhibition.
Abstract

One of the challenges facing museums today arises from the demand for new approaches to engage visitors. The museums seek to provide enriching experiences in this field and interactive media can have a significant contribution. Our project aims to be a new model of communication developed for use in a museum context. The aim of this project is to give visitors the chance to engage with the works, build new scenarios and interpretations and especially open new possibilities for participation in the construction of knowledge about the work process.

Introduction

From the 90’s, a form of distinct consciousness now appears in artistic practices, the viewer may have an active role in the creative process. Thus before the new configuration, the work could be completed by participatory action spectator (Bishop, 2006). This paradigm shift is consistent with the “Emancipated Spectator” present in the work of Rancière (2010). In art, as in school we are able to verify that the processes of teaching and learning place themselves outside the old practices of an inmate educational model to the design of a teacher who delivers content, and the figure of the student who merely assimilate and reproduce the knowledge of his “master”, an atrocious hierarchy that separates one who knows from one who is learning. The present research was the development of an interactive application that allows museum visitors to navigate the imaginary works, exploring and interacting via a multi-touch table. The works created by visitors can be shared on social networks if they so wish. The model was subjected to laboratory evaluation, in the Centro de Computação Gráfica, Universidade do Minho and validation in a real context at the Museu Sociedade Martins
Sarmento. The project was in this museum between the months of December 2013 and January of 2014, with a visit by 13 art students on the 29th of January, with ages between 11 and 13 years. This time in the museum resulted in the creation of 168 distinct images, that were published and shared on the project page on (Facebook, 2013). In this interaction participated children, youth, adults and seniors. We highlight here some of the comments registered in the field diary:

- “If we free the kid that exists within us, we can create many images in this game of lights” – senior adult, used the application for 50 minutes, made and published two images;
- “I don’t like these images! They are ugly!” – young adult, used the application during 15 minutes, made and published one image;
- “Can I write stories? This gives me the desire to create stories!”; 10 year old girl that used the application for two hours, made and published eight images.

Other comments, written by museum visitors may be found together with the images they created.

With this project we intend to understand the acceptance by museum visitors of the possibility of exploring artwork, that until now they could only contemplate at a museum, and to verify their involvement with the application. The set of images published reveals the multiple readings and interpretations that a platform of this nature allows for and that the experience varies from one subject to another. We verified that the platform is intuitive and is therefore used by people of various ages. Of the observations registered we took that the application allows for the sharing of experiences in the development of collaborative activities without excluding individual creative exercises. We verified also that the prototype can be improved and to expand the choice of artworks presented and other artists, as at the moment only works by the painter Hieronymus Bosch are used.

References
Networks of care, or how in the future museums will no longer be the sole caretakers of art

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Abstract

To depart from a museum’s perspective when talking about caretaking is significant because museums are where art conservation began and where its practices have developed. However, this position may change as specialised organisations, artists, and the public begin documenting or conserving artworks. As I will exemplify, at times a network of different people gather around an initiative and start working together. It is not uncommon for such networks to form around artworks that are not collected by museums, large institutes or private collectors: either to protect the work from censorship, or to safeguard and protect it, often after an artist dies. I argue that such a network could evolve into a ‘network of care’ that maintains or conserves parts of an artwork.

Keywords
Net art/ Networks/ Museums/ Conservation/ Documentation

Introduction

With different stakeholders and caretakers who do not have a centralised system or organisation to manage archival information, the relationship between conservation or documentation practices and knowledge transfer becomes inherently political. Such a distributed network of caretakers can function through a combination of experts and non-specialists who bring in knowledge from different fields and backgrounds. A thorough investigation of the different roles of the stakeholders, or more precisely caretakers, might provide a lot of insight into the political dimensions around the artwork, as well as in
the art world at the time (Van Saaze [1]). Moreover, analysing the underlying structures of such networks could show how sustainable it can be over time.

In this paper I will exemplify that these networks operate without the structures of centralised archives and authorised custodians, which are present in most museums. In order for a ‘network of care’ to succeed outside of an institutional framework, or to become effective as a tool for transformation, it ideally has to consist of several characteristics which I will explain by looking at how a network gives agency to individuals, instead of answering the question of how individuals create networks (Hui and Halpin [2]).

To come to terms with the conservation or documentation of net art museums have to acknowledge and start collaborating with ‘networks of care’, or they will fail to incorporate this area of (art)history. Such a process can be compared to ‘collective individuation’. Leaning on Simondon [3], this term signals how relations to others, to self, and to technical ensembles, are knotted together. As I will explain, such processes are often inherent in net art, and in some cases have led to the preservation of parts of the artwork.

Several networks between organisations and museums already exist. Some of them very successful, but none of them have used the potential of informal ‘networks of care’. Simultaneously, many non-institutional efforts are currently very scattered and hard to find for people who are outside the scenes; to benefit everyone, these isolated networks should work towards a dynamic model that connects single projects to form sustainable knowledge bases. In this manner ‘networks of care’ will be able to communicate, seek collaboration, share information and learn from each other, in the process they become agents of reflexivity.

References
Abstract

In this paper we outline the challenges and preconceptions that we have experienced in “Taking the Artwork Home”, a collaborative research project across art, design and technology. The project uses Mobile Augmented Reality to explore ways to enhance engagement with the arts. The project was funded by Nesta, the Arts and Humanities Research Council and Arts Council England.

Keywords
Design Research/ Mobile Augmented Reality/ Art/ Technology/ Museums

Introduction

The UK research agenda frequently calls for more cross-disciplinary research, and emphasizes the importance of impact beyond academia. This paper exemplifies this kind of collaborative research in the wild, and is based on a research project between an arts organization, design research academics and a technology developer, using Mobile Augmented Reality (MAR) in the development of a prototype application to engage new users with gallery content.

The diversity of these collaborative endeavours can result in novel findings from the research itself (in this case, about the development of an MAR app to engage users and develop new curatorial strategies), as well as new insights into the design and practice of doing this kind of research (in this case, the complexities of doing research in the wild). In addition, such an interdisciplinary workspace can reveal preconceptions from edge audiences, which emphasizes the importance for researchers to collectively reflect, bolster and clearly articulate their approaches and outcomes.
About the research

This paper will firstly describe the complex nature of this project, in terms of funding landscape, diversity of partners and audiences. It will then outline the challenges experienced, and the implications for these kinds of projects in the future. It will conclude by detailing the novel insights that the project itself has generated in terms of application development.

Challenges

Challenges include defining desirable outcomes (e.g. tangible product outcomes versus intangible research outcomes); the paradoxes of research ethics and IP and how these can negatively impact the scope of the research, and the preconceptions of this kind of research from potential audiences. The paper will conclude by describing some novel insights, useful for designing for users with disabilities, as well as the implications for future research. Learning about the process for doing this kind of research is important, as many new and pioneering research calls are geared towards enabling and encouraging this kind of collaboration. We know we should work in this way, but how does it happen? If research projects involve the development of an app, how do we ensure this is research about what could be, as opposed to the development of a market ready project, which could arguably be classed as consultancy.

Relationship between research and design and development of the artifact

The project had to demonstrate both research and development, e.g. there was an expectation that it would produce both research insights for the wider community, as well as an artifact (in this case, an app) that the gallery could use beyond the scope of the project. This meant that there had to be flexibility within the research approach and with the implementation of the artifact.

The research approach closely aligns to Sir Christopher Frayling’s definitions of both ‘research through design’, (cited in Frankel and Racine, 2010) in that research into the possible implementations of MAR were evaluated with different user groups as part of the design process, and ‘research for design’ (ibid) in the sense that the end product is a prototype artifact in which all the thinking that went into producing it is embedded within that artifact, and in the sense that it is not finished ready-to-market app, but more an artifact with implications for designers to take further. One could argue that the artifact represents more divergent thinking of “what could be”, as opposed to a developer or consultant view of something most possible or practical.

We believe that it is important – and fruitful – for arts and humanities academics to engage in collaborative research activity. In doing so however, it is important to understand that all partners will have differing views on research and development, and could have different notions of value and values underpinning the research.

They may also have a different view on desired outcomes of the research. Such complex but constructive and creative dynamics require careful negotiation and cooperation throughout the process.

Acknowledgements

We would like to thank Nesta, Arts and Humanities Research Council and Arts Council England for funding this research. We would also like to thank the staff at the Peter Scott Gallery in Lancaster, and the schools and colleges that participated in the research.

References

Academic Abstracts
Re-thinking Digital Design
Abstract
Developing Taxonomy for Good Design; Objectifying the subjective language of good design

Keywords
Good design/ Ethnographic/ Experiential

Introduction
Design has proliferated every facet of living. The world we live in is constantly changing and inordinately complex. With the advent of technology, the digital phenomena conjugating with the intricacies of the social, cultural and economic challenges, making sense and understanding the world and its inhabitants has gone through the complication roof. Consequently, the problems of this highly diverse world has also been turned up in the multiplicity knob with design problems today taking on a very multi-dimensional, layered and convoluted facade, requiring a different approach from the past for designers. Although technological advancement has made the world that we live in a flatter one, geography and bounded culture will always be the divide that distinguishes difference and instigates variety. Globalization was meant to simplify life but life as we know it today is more convoluted and confusing than ever.

In a world that is constantly changing and with the advent of technology especially the digital phenomena coupled with the complexity of the social, cultural and economic challenges, making sense and understanding the world and its inhabitants has definitely gone through the complexity roof. Consequently, the problems of this highly diverse world has also been turned up in the complexity knob with design problems today taking on very multi-dimensional, layered and convoluted façade, requiring a different approach from the past for designers.

Design at one level, design speaks an international, universal language and at another, a very unique individual intrinsic dimension when it instigates culture. Good design goes beyond design to engage a deeper understanding of
the underpinning mindsets of users and the epistemological assumptions of both their intrinsic and extrinsic motivations that congregate values that implicate the context for what is considered ‘good design’.

This paper attempts to appreciate how design traverses the universal and the specific, the global and the local, the borderless and the bounded. Questions that abound in this realm within the context of this paper includes issues such as, is good design universally acknowledged or is ‘good’ design a subjective term dependent on the differences in culture and geographical locations. In other words, a design is good in one country but is subjectively not in another. For example, Barbie dolls, launched in the United States in 1959 by Mattel Inc. are a marketing success globally except in Muslim countries such as Indonesia and Malaysia. This is because ‘Barbie’ phonetically sounds like the Malay pronunciation for pig although not the correct spelling, is taboo for Muslims in these countries. In this instance, the cultural/social implications out-weight all other aspects of the ‘good’ design elements inherent in the highly successful fashion doll.

This paper attempts to understand why and what constitute ‘good’ design and through an investigation of the formal qualities of a product as described by Green and Jordan (2000) and Vihma (1995), when used with the frameworks of Tiger (1992) and Jordan (1999) underscores a relationship between the product’s formal qualities and the user’s experiential ethnographic make-up that contributes to understanding the subjective properties inherent in ‘good’ design (Berman, 2009). Research questions abound such as, can we as designers manipulate and create specific positive intrinsic motivations and values and experiences? As designers, traditionally, we are so good at the extrinsic elements such as aesthetics, human factors and ergonomics, usability and function. Can these intrinsic properties be repeated so that we are able to hit the ‘good’ design target over and over again?

Snider and Osgood’s (1957) as well as Osgood’s (1967), Semantic Differential Technique and Nagamachi’s (1999), Kansei Semantic Deferential (SD) Evaluation methods were used as a framework to quantify the subjective information for statistical analysis. Snider et. al (1957) and Nagamachi’s (1999) technique were chosen because it has proven effective in measuring people’s attitude towards an object. It can also elicit the kind of experiential associations people have with the objects that is relevant in this study.

Results of this study suggest that a well-designed (good), holistically considered product would have taken into consideration critical contributing intrinsic factors of people’s affective experiences with products. When these critical elements in the study are well represented in a product, then the chances of success in that product will be high.

This could also suggest that as designers, we can manipulate specific product experiences to imbue products with biases in terms of these investigative and suggested experiential concepts outlined in this study. This study also expands on the iterative process of design that straddles the realm of the qualitative (intuition) and the quantitative (formal) and the oscillation between them that creates good solutions but not necessarily good design. In this context, the design process has a different outlook that implies another epistemological stance according to which the proposed solution(s) and the interpretation(s) of the situation emerge simultaneously. Qualitatively or quantitatively speaking, there is no definite right or wrong in the process, only better and less good proposals depending on the end result.

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References
Developing Taxonomy for Good Design: Objectifying the subjective language of good design

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Abstract

This paper explores a new algorithmic approach to communication design. A multidisciplinary perspective enhances innovation and off-the-shelf solutions in the field of creative/artistic strategies.

Introduction

Targeting logotype design, an open source programming language allowed generative interactive logotype creation, adding to the diversity of experimental, original final solutions. In a traditional approach, conventional tools also include programming to generate digital representation. However, it is inaccessible to the designer/program user.

The paradigm shift changes the role of the program user, becoming a ‘produser’. Algorithmic thinking requires a step-by-step project, explicit relationships between elements, prioritized requirements, and enhanced control mechanisms. Generative methods allow assessing the dynamics of composition, adjusting data representation, self-expression and inspiration.

Within the theoretical framework of generative design, we explored mathematical programming. Etymologically, the term ‘generative’ derives from the Latin generare, meaning to beget, to produce, originally in reference to natural forces, conditions or substances. In reference to Art, such emergence involves novelty, surprise, spontaneity, activity, and creativity.

Algorithms create interactive, generative logotypes, allowing multiple versions of solutions, keeping the intended visual identity. Through a well-defined, finite sequence of unambiguous instructions (algorithms), the results develop randomly, with a certain degree of autonomy, bringing unpredictability to the system.

Mathematical codes, dots and lines create visual forms; enhance imagination and bolder graphic solutions, through unexplored, unsuspected territories of visualization. The results are unpredictable, not subsequent to an exclusive action of the designer. Multiple agents participate in
the production process, including human agents, namely setting the mathematical rules. The end result of our study was an open result. The logotype DESIGN@IPVC (figure 1) is not static. The images may be saved in different formats, such as PDF or Movie.

The generated compositions, in a wide range of colours and logos, keep common morphological properties. Downstream, instead of presenting static logos, designers and clients interact and preview logotype changes. Incorporating dynamics from the artefact’s production, this system constitutes a Design Experience.

**Keywords**

Generative Design/ Algorithmic/ Approach/ Logotype/ Composition/ Design Experience

**References**

Concerning Data: The Importance of Developing New Frame works for design

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Abstract

Big data is often portrayed as a source and driver of innovation, but design practitioners rarely figure into such descriptions. It is usually scientists or analysts who are depicted and the production of knowledge that is discussed. This process differs from that of design in significant ways; scientists provide new insight into extant reality, while designers bootstrap their way to new futures.

Introduction

It is evident, however, that the ability to collect and process vast amounts of data can facilitate the process of design. And it is often scientists and analysts who are best positioned to undertake such activity because they are trained to work with data. These skills enable them to engage in speculative processes such as predictive analysis, for example, and to mine data in ways that bear more resemblance to bricolage than hypothesis testing. While such pursuits may not be informed by heuristics that are characteristic of design, they do suggest ways in which designers can generate meaningful value from data. They also presage a less desirable alternative. If designers do not develop the capacity to work with data, they may be deskill ed as the socio-technical significance of this “medium” continues to grow.

Though it may be more common to associate data with the hard evidence of empirical science than with the speculation that is intrinsic to design, much of the data that is currently being generated in the course of people’s everyday interactions with their technology can be a tremendous resource for designers who have been trained to work with data. This is because these data are more than a window on the nuances of human behavior, they are also a means of leveraging such behavior. The empirical insight offered by these data is valuable to scientists and designers alike, but designers need not constrain their uses of data to the Scientific Method.
Designers can complement scientific practice and extend their own strategic capacity by using data to increase and diversify the range of actors engaged in design processes and, thereby, more fully engage the socio-technical systems that drive innovation. We consider this capacity to be an important component of future design practice, and we believe that design educators should teach designers to leverage the new opportunities that data can offer. This is not to suggest that designers should be trained as scientists or analysts; rather, we should provide our students with the conceptual frameworks that they need in order to use basic quantitative skills as a means of design. We think that meta-design offers such a framework. As we illustrate with examples of our students’ work, meta-design can enable designers to exploit heuristics that are foreign to analysts (so-called “design thinking”) in a manner that complements analytical methodology and enhances their ability to shape the complex systemic processes that are intrinsic to big data.

**Keywords**

Data/ Design/ Education/ Framework/ Management/ Meta-design/ Research.
Abstract

This paper investigates whether the tangible mark is more evocative than the digital mark and if there is space for digital error or chance.

Keywords

Graphic Design/ Design/ Production/ Process/ Digital/ Craft/ Experimentation/ Chance

Introduction

As design matures within the digital realm how far have we dealt with the paradigm of the laptop aesthetic? Have we lost the humanity within design and consequentially enthused our audiences into lethargy? Are the human elements of design more empathetic to our audiences, who unable to distinguish through the vanilla digital morass, are looking for something of familiarity to grab onto?

‘Macintosh-fuelled design tools are explicitly programmed to express a finite set of visual expressive styles, hence implicitly guiding design work performed with these tools along precisely defined stylistic axis.’ [1]

It could be argued that audiences have become conditioned to accepting the ubiquitous 'good enough' and that the digital screen has shrunk our imagination and sense of proportion. The error and beauty of chance has been lost to the tyranny of perfectionism and design has met the craving for the instant at the expense of a physical interaction with the design process.

Angela Lorenz argues that the production of graphic design is now similar to the production of digital music and eludes to the range of functions and processes common to their making: ‘loops, repetition, filters, distortion, interference, enlargement, remapping, compression, layering, omission, alignment and conversion.’ [2] These terms are certainly familiar movements of the Adobe concerto and have joined the battalion of plastic monitors in our education of the graphic designer. Is the quality of output inversely proportional to the huge variety of opportunities granted by the various filters and behaviors?
Important design emerges from contexts that encourage innovation and experiment. The cover of Art Without Boundaries, describes how the most exciting and fruitful trend in the visual arts since the early 1950s was ‘the steady erosion of traditional boundaries; between painting and sculpture, painting and film, film and typography, photography and print-making, ‘fine’ and ‘commercial’ art.’ [3] The book denotes a landscape that allowed artists, designers and filmmakers to move freely between disciplines in what the editors described as a new ‘interaction of media’. Out of this vista rose giants such as Warhol, Rauschenberg, Godard and Antonioni.

And what of the landscape today? For the students born into the Adobe revolution, material processes can seem slow and laborious, and the results limited and frustrating. The cost to the institution for the maintenance of these processes far outweigh any romantic and measurable benefit and the cull continues; dark rooms have been broken up, letterpress is something done on a weekend course, and silk-screen printing is a whispered dream. The traditional graphic design crafts have become the property of the fine artist or design hobbyist and the ‘preserves of fine-printing and craft fairs.’ [4]

Yet amongst the digital morass there are those who have responded to the saturated screen environment and are avoiding the vanilla-isms of digitally constructed design. Instead, they are using digital production to supplement their analogue processes.

Sarah Illenberger, a Berlin-based designer creates conceptual compositions using everyday objects in unexpected ways. Her creations are commissioned as site-specific installations, retail window displays, or photographs for the likes of Hèrmes and Fruit of the Loom.

‘Meticulously created at the intersection of photography, art, and graphic design with analog handicraft and using simple materials and household items, Sarah Illenberger’s, richly detailed work opens up new perspectives on the seemingly familiar.’ [5]

Control Print is an RCA research project that explores the relationship between human intervention and digital production, interfering with the digital procedures and incorporating the idea of chance more common to the traditional craft-based industries.

Stories on Paper was inspired by research that demonstrated how the tangible qualities of the printed page could be evocative and as much a part of the reading process for some people.

In this word of ever-increasing digital technology this paper argues that designers are demonstrating that there is room for exploration of the physical and emotional object and that there is enough evidence to justify that time spent on the ‘making’ is money well spent.

Acknowledgements
I would like to thank the original publications cited in this document.
Academic Abstracts
Creative Computational Technologies
Abstract

In today’s world we often hear the term ‘information overload’ which, it is believed, can lead to ‘information anxiety’. This usually refers to an abundance of data that we, as humans, are seemingly unable to process.

Richard Saul Wurman defines information anxiety as ‘the black hole between data and knowledge’. As Daniel Memmi notes ‘The Internet puts at our disposal an unprecedented wealth of information. Unfortunately much of this information is unreliable and its very quantity exceeds our cognitive capacity. This is seemingly an ‘effect’ of the ‘modern’ world and it is felt that the data is somehow at fault. The author would argue that humans have been subject to high levels of complex data input for millennia, however we have evolved to cope with that data and to ‘make sense’ of the multiple data streams. For example generally we ‘process’ and ‘understand’ the ‘physical’ world, seemingly with few problems, even in extreme situations. It is felt that the ‘information overload’ issue is not with the data, but with the ‘form’ of that data. ‘Two dimensional’ spaces (computer screens, books, etc.) have developed to enable us to ‘move through the data’ through a variety of means, which often address the ‘structure’ of that data (filing systems, indexes, ‘Windows’ etc.), however these ‘structures’ are limited and become more difficult to navigate, as the amount of data increases.

In this paper the author shows how the use of a virtual 3D world can enable people to navigate and ‘make sense’ of complex data sets, through appropriate visualisation, which links the data to known ‘human’ parameters. Using ‘streamed’ data
from the USGS (United States Geological Survey) showing earthquakes, the author designed and built a virtual world platform with multiple layers of data, which are presented in a form that is easily recognisable and understood by users with no prior knowledge of the subject matter.

References
Abstract
While there is growing consensus among museum professionals and users about the importance of data integration, cross-collection searching remains a significant challenge. This paper describes a novel approach to interrogating different online collections to identify potential matches between them, using fuzzy logic based data mining algorithms.

Keywords
Cross searching/ Ontologies/ Semantic Web/ Linked data/ Photographic collections/ Matching records/ Resource discovery/ Data mining

Introduction
The increased availability of online collections and searchable metadata creates enormous potential for using information about objects from one data set to enrich records in others and reveal relationships not previously apparent. However, drawing together information from diverse collections is challenging [1].

Conventional search engines typically yield a great many hits, most of which are of little interest (false positives). Secondly, searches are based on matching strings of characters and if there are variations in the way a particular string has been published then relevant matches may be overlooked (false negatives). Thirdly, much of the data on the Web lies beyond the reach of Web search engines because it is generally not machine readable and a great deal of it resides in databases and is presented dynamically to the Web only in response to a particular query. A recent survey of 140 digitised collections [2] reported that individual items from the collections are much less discoverable than collection level data. Specialised tools are needed to facilitate better cross-collection searching and filtering [3, 4].
Computational approaches

In recent years some progress has been made using semantic ontology and corpus based approaches to link data, but these struggle to accommodate GLAMs records which are typically incomplete, imprecise, recorded inconsistently and in a variety of different record formats.

The FuzzyPhoto approach

This paper shows how Fuzzy matching algorithms and latent semantic similarity techniques developed in the AHRC funded FuzzyPhoto project [5] offer a way of finding potential matches between GLAMs records in situations where more conventional co-reference identification approaches are inadequate, in this case helping researchers to match photographs held in different archives to historical exhibition catalogue records for the first time. Figure 1 shows two matching results for one exhibition catalogue record (erps 28409) even though neither of the discovered records from the Library of Congress or the V&A museum exactly match the “original”, both of them predate the seed record and one is not even a photograph.

Conclusion

Although developed to address a specific problem of finding pictures to match photographic exhibition records surviving from the late 19th century, the approach described here is potentially applicable to other contexts where it is necessary to find matches between equally incomplete and imprecise data held by various agencies in different data formats and to differing standards of consistency. These could be other types of cultural heritage records, for example looted art or people such as concentration camp victims, displaced persons, or contemporary contexts such as helping to identify and reunite refugees from areas of conflict or major natural disaster.

References


Literary Language and Eye Tracking: What Eye Movements Tell Us About How We Read Poetry

Abstract
In this paper we examine methodological developments in the study of poetic language on handheld and conventional computers. Along with discussion of results from two studies, we outline how an eye-tracking device (Tobii) is a useful measurement tool.

Keywords
Poetic language/ Eye movements/ Digital humanities methodologies/ Ubiquitous computing/ Cognition

Introduction
Working out of the IMPACT Lab at the University of Regina (Interactive Media, Poetics, Aesthetics, Cognition, and Technology), we have conducted a series of humanities, psychology, and media studies on how individuals process literary language. We have focused particularly on poetic forms and language on handheld and conventional computer screens and have gathered data on cognitive processing to measure recall, reading speed, and eye movements (using a Tobii eye tracker). In this paper, we discuss results from a recent research study. Differences in recall and reading speed have been found when texts are on digital screens of varying sizes and that texts rich in literary language are processed more deeply. We examined whether recall, reading speed, and eye movements change as a function of display type and/or text type (computer monitor, iPad, or iTouch) and 3 texts (poetry, fiction, non-fiction). Participants read each of the texts while their eye movements were tracked using a Tobii eye tracker to provide more depth of understanding to the researchers on how different types of language and text type affect how individuals read.

We will present a variety of data obtained using an eye tracker, including heat maps and bee swarms, to indicate that eye movements are significantly different between poetry and prose.
forms, suggesting that different ways of processing language are in operation. That is, we read poetry quite differently than we read prose and we read variably on different sizes of screen. Eye tracker data combined with conventional cognitive measures (recall and reading speed) indicates that through the use of different types of language it is possible to modulate where a person looks, lingers, and what and how much they remember when they interact with a digital screen.

In the presentation, we will work through a number of types of data to demonstrate reading patterns. We will also discuss methodological challenges and solutions to collecting eye tracker data with mobile/handheld devices—challenges that increasingly need to be understood and resolved in a range of academic, creative, and business/industry domains as the world becomes ever more reliant upon digital screens in everyday life. We will discuss in particular two related strands: 1) how research studies in digital humanities produce tangible results through conventional research formulations and how they simultaneously provide insight into the techniques and methodologies themselves; and 2) how the very techniques and methodologies become core components of the narrative of research itself just as much as the data and its interpretation. Implications of our results and methodological understanding are broad, providing understanding in new media, design, cognition, and literary disciplines.
New Media and Traditional Cognition Process in Observational Drawing
Methodology: The Case of David Hockney’s Visual Experience in iPhone Drawings

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Abstract
This paper studies the variations in observation, tracing and visual expression between traditional forms of drawing and the use of new media as a drawing support. This case study discusses the observational drawings of David Hockney, produced with iPhone and the perceived changes of his visual experience conditioned by the new digital environment.

Keywords
Observational Drawing/ New Media/ Visual Expression/ iPhone, David Hockney/ Introduction

Introduction
The variability of the representation tools has been frequently differences in lines and strokes looking for new visual solutions [1]. The use of “hiperdrawing”, due to the increase of smartphones, tablets and apps, replaced the Moleskine sketchbook and created the “pocket drawing board” (figure 1), with several functions within the same interface: support, medium, page, edition, store and publishing.

iNew Media and Drawing Process
The visual production with new supports and technological media, transform the traditional use of some graphical parameter settings [5]: i) brush sectorial selection; ii) change of variables controlled by the hand, as the angle, the thickness/ hardness and pressure/ intensity; iii) extension of editing, copy/ paste, undo/ redo and multiplication of layers, iv) screen and sheet are different bodies, v) memory recording action of the graphical path; vi) grid of pixels that expands and contracts perspective, the visual field and drawing scale through zoom in/ zoom out.
The drawings and the visual experience of David Hockney (1937-) from the iPhone, show similarities and differences with the traditional representations of their default in other media [7]. There is continuity in the line expression, in the color palette, the reflection of light by transparency, the themes of landscape, flowers and interiors (figure 2). However, there is the standard deviation [3]: thumb as medium, the framework alters the geometry and close-up, the plane perspective, greater overlap of lines and tones and smaller details in form descriptions (figure 3). For the author, the iPhone is an amazing visual tool that allows you to continue your experimentation on drawing, photography, collage, originality and technical reproduction. The storage for cloud computing and online sharing by Wi-Fi/3G on blogs and social networks is, for Hockney, a giant leap in the diffusion of art [3], which allows to get the drawings to the public pocket by a simple button click.

The traditional inclusion of time is centered between the deviations of image caption and the multiplication of windows during the observation. On screen format, Hockney experiences the succession of drawings of the same landscape, to mark the movement of light, recalling Cezanne in the observation methodology and Turner in the expression (figure 4). With the iPhone, the author continues his research on the “multi-eyed” vision based on the variability of the look that goes beyond the static linear perspective or photography, conciliating the intentionality of representation with the fragmentation of visual experience [4].

Apple and Hockney’s Visual Experience

After Old Masters’ “Secret Knowledge”

In a detailed analysis of the drawings, two traditional themes emerge from the author’s work: color and time. For Hockney, the use of color in digital media is a blend composed of new geometries derived from the App settings, conditioned by the brightness of the screen. It poses itself as a new organic feeling of a technique with less mechanical control and with consequences when presenting the final drawing. The “Secret Knowledge” of masters like Vermeer, Ingres or Caravaggio to bypass the accuracy [6], aided by lenses and mirrors, is magnified in photography and new digital resources.
New Media and Traditional Cognition Process in Observational Drawing Methodology: The Case of David Hockney’s Visual Experience in iPhone Drawings

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Academic Abstracts

Academic Abstracts
Digital Memories
and Histories
Abstract

In this paper I describe the use of digital technologies to commemorate events that are excluded from national narratives.

Keywords

Memory/ Commemoration/ Postcolonial/ Algeria/ Paris

Introduction

The use of online archives has changed the way in which we encounter memories of the past. Digital technologies bring the past into the present with an immediacy that can be disarming. The use of digital technologies in practices of commemoration can alter the contemplative character of that practice, yet this new immediacy can also act as a jolt or interruption, enhancing and intensifying the public encounter with memories that are difficult to address.

This paper will consider a range of commemorative practices in France during the commemorations of 50 years of Algerian independence from colonial rule in 2012. I will contrast the use of digital practices in museums and exhibitions with spontaneous forms of digital intervention in public life - notably QR codes. In Paris, QR codes have been used subversively as a form of ‘memory activism’, reminding the unsuspecting public of unsightly pasts. The public encounter with the past occurs in the street, where temporary ‘memorials’ provide a counter-discourse to State commemorations. Yet these transformative technologies raise issues of public engagement. By placing QR codes in what seems to the untrained eye like arbitrary locations, with often no accompanying information, the commemorative project becomes hidden in plain sight, just like the acts of violence it commemorates. The passer-by must engage in a process of decoding to access the information relayed via QR code [1]. Are these digital commemorations too inaccessible, or does their concealed character correspond to the unrecognised experiences of victimhood.
they recount? The aim is to bring individual and otherwise unrecognised experiences of victimhood to public attention in a manner that is therefore befitting to the unveiling of hidden pasts. However, perhaps it is only effective if the passing public is technologically 'switched on'.

I will ask whether these digital memory activists make demands of their public that are idealistic, particularly bearing in mind the purposeful mobility that characterises the average city dweller. How can digital technologies be used to transform the nature of our encounter with the past, and interrogate our relationship to that past? Meanwhile, museum exhibits that incorporate digital technologies to enhance the visitor experience have been hailed for their contemporary aesthetic and their encouragement of audience participation. Yet are these technologies used in such a way as to revolutionise the commemorative experience, or do they do little more than add gloss to that experience? Indeed, what do they detract from the 'aura' of the 'real', tangible exhibit [2]? This paper will explore how digital technologies are, or could be, changing the ways in which the public engages in commemorative practice.

References

Cinephiles and Movie-Fans: A Counter-Cartography of Paris Film Culture, 1918—1923

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Abstract
In early 1920s France, a community of young filmmakers and film critics now known as the “French First Wave” formed around the shared goal of lifting cinema from the level of popular mass entertainment to the level of high art. Until now, scholars have largely studied French cinema of the period through the eyes of this reflexive, self-critical community of “cinephiles” concerned with the state of French cinema after the Great War. The focus makes sense: It was largely thanks to these pioneers that cinema acquired the status it enjoys in today’s France as a respected and quintessential French art form. In their quest to reach these heights, however, the cinephiles first had to distance themselves from a pre-existing vibrant working-class cinema culture.

Keywords
French cultural history / protest, audiences / film history / silent cinema

Introduction
Reconstructing the cinema experience of non-elite film viewers in the 1920s, however, presents challenges. Ordinary movie-goers of the 1920s left few written traces of their cinema engagement comparable to the polished and widely circulated publications of the cinephiles. Their cinema-centred practices were embedded in the cultural and political concerns of local communities and private individuals with little interest in the cinephiles’ quest for official recognition and tax breaks for the movie industry. While cinephile discourse emphasised the universal, rational and national, the experience of
ordinary filmgoers was personal, emotional and spatially close. While the ideal cinephile audience member was bourgeois, male, and capable of balancing emotional engagement with disinterested critique, the majority of moviegoers were working-class, female, and had no need to demonstrate their mastery of the bourgeois public sphere.

To overcome these challenges I explore alternative data and alternative forms of analysis and presentation. I combine information from a variety of largely overlooked sources in order to produce a "deep" map of cinema locations in Paris following the Great War. In addition to being the first comprehensive map of post-war cinemas, the map will enable users to appreciate the experiential richness of cinema-going in the early 1920s by integrating autobiographical accounts of the cinemas, news stories and details of political meetings and protests held within them. Each cinema location, then, will be a gateway to the entire cinema experience of that specific historical community.

Cinemas played distinctly different roles on the Champs-Élysées, where they were a place for wealthy foreigners and elite Parisians, than they did in the 11th, 15th and 18th arrondissements, where they served a multi-functional role for local communities. By combining locational data with news reports, cinemas appear as more than just places for passively viewing films and become vibrant centers for local community life. In 1921 alone there were over sixty meetings (including speeches, protests, fundraisers, neighborhood fêtes) organised by trade unions, veteran organisations, local Communist and Socialist Party cells, anti-military and pro-Russia groups in at least thirty-five cinemas in Paris and its suburbs. The deep map thus enables me to avoid the linearity of cinephile historiography, which sees this period as characterised by a teleological advance in the status of cinema as an intellectual pursuit and a vital cultural product of interwar France, and reveals cinemas to be meeting places for diverse political, social and leisure activities, many of which were self-consciously opposed to the bourgeois nation-building project in which cinephiles were inserting themselves.

Acknowledgements
Research in Paris was funded by an Entente Cordiale Scholarship, a research associate position at the Cinémathèque Française and a Chester A. Fritz Scholarship. The digital project is supported by the Simpson Center for the Humanities at the University of Washington, the College of Arts & Sciences, and the National Endowment for the Humanities.
Abstract

Information and communications technologies, as well as internet, have brought a wider and democratic access to information and knowledge. However, the traditional processes of selecting, preserving and accessing memories and knowledge, performed by institutions of memory (archives, libraries and museums), still lack this approach.

In fact, institutions of memory, which are perceived neither neutral nor transparent, are losing their central role as trustworthy agents in preserving memory, in favour of other stakeholders. Despite multiple actors’ intervention is a step forward in democratising knowledge and, it could also constitute a central pillar for refunding trust in institutions beyond transparency, it should be better explored. The present work will set the basis for a reflexion about whether digital memories are being democratically governed or if governance of digital memories is just being transferred from one actor to distributed others.

Keywords

Digital memories/ Governance/ Democratisation / Institutions of memory/ Trust
Introduction

The present digital stage or - as Pierre Lévy [1] calls it - “algorithmic stage”, carries some controversies about the apparently democratised governance of digital memories. Memories (and therefore collective knowledge) have been entrusted to institutions of Memory (libraries, archives and museums) guaranteeing organisational identity, stability of relationships, public trust and accountability, both within institutions themselves and towards citizens. Governance of memories has traditionally relied in following standardised procedures that endow institutions of memory with a monopoly of memories. However, this privileged position is under scrutiny in the digital age, and most likely undergoing a crisis of trust that goes beyond ‘transparent governance’.

Firstly, while access to the Internet resources has been democratised by wide distribution and the pervading of Information and Communication Technologies across all life spheres, the procedures for selecting and preserving memories have remained substantially the same. These procedures are still performed by Institutions of Memory, sometimes perceived as neutral, impartial and objective actors, leaving little room for the emergence of other forms of memory preserving that cannot actually be ignored, such as “do it yourself” based ones.

Secondly, Institutions of Memory have difficulties in managing born-digital contents, which opens the door to other actors to enter into the colossal task of preserving online resources. New actors involved could be grouped into: corporations, foundations or non-governmental organisations (NGOs) and citizens alike. Corporations are contributing to that “preservation wave” in agreement with Public Institutions, by the constitution of Public-Private-Partnerships, or making use of technologies and algorithms which ensure that chosen Internet resources are going to be forever accessible. In addition to this, corporations themselves self-assign functions of public memory preservation, such as well known search engines and social networks. Foundations and NGOs are also playing their part in organising, preserving and retrieving memories from the online resources. Wider projects like the Internet Archive or specific projects dedicated to collect documents from a specific historical moment or from a specific community, are preserving part of the memories that is not driving the attention of traditional Institutions of Memory. Last but not least, with a direct participation or collaboration of other actors, many citizens are entering into scene too, by developing their own digital archives.

In that context we will set the basis for a reflexion what we see as an emerging crisis of trust in Institutions of Memory. In other words, whether digital memories are being democratically governed taking stock of the current digital culture or if governance of digital memories is just being transferred from one actor to distributed others, without a proper societal debate about the future of our memory and therefore our knowledge.

Our paper will start by presenting a short historical perspective of how democratic and monopolistic practices have been intertwined in the governance of memories, focusing thereafter in the emerging ethical issues in governing digital memories, and specifically on how trustworthiness in governance of collective knowledge is affected by these developments.

References

Abstract

This paper examines how contemporary Polish digital media is engaging with the memory of Poland’s murdered Jewish communities. The increasing attention paid to Jewish memory in Polish visual culture is partly a result of recent historical research that uncovered previously unimagined instances of violence perpetrated by Poles against Jews during the Holocaust. Jan Gross’s historical work Neighbours (2000), which claimed that, over the course of one day in 1941, the Polish villagers of Jedwabne rounded up their Jewish neighbours and burned them alive in a barn, inspired a revolutionary shift in thinking about the Holocaust in Poland. This paper thus aims to provide a new perspective on representations of Polish-Jewish relations, and specifically consider how digital media is enabling new encounters with perpetration, victimhood, and witnessing, roles which are frequently intertwined in complex ways.

Keywords

Memory/ Holocaust/ Archive/ Online content/ Jedwabne/ Poland
Introduction

This paper focuses on the web projects of artist Rafal Betlejewski, housed on the website ‘I Miss You, Jew’ (www.tesknie.com), which the artist set up after reading Neighbours, and which constitutes a fascinating example of the growing interest in Polish-Jewish memory. The interactive site encourages participants to submit their own, or collective, memories of missing Jewish communities, thus creating a digital database that has archived previously unvoiced narratives. The paper will analyse three visual aspects of the website. First, a series of photographs taken by the artist ‘in those places in Poland where Jews used to live’, as the website explains. Many of these are staged in a similar fashion: a wooden chair, sometimes with a white woolen rug and yarmulke, is placed on a street or outside a house that has ties to past Polish-Jewish communities; the Polish individuals or groups that presently live in that location or that town stand alongside it. The empty chair, of course, symbolizes the place where a Polish Jew could or would have sat alongside a non-Jewish Pole as their neighbour. Most of these photographs are also accompanied by short texts, memories of the absent Jews who are being symbolized by the chair. Secondly, the paper considers Betlejewski’s ‘murals’ that are painted on walls in former Jewish areas. These usually mimic graffiti art with the slogan ‘I miss you, Jew’. As Betlejewski explains, he deliberately chose to work with urban graffiti as this was commonly used for anti-Semitic slogans. And finally, a video recording Betlejewski’s ‘happening’, which took place in a village near Jedwabne, in which the artist burned down a barn with himself (briefly) in it, and invited the local villagers to watch. Through the focus on this specific case study, then, this paper thus hopes to explore a number of ways in which performance, digital archiving, photography and video is negotiating themes of loss, trauma, guilt and responsibility.
Academic Abstracts
e-theatre narratives
Abstract
Towards the end of the Donmar Warehouse theatrical production of Shakespeare’s Coriolanus, the title character, outnumbered by enemies, throws down his sword and exclaims “Cut me to pieces!” (A5:Sc6:L3953). Across the world, that’s exactly what happened. This was a performance that was broadcast live to cinemas where fans recorded it on mobile phones, extracted clips and silent animated gifs, recaptioned and reinterpreted them, shared them on social networking sites, and reposted them, often without context. What does being cut to pieces do to Coriolanus; as a narrative, as a theatrical text, and as a cultural experience?

Keywords
Interactive narratives/ Digital culture/ Theatre/ Fandom/ Social media/ Participatory culture/ Performing arts

Introduction
National Theatre Live (NT Live) is now five years old. No longer an experimental project, NT Live has broadcast over twenty theatrical productions live, and “as-live”, into cinemas all over the world. One such production, Coriolanus (Donmar Warehouse, 2013-14), starred Tom Hiddleston in the title role; an actor with a particularly enthusiastic and active online fan community. This paper considers the tensions and interactions between the staging and live broadcast of Coriolanus, and the significant role played by fans of the lead actor in creating playful reinterpretations, summaries, and new creative works based on this play.

Coriolanus’ journey from stage to screen can be considered in relation to theories of the post-cinematic, and the paper demonstrates the
fracturing of narrative embedded in the NT Live broadcast itself as a relatively new form of cultural experience. Theories of fandom and participatory culture, as well as post Web 2.0 analysis of Internet behaviours, allow an examination of fan engagement with the play and broadcast, in particular the production of new media texts via social media platforms such as Tumblr. The paper examines individual examples of fan production to investigate how the character and the actor are experienced, re-experienced, interpreted and misinterpreted, and shared across a passionate and active online community. The paper also considers to what extent the framework of technological delivery (for example, a particular social media platform or the apparatus of NT Live broadcasts themselves) constrain or encourage creativity in both 'official' and fan production of new texts.

Within the wider context of media convergence and transmedia storytelling, the paper examines the effects of these fractured narratives on both audiences' ideas of theatre as a live, ephemeral, cultural event, and the unauthorized meta-narrative that has emerged from fan participation.

In conclusion, by drawing on recent discussions around digital representations of performing arts, online media, and fandom and participatory cultures, this paper examines the context and production of fractured, interactive narratives from live performances, and how they fit into a modern, digitally-enabled cultural experience.
Etheatre Project: Political Participation in Online Theatre

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Abstract
Written from a practice-based perspective, this paper is a brief account of my PhD research with thesis title The Etheatre Project: Directing Political Cyberformance. Etheatre Project is a series of experimental cyberformances aiming to redefine the characteristics of theatre and the methodologies of theatre directing within the phenomenon of ‘remediation’ of cyberculture. In particular, I look at post-Brechtian aesthetics of critical political interaction in online theatre practices to create dialect spaces for political expression and participation. To accomplish public discussion about key political topics, Etheatre Project developed the forms of real-time cyber-adaptation, cyber-ethnotheatre and cyber-collaboration with the audience for the co-creation of the performances, making the participants part of the collective ensemble.

Introduction
In Cyberian Chalk Circle, an adaptation of Brecht’s play placed in Egypt of 2011, the audience judged the character for getting married and debated on contemporary socio-political issues, turning UpStage into a political space for real-time adaptation. In Merry Crisis and a Happy New Fear, audience members replied to questions in a questionnaire during the performance, taking active part in the co-creation of a real-time verbatim cyberformance in which they became the performers and the witnesses of the represented performative. In Etheatre Project and Collaborators, I collaborated remotely with international artists and cyberformance experts
to stage a cyberformance on UpStage and share personal migration stories alongside those of the spectators. In a cyberformance, online platforms allow a new form of remote cyber-collaboration to take place, between the audience and the performance and between the performers themselves. These examples demonstrate that cyberformance’s use of the Internet as a debating space for political expression and participation forms political and dialectic spaces through performance within cyberspace.

In the Etheatre Project, the role of the director is to promote real-time conversation between audience members and performers in a chat box and assist the active participation of spectators in the performance. ‘As arenas that are subject to constant negotiation and renegotiation’, social-networking platforms turn into political spaces that are ‘an active and interactive context in which social relations and structures are transformed over time’ (Jones, 2000, cited in Brock, Cornwall and Gaventa, 2001, p. 23).

The originality of the Etheatre Project collaborations lies in their geographical distance and the use of the Internet as a political space for collaboration and co-creation. Cyberformance creates in-between spaces for the audience to actively fill in, while the participants can manifest themselves and choose whether or not they want to collaborate, stay silent or take active part in the happenings. The paper discusses the remote participation of the cyberformance audiences, referring to ‘confictual participation’, a form of critical engagement instead of ‘a politically motivated model of pseudo-participation’ as dealt with by Miessen (2010) in The Nightmare of Participation (Crossbench Praxis as a Mode of Criticality).
Abstract

In his book *Looking Into the Abyss* (2005), discussing the troublesome relationship between theatre and media technology, Arnold Aronson is strongly sceptical of the belief that projected image (film or video) would ever find its proper place in theatre. The reason for this is the fact that the two media speak two fundamentally different languages. Aronson offers a long list of reasons for this disjunction including both psychological (the audience differently perceives performance and film as two different sign systems) and political (media technologies is the result of the capitalist production system and ‘is thus the subject to a range of political social and economical influences’, 86-87). Aronson does, however, leave some space for exceptions.

Keywords

Digital Performance/ Multimedia Theatre/ Total Theatre/ Cyber Theatre

Unless the intent is specifically to create a sense of dislocation and disjunction, or to draw upon the cultural signification of film and video in our media-saturated age, the placement of such technology and imagery on the stage is tantamount to carrying on a conversation in two languages (87).

In their work since 2004, Studio for Electronic Theatre (HYPERLINK "http://www.setlab.eu" http://www.setlab.eu) has been intensely exploring, in both thematic and formal terms, this apparent semiological ‘disjunction’. SET engages this issue through, one the one hand, addressing the universal themes of dislocation and disjunction – physical, emotional, political…
– and through responding to our contemporary ambiguous relationship with multi(social) media technologies, on the other. This paper will concentrate on SET’s projects Sokocalo (2006) and Oedipus – The Code Breaker (2013), demonstrating that, even in an age heavily influenced by multi(social)media and digital technology, theatre can, using this very technology, reinvent itself and continue to sustain its important role as a vehicle of communication of broad appeal.

Sokocalo Project deals with the myth of two peasant prophets from the 19th Century Serbia, believed to have predicted the major local and global political events which would shape the world a century later. In one of their visions, they saw a ‘sokocalo’ (a localism for ‘gadget’ or ‘machine’), which they described as a kind of visionary media machine showing accurate images of the events pertaining to past, present and future of humankind.

Though their prophecies are imbued with a radical ethics of altruism, critical self-reflection and spiritual enlightenment, the myth has frequently been re-written and misused in the political history of the region by those wishing to appear as the ‘saviours’ of the nation by identifying themselves (either explicitly or implicitly) with the figures from the prophets’ visions. By re-constructing the mythical all-seeing and all-knowing machine (‘sokocalo’), SET’s digital performance of the same title explores both historical and media myths which helped shape, represent and misrepresent the recent bloody history of that part of the Balkans.

SET’s most recent project is based on another Balkan myth, which has had much wider resonances in the intellectual and cultural history of Europe and the wider world.

Our Oedipus is a disillusioned survivor from the future Final World War which he – through his well-intentioned attempts to prevent – unwittingly helped start. His community, which he thought to have saved by cracking password of the Sphinx computer programme that enabled them to escape horror of the physical world by entering a virtual paradise, find themselves in a virus programme created in the media image of the world as it was at the start of 21st century, with the multiple visible and invisible wars they now have to hyper-experience.

Using the techniques of the ‘theatre of cruelty’, with the physical bodies intertwined with digital imagery, Oedipus – The Code Breaker seeks to re-establish the missing emotional link between the images of war and our hyper-mediatised perception of them.

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Interactive Theatre Making: An interdisciplinary lens on Maker narrative

Abstract

Creative Industries are key to both cultural and economic progress in an increasingly competitive world. Divisions of the arts and culture industries, including theatre, are the largest contributors to the industry’s collective turnover estimated £5.9 billion (Mowlah et al., 2014). Yet, little is known about the overall subjective value of digital technology from the perspective of the theatre creator. Arts Council England (2014) upholds ‘the general value of arts and culture to society has long been assumed, while the specifics have just as long been debated’. For sure, there is a growing body of research into audience perceptions of value on both sides of the Atlantic presently (i.e. Foreman-Wernet and Dervin, 2011; Alston, 2013). However, there are few inquiries into theatre makers perceptions of the value of digital technology interventions since the seminal book of Dixon (2007). The seven years since this comprehensive work was published has seen global advances in digital technologies and pervasive media within both everyday and organisational life.

Keywords

Site specific/Interactive theatre/Digital technology/Value creation/Sensemaking narratives
Introduction

New technologies lead to many more options for participant interaction and this study focuses on maker perceptions of the value of interacting with the latest digital technologies. An example of current practice is offered from an established theatre company, known for their site-specific interactive work. Machon (2013) explored interactive theatre to ‘attempt to get to the heart’ of the genre, however, she recognised the practice she surveyed was broad and decided to aim her work at enabling readers to identify the form. I posit this inquiry into the effects of digital technology on interactive theatre makers will open up interesting research horizons from exploring value-creation to conceptualising of the sensemaking process within an emerging theatre genre. There is a call for more in-depth qualitative research i.e. ‘to better capture the contribution of sole traders, freelancers…’ (Mowlah et al., 2014). This RCUK funded scoping study, undertaken 1 May-31 July 2014, addresses this qualitative call, theoretically assisting the debate by reflecting on current practice.

This cross-disciplinary work combines elements of organizational studies and theatre studies in a single case study (Yin, 2003) to identify how we might represent and account for societal as well as monetised values (Potts, 2011). More specifically, the work will explore the effects on makers using the latest digital technologies within theatre as ‘from the point of view of organizational phenomena, technology seems to be everywhere in the world of practice’ (Orlikowski and Scott, 2008). The work will answer ‘To what extent does digital technology affect interactive theatre today?’ Rich qualitative responses from ‘sensemaking’ narratives (Brown et al., 2008; Czarniawska-Joerges, 2004) of interactive theatre makers lead the scope for impact to both scholarly and practice levels.
Academic Abstracts
Creative Immersions
Abstract

This paper documents research and development work at The Design School, Kingston University, that came out of an interdisciplinary design practice collaborative project between academia and the creative industries that was funded by Creativeworks London. As part of their call, “Producer as Consumer”, this project aimed to explore the potential for interaction between high end fashion accessory designers and their customers in the design process as part of a prototype handbag customisation platform. The research aimed to address fundamental issues around the notion of mass customisation for creative industries above and beyond the ‘Shoes of Prey’ model [http://www.shoesofprey.com/]. These included participatory design frameworks for individual designers and their collections; how co-design methods might be integrated into mass customisation tools; parametrics and generative design principles for fashion accessories. This work inevitably revealed significant issues such as the inherent conflict between mass market commercial demands and high end design; how to maintain the dynamics of high end fashion value in a user generated context, and other fundamental and inherent conflicts between accessibility and high end fashion. This paper sets out how a collaboration between...
the authors looked at how to overcome these problems – by design.

Keywords
Fashion/ Codesign/ mass customisation/ design process

This paper documents research and development work at The Design School, Kingston University, London, that came out of an interdisciplinary design practice collaborative project between academia and the creative industries that was funded by Creativeworks London. The advantages to undertaking practice based research with a commercial partner are that the company receives support for Research & Development activities that they may not otherwise be able to undertake and the University can demonstrate the impact of their research expertise. The Creativeworks call, “Producer as Consumer”, asked specifically for research projects that would expand the role of the end user or consumer in the production process. This project aimed to explore the potential for interaction between high end fashion accessory designers and their customers in the design process as part of a prototype handbag customisation platform.

The research aimed to address fundamental issues around the notion of mass customisation for creative industries above and beyond the ‘Shoes of Prey’ model “http://www.shoesofprey.com/” http://www.shoesofprey.com/. This demonstrates a common approach to the producer as consumer’, a highly constrained co-design system where the end user can select from a palette of superficial options such as materials, colours, textures and component parts of the product such as heel, strap, toe etc.

This project aimed to ‘differentiate co-design and mass customisation from a user completion model within the realm of product design’ in practice (See Fig 1).

4. Process flow diagram

Developing the Community

The project also addressed
- participatory design frameworks for individual designers and their collections
- looking at how true co-design methods might be integrated into mass customisation tools
- what parametrics and generative design principles for fashion accessories might look like.

This work inevitably revealed significant issues such as the inherent conflict between mass market commercial demands and high end design; how to maintain the dynamics of high end fashion value in a user generated context, and other fundamental

and inherent conflicts between accessibility and high end fashion.

This paper sets out how a collaboration between the authors looked overcame these problems - by design. For example, it was of key importance to maintain the value chain and the work focused upon the type of design mechanics that would provide this security for the designers, for example in terms of desirability and attainment. Our research findings lead us to suggest a more consultative process of design and manufacture; desirable bespoke design opportunities and limited consumer driven processes

References
Abstract

Dance-led teams have explored digital technologies since the 1990s with various kinds of projects, either for stage or screen interfaces, which span from analytical and documentation tools to creative and generative means. Studies accounting for these practices are often committed with a practitioner’s perspective and focus in the way new techniques and concepts may be used. Other external and theoretical writings highlight, in addition, how such practices extend artistic fields and dialogue with different areas of knowledge. I believe that to support the value of these artworks, which question the societies dominated by mass media, online communities and virtual environments, further appreciation in aesthetic terms is required.

Introduction

In this paper I shall examine an I-phone dance app called Soi Moi – Self as Me by n+n Corsino [1], considering its thematic focus, the components involved, and their treatment. I am assuming the position of the expert spectator who searches for objectifying results and commits with critical appreciation, in order to defend the significance and uniqueness of this project, which creatively explores the potential of connecting contemporary dance and a digital communication tool.

As a method to support my evaluation about coherency and pertinence I am employing Frank Popper’s concept of techno-aesthetics [2] to an artwork where dance has a principal position; but to highlight the intrinsic dance qualities of a digital artwork, the framing inquiry of techno-aesthetics combines with structuralist and interpretative strategies used in dance analysis [3].
The way practices address issues of wider significance and are theoretically discussed, can be decisive for their evaluation; for this analysis I am considering, as a framing enquiry, the issues related with the primacy of vision and the ideal of disembodiment that prevail in digital culture. These are central issues in new media theory since its early stages, indicating that the binary opposition between mind and body that solidified with Modernist thought and Cartesian theory has not been overcome in contemporary culture [4]. Performance artists are particularly sensitive to such paradigmatic split because they expect to bring emotions and sensations through their bodies; they act with their bodies in cyberspace and search for a close harmony and connection between mental creativity and physical dexterity [5]. In doing so, the artists with a performing arts background, and particularly those who are committed with dance, so I argue, maintain an unequivocal relationship with the real, the organic, the human and thus respond to fears of body dissolution in the network and screen surfaces.

Close examination of Soi Moi enables us to understand how the utilitarian function of a communication device can be transcended by a poetic and playful experience where body and mind are intensely present and connected. The artists have skillfully reinstated the human body’s protagonist role to generate ephemeral encounters with the imaginary and the unspeakable, and contaminate the codes and machines with human subjectivity and affectivity. This analysis supports my assertion that new media dances naturally contradict associations of the digital with the artificial and with disembodiment, which have been preventing further practice development.

Acknowledgements
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References
Abstract

This paper draws on Ingold’s [1] idea of “meshworks” to reveal the entanglements that shape the exchange of knowledge between arts and humanities researchers and the creative sector in Northern Ireland. It offers a view of the “interwoven lines of growth and movement” that affect the passing of ideas between practitioners and academics arguing that collaborations are ad hoc and encourage new forms of creativity and problem-solving. We do not offer a visualisation of the places and ways in which Northern Ireland’s creative sector connects and collaborates. Rather, we identify the human and non-human assemblies that generate, facilitate, and give boundaries to knowledge exchange processes.

Keywords

Knowledge exchange, Meshworks, Northern Ireland, Creative industries, Creative arts, Impact

Introduction

Emergent, peer-to-peer organisational forms such as co-working spaces and social media are reconfiguring the dynamics of creative collaboration in Northern Ireland. These platforms for making and connecting are delivering new opportunities for creative practitioners and researchers to have an impact on one other. To situate these dynamics of influence as ad hoc is to argue that collaborations happen as needs arise or when opportunities appear. These are not new catalysts for collective work, however the ways in which these activities are performed are changing. By using the term meshworks to describe the dynamics of the creative sector in Northern Ireland, textures, fissures, bridges, lines, and nodes can...
be traced and retraced to better understand the forces shaping collaboration.

Our use of the term of knowledge exchange refers to collaborations between researchers and practitioners, who in many cases have different evaluative frameworks. They may share interests and be working towards similar goals, but the ways in which things are measured and therefore valued and evaluated, is different. So what are the environmental and social conditions that help multidisciplinary meshworks apply interdisciplinary methods? And how might these interactions diversify working methods and creative outcomes? These questions are addressed in the paper’s investigation of three knowledge exchange projects: Belfast Makerday, an event that facilitated practices of collaboration through design thinking and rapid prototyping; #opencurriculum, a software project for supporting cooperative work around curriculum development; and, an exploration of improvisation practices in multidisciplinary community arts projects.

To support the use of the conceptual frame of the meshwork we discuss the structures and dynamics of wireless mesh networking technology. This method of digital, wireless, information routing is ‘distributed’, meaning it is not centrally organised. Network nodes connect to each other in an ad hoc fashion based on criteria such as signal strength and physical proximity. The idea of “wirelessness” as an emergent social condition is also used to help illustrate meshwork dynamics, in that human actors are becoming more attuned to changes in information infrastructures and wireless technologies are affecting how people arrive, depart, and inhabit places [2]. These analogies help concretise the argument for the promotion of the seemingly messy, ad hoc manifestations of connection that are the source of so much productive creativity in Northern Ireland.

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References
Use of creative tools, technologies, processes and practices in the sectors of Art, Media, and Architecture: State-of-the-Art and desired future scenarios

Abstract

The aim of the paper is to present and analyse the preliminary findings of the CRe-AM project for the Art, Media, and Architecture sectors, by examining the current state-of-the-art tools, technologies, processes, and practices supporting the creative process against the future scenarios envisioned by stakeholders in these sectors.

Keywords

Creative tools/ Technologies/ Visions/ Creative scenarios

Introduction

The ICT revolution evidenced in recent years has opened up a new landscape of creative opportunities for the creative industries, driven by the emergence of tools, technologies, applications, processes, systems and interfaces with entirely new capabilities. The emergence of powerful tools, applications and technologies (e.g., virtual 3D immersion/visualization, 3D printing, animation, augmented reality, 3D projections of artworks, digital video art, virtual tours of artists’ works, cultural context webs, new tools for sharing and creating art, e-video, visual effect, 3D architecture etc.) have given rise to new forms of socially connected, interactive and collaborative creative processes as well as new ways of experiencing their outcomes. The interaction of the creative sector with such technologies has led to the gradual transformation of the creation and reception of the created object, but this transformation presents considerable challenges for individual creators and for the creative industries to maintain their competitive edge.

In order to address these challenges, there is a great emphasis today on the need for new creativity tools, technologies and processes to be developed, but also, and perhaps most importantly,
for increased awareness of already existent technologies that might not be accessible to the creative sector communities, or for their translation into engineered artefacts that are suitable for commercial markets, but this is not possible without engagement and face-to-face communication [1].

With the creative industries thriving and generating, in the UK alone, £57 bn per year and in Europe €626 bn in 2007 [2] [3], it is of paramount importance—not only for the creative sector, but also for the economy as a whole—that the creative communities are able to influence and shape the future of technology and its applications in the creative sector according to their present needs and desired visions. Therefore, tools, technologies and best practices for forecasting and planning such future(s), most notably future scenarios and roadmaps, are essential to the enhancement of creativity through technology.

In response to this need, the EU FP7-funded project CRe-AM bridges communities of technology providers and innovators with the creative industries, with the aim to build sector-specific dynamic roadmaps for the future of the European creative industries empowering them to maintain and further develop their own roadmaps in the future.

The paper presents and analyses the preliminary results and findings of the project for the Art, Media, and Architecture sectors, by examining the current state-of-the-art tools, technologies, processes, and practices used to support the creative process against the future scenarios envisioned by stakeholders in these sectors, especially individual creators and SMEs.

Acknowledgements

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Human Living Technologies
Pervasive Live Arts: Performing the Technological Promises of Infinite Connectivity and Gamification

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Abstract
As computing devices are rapidly becoming smaller and more powerful technology is moving towards ubiquitous or pervasive computing, that is the idea that any object, device or body can be imbedded with microchip technology that will connect them to an “infinite network of other devices” (Webopedia).

Introduction
If pervasive computing comes with the promise of eternal connectivity and infinite networking, its application in gaming naturally brings with it experiences that become constantly available by bursting out of previously defined boundaries. Pervasive games “extend outside a predefined playground, invade people’s lives through being playable over varying time periods and in various circumstances, and (…) are played among – and sometimes with – people that are not aware of the game.” (Montola in Bichard and Waern, 2008). Bichard and Waern further suggest that the expansion of games within the real world means that “everything can be interpreted as ludic” (Bichard and Waern, 2008), turning the whole world as a “vast and infinitely changing resource of content for pervasive games” (ibid).

The application of game thinking and gaming techniques to non-game related contexts has led to discussions concerning the ‘gamification’ of multiple aspects of daily life, such as business, education and civic engagement (see Deterding et al., 2011). Pervasive games blur or even demolish the boundaries between game and non-game activity: “The game can turn up at any street corner, any person you meet might be a game participant or actor, and every phone call can be a game message that requires immediate attention.” (Bichard and Waern, 2008)

This is certainly the case in the work of Blast Theory; an internationally renowned British company that develops unique practices by exemplifying pervasive gaming strategies and the concept of gamification through live art. Since
the group collaborates with the Mixed Reality Lab (University of Nottingham) in order to create “new forms of performance and interactive art mixing audiences across the Internet, live performance and digital broadcasting” (Blast Theory website). Seminal projects such as Can You See Me Now? (2001) and Day of the Figurines (2006) situate themselves at the crossovers of different genres, featuring strong gaming and live performance elements. Those works are not contained within a stage or other delineated performance space; like pervasive games, they burst into the real space (whether this is a gallery or a real city centre), blurring the boundaries between reality and fiction; game, art, and life. In Can You See Me Now? (2001) participants online play a chase game with the artists who are situated within a real city. In Day of the Figurines (2006) participants take on the role of a character within a fictional city that exists in physical space as a model town; they are ‘stalked’ by the fictional city over a 24-day period (the duration of the game), being sent a minimum of one SMS per day, which updates them on the progress of their figurine and asks them to make decisions about its actions.

Other artist companies that engage with pervasive live arts are Coney, who weave interactive theatre-making and game design to create dynamic shows and experiences, and Active Ingredient that merge art, technology and science to create interactive artworks. This paper will study the pervasive dynamic of selected live art practices by the above mentioned artists to assess how they deliver on the technological promises of infinite connectivity and gamification. It will be framed by the critical writings of Benford and Giannachi, Graham and Dutton, Hamari, and Deterding.

Keywords
Pervasive Live Arts / Technologies/ Performances/ connectivity
Collaborative Share Spaces and Future Digi-bodiments

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Abstract
This paper will examine our expanding body centric world from the perspective of the convergence between digital arts research across the last decades and recent creative industry / business advancements. As sense enhancement and collaborative cooperation become part of the aspirational requirements of digitalised global communities, what are the future needs for the demanding, sophisticated and creative public?

Keywords
Embodiment/ sense enhancement/ collaborative cooperation/ wearables/ immersion mobility/ collaborative share spaces/ virtual / physical, digital interactions/ body as interface/ experiential, /big data

Rather than the human body becoming obsolete, the disembodiment fear / myth of the earlier digital decades, it is clear that the exact opposite coming into being, as the "liveness" of human data becomes central to the evolution of all technologies. Telematics is now available to many through video link softwares such as Skype/Google Hang Out, with networked teams using telepresence robots. Virtual worlds are training grounds for educational institutes and retail companies alike and, with Facebook’s acquisition of Occulus Rift, will enter into wider social media networks within a few years. Motion capture, once the exclusive domain of gaming/medical companies, entered the living room through Microsoft Kinect, ensuring an extended understanding by many of “physical to virtual” body data transformations.

Examining my own long term practise as part of body>data>space (2005 to present) and earlier collectives shinkansen and Future Physical (1989
- 2004) and with examples from pioneering digital artists and creatives industry specialists worldwide, I will show how haptic, somatic and body interaction knowledge is essential to the creation of the next decade of technologies. With the entire body as our digital interaction canvas we can now generate the multi-modal complimentary linkage required between technological innovations and the real needs of the users.

Wearables, sense and gesture technologies are proliferating fast - touch and feel, gesture and signals, motion and biofeedback activate many of the technological tools around us. Proprioception, thought, emotions, smell and taste are the next to become part of the natural feedback loop between our bodies and our daily digital interactions. As experience architects collaborate deeper with big data analysts, we receive “feeds” telling us comparative details about our lives. Our location/proximity to others, our well being, our digital reputation - highly individualised information created in conjunction with collective holistic knowledge.

I will explore two key ongoing issues 1) Data Mobility and Data Immersion - both imperative for today’s public yet still tantalisingly separated by technological tools created for individual or for the group 2) Future Collaborative Share Spaces - highly blended virtual/physical environments allowing extended cohabitation, cooperation and co-creation, enabling sensory richness, transformative experiences and heightened global awareness.

These immersive intimate spaces, to be used by family, friends, colleagues and work/creative teams, can ensure knowledge transfer, relationships and innovations flourish across distance, real time.

Concentrating on the syndrome of the “I / We”, I aim to leave queries about this fast expansion of distributed body data usage. How can we extend our bodies towards a positive sustainable future through a deeper knowledge of the ourselves in relationship to the global whole? Equally how do we maintain our digital self hood in a world of business data grabs and government surveillance?
Abstract
As computer technology has increased in performance, it has become possible to work with very-high-level, mathematical or rule-based programming languages in real time to develop material in the visual arts, or to create and shape movement phrases in choreography. It has also become clear that, at a certain level of skill, choreographers and artists make their work using rules and systems which bear a strong resemblance to the techniques and skills developed and employed by software architects.

We present and discuss a series of projects, mostly collaborations with choreographers and visual artists, and all of them code-based. We discuss the extent to which the underlying code acts as a true language, allowing communication about process between the collaborators.

Keywords
Software/ Generative Art/ Choreography/ Creative Process

Introduction
For two decades, we have been using technology to create performance systems and generative artworks, collaborating in choreographic works with Jane Turner, Michael Klień (at Ballett Frankfurt), Shobana Jeyasingh, Wayne McGregor|Random Dance and others, and in sound or visuals with Simeon Nelson, IJAD Dance, Nina Kov and body>data>space. Working alongside the OpenEnded Group we developed the Choreographic Language Agent for WM|RD, and Becoming, a virtual evolutionary 3D-rendered dance “form” used in
rehearsals by WMjRD and exhibited by the Wellcome Collection. Systems thinking, genetic algorithms, generative structures, stochastic methods and algorithmic data manipulation can all be brought to bear as a supportive, or alternatively a disruptive, resource in the making of work. New programming languages encourage new ways of thinking about behaviour, structure, state and time. How do the traditionally accepted notions of creative process in the arts intersect with the digital, symbol- and rule-based manipulation of data and the semantics of new programming languages? What forms do performance art works take if language-based software systems are used in the conceptual creation of work?

Early efforts (such as the work with Kliën) employed low-level computer languages, compiled into binary form; while the graphical output of the software was integrated into the performance work, the code itself did not feature in the collaboration, even though Kliën's methods of working, drawing on genetic and anthropological disciplines, lend themselves to software representation. Conversely, project work with Jane Turner from the same period made use of an early expert system where logical state transitions devised by the choreographer were mapped into the code base during performance; the graphical presentation was minimal.

The Choreographic Language Agent (Wayne McGregor|Random Dance, 2008 onwards) combined an interactive environment for a choreographic domain-specific language with renderings of geometric forms generated from the language. During a Dance Digital residency we taught the dancers from the company to program and generate virtual forms to interpret in their own movement. Becoming (2013) subsumed the language into an autonomous, 3D virtual dancer.

Hacking Choreography 2.0 (Kate Sicchio, 2014) brought a generative language system back into the open and onto the stage, allowing the choreographer to live-code instructions during the performance which were laid out geometrically and projected for the dancer to interpret live. Later this year this piece will be live-coded for one dancer simultaneously from two continents.

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Abstract
The transformation of the creative and cultural activities from peripheral to central to our identity, work opportunities and economic development has been hastened by their amplification through technological means. This has extended their reach in terms of those engaged with creative practice, given rise to new means of expression, and altered forever many of the craft practices of artforms like writing, photography and film making. Whilst significant in itself, the possibility of technology-enhanced creativity has also fired the imagination about what might be possible in creative and cultural terms. The speculative enthusiasm with which such a prospect is greeted by those who long ago committed themselves to creative practices prior to these changes and economic opportunities, is driven by a moral dimension to creativity, that it is a distinctly human undertaking and as such a range of concomitant benefits flows. Not least of these is retaining touch with our humanity through our creative capacities.

Introduction
This view of creativity as a touchstone of human experience is somewhat at odds with the reality of the technologically-fuelled emergence of creativity as a new social dynamic. Assertions about the value of a knowledge economy or a notion that claims the spread of practice as a democratising force, fails to distinguish between old and new models of creative practice. Responses to the changes and opportunities to sidestep the craft
training of the past have varied widely, but generally, artists and designers have been content to engage with new tools and adapt to new models of production. In doing so, they have become complicit in a deeper struggle for the soul of creativity, given their activities both rely on and feed the vast computations of data now available to those providing the infrastructure of the new digitised creativity. The aggregations of data beloved of engineers are not the expression of individuality valued by creative practitioners. This paper demonstrates how the development of computing and its incursions into creative practice will have far reaching effects on the creative sphere, noting the challenges for computer science are far different to those in art and design. The technological forces bearing down on models of creative practice don't concern themselves with the morality of human expression. Rather, they become interested in creative outputs because of the possibility of drawing creative practice into the nexus of industrialised production, with all the concomitant issues around ownership, exploitation and preservation that go with it. Vital to the success of this as a project is the redefinition of what constitutes a creative proposition and the ability to find a means of aggregation to determine the decision-making powers of users. Taking Alan Turing's ideas about the thinking computer and applying them to the development of creative computers, it will give examples of the practices of software companies and hardware manufacturers that seek to firstly determine the models of creativity as the exist in the digital space, then learn from how those engaged with them use them in order to simulate a models of creativity. Through these examples (Photoshop, iMovie, MIDI and others), we can see how they begin to determine the framework of the creative opportunity, determining its mode of expression. The conclusion, that creativity may well have its day, but it is likely to be short, is a contentious one, and hinges on the ability of machines to originate something, a proposition that is closer than one might think.
Academic Abstracts

Embodiment in communication
Embodiment in Communication
Abstract
In the last 20 years or more there has been a surge of interdisciplinary interest in the body and embodiment in conjunction with advances in computing and the development of technologies which inherently change the character of human computer interaction. Philosopher of technology, Don Ihde, defines a theory of ‘embodied technics’ in which an individual can engage in the world by perceiving through embodied technologies, such as a pair of eye glasses. This perception transforms an individual’s perceptual and bodily sense in order to extend the individual’s capabilities. However, the technology must be able to ‘withdraw’ from perception allowing a ‘transparency’ of the technology in order for the individual to experience the world directly [1].

Keywords
Embodiment / Technology / Digital other / Ihde / Hermeneutics / Motion capture

Introduction
Philip Brey extends on Ihde’s research in terms of both motor and perceptual engagement with the world through technology [2]. In a footnote, he also suggests a third form of engagement via a cognitive embodiment with cognitive artefacts which “are able to represent, store, retrieve and manipulate information” (p. 13). In this case, he refers to handheld technologies such as the calculator which transform the cognitive task into a perceptual and motor task. It could be argued, however, that technologies such as motion capture could be utilised in the storing and representing of embodied cognitive skills as in improvisation in dance, in which knowledge in the body is articulated through motor skill. This ability to store and manipulate enables
interaction with the world via a digital double. From this perspective, the world is viewed as being negotiated by a technologically mediated body. However a conceptualization which is largely missing from digital performance literature is that of the body negotiated by a technologically mediated world, as in Ihde’s theory of hermeneutic technics. This is, for example, a method prevalent in many of the sciences, including dance science, where technologies are used to translate the body for research, such as the x-ray machine or the fMRI machine which isolate measurable phenomenon of the body in order that an understanding of the body be made available. What is encapsulated in this formulation is how the objectively defined body is interrogated and interpreted through a technological medium. The use of motion capture as an embodied technology therefore not only allows for the storing and extending of embodied cognitive skills, but further allows such data to be read. This paper proposes a new formulation in which a subjective embodied being is interrogated and interpreted through a technological medium. Motion capture technologies will be used to translate embodied subjective responses for the purposes of human understanding, drawing on Ihde theories of both embodied and hermeneutic technics. Within this paper, digital visualization will be used as a representation of motion capture data in a non-textual form available for analysis. It could be argued, when viewing the digital visualizations of the captured motion, what an individual sees is the body it refers to, the limbs already suggested in the data points, and further the intersubjective experience of the ‘other’.

References
Abstract

Technological artifacts in post-industrial consumer culture are increasingly experienced as perpetually new, and primarily associated with notions of connectivity, disembodiment and “progress”. Unlike products from the early days of the production logic of planned obsolescence, such as the light bulb and the nylon stocking, contemporary consumer technologies – mobile phones, computers, printers – are often removed from people’s everyday lives before they have reached a state in which they show clear signs of physical decay.

Keywords

Materiality/ Performance/ Ecology/ New media art

Introduction

The manufacturing logic of consumer products appears to have shifted from a mode of “analogue planned obsolescence”, where products obsolete in a way where the user is confronted with their material transformation into something that appears “broken”, toward a strategy of “digitized planned obsolescence”, where the consumer-experience of the artifact is sanitized from the moment of acquiring until its disposal, and an engagement with the “dirtiness” of perceptible material decay is precluded. Thus, the design of consumer electronics increasingly facilitates a detachment of the consumer experience from the material aspects of technological commodities in terms of labour conditions and ecological impact.

Critical practices in digital performance arts have mainly focused on an engagement with the politics of the design and uses of technology in the context of western consumer culture. Little attention has
been paid to the material aspects of everyday technologies outside this post-industrial paradigm. Building on anthropologist Mary Douglas’ [1] writing on dirt and ritual, I shall propose an approach in digital performance arts that thematizes the materiality of the logic of "digitized planned obsolescence". My performance object Obsoleting Chair, will be equipped with a technology similar to the page-counter that disables a printer after a set number of prints [2]: a brand new household chair will be equipped with a concealed electronic system that registers the amount of time a person has sat on it. After exactly 15 minutes, a mechanism will make the chair collapse in such way that it still looks brand new, but is beyond repair. Applying the logic of digitized planned obsolescence to a ritual action with an old-fashioned, non-digital artifact, the work takes its cue from the decadence and absurdity of this design strategy.

References
Abstract

This paper considers the future of screen-based interactions, questioning how the immersion of environment, our bodies and digital data (social media) will shift as technology loses its body and becomes further integrated into everyday objects.

Keywords

Embodiment /Social Media /Self /Personal Archiving /Screen /text /ubiquitous technology

Introduction

“When we change the way we communicate, we change society.” (Shirkey, 2008:17) [1]

The fact that our experience and current technologies can be effectively passed through the generations has allowed us the ability and perhaps more importantly the empathy to make things and perform actions that have an impact beyond our own lifetime. Having said this, the development of external memory archives has been a turbulent journey, intensely debated since Plato’s Phaedrus, around 370 BC [2].

This line of critique is still current as issues around the way we use technology to document and preserve aspects of the self touches on some of our very human desires and fears.

As technology moves closer to the body and our methods for collection and preservation become further digitized we must question the impact of having such a decentralized archive and constant documentation of our thoughts and actions. As the screen continues to shrink, be more portable and fade into the background, do we need to consider ourselves as part of a network of technical devices, a cyborg [3], posthuman [4][5] or something else?
The Digital Self

The future terrain of screen-based interactions can be framed through the developing kinesis of ubiquitous technological devices and their increasingly literal relationship to the body and our environment. These devices hold information that transforms and informs our interpretation of the self. The current digital self has a symbiotic relation to the body, which lasts until the body is absent (from the screen). The information communicated through screen-based text remains as an informational archive of the body's actions.

As practitioners we aim to highlight and encourage interest in this area as a rich space for design. Personal archiving and narration of the self will need further investigation in the future. We are currently at a crossroad between being completely overwhelmed by mass production of technological data and trying to understand the tacit value of the sensory data our bodies produce. This can be explored through the relationship between technology, gesture, touch and environment interpretation. To this aim we will address the cultural implications and creative opportunities of recent innovations in screen based text and environments. This will aid in opening up a forum for discussions on issues related to growing tensions between technology and human engagement considering that within social media most of these actions occur through the medium of type.

References

‘Show the world how hot you are and how heavy you get down’: The Digital Design of Pornographic Communication

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Abstract
Considerations of how sexuality has changed within the digital culture of the twenty-first century posits technological developments as having, on the one hand, provided new avenues for communication and participation and, on the other, as having damaged our capacity for intimacy and worried at the boundaries of the human. Central to considerations of networked sexuality is pornography, a vital and proliferating aspect of digital culture that is crucial to understanding how contemporary sexual subjectivity is shaped. Technologically deterministic responses to the Internet coupled with a long-held assumption that pornography has a uniquely causative impact on its viewers, have bolstered the teleological rigidity with which the online genre is understood. A fatalistic analytical tendency has been the result, with the alliance of pornography and the technology of ubiquitous Internet access, portable devices and web cams seen to incontrovertibly cause porn addiction, increased sexual violence offline, paedophilia and warped conceptions of what constitutes closeness and acceptable sexual interaction. This paper considers new types of sexual communication that have developed through the medium of hard-core porn sites, looking in particular at the performative communicatory mode of uploading pornographic films of oneself. The capacity for individuals to produce and circulate their own amateur films online has become an increasingly acceptable and encouraged practice of identity formation and sexual interaction, a powerful manifestation of a broader cultural trend where displaying one’s private life online is a way of (re)constructing subjectivity. However, this paper seeks to move away from the assertion that virtual technology and pornography inevitably produce certain types of impoverished communication, showing instead the importance of how individual sites are constructed. By comparing the ‘pro-sex, pro-porn’ site Make Love Not Porn with amateur clip sites such as RedTube and SubmitYourFlicks, the ways in which the visual architecture of these cyberspaces powerfully influence the communicatory codes of the sites to produce specific subject positions and types of expression is demonstrated. Design features such as colour, the spatial arrangement of thumbnails and tags and the strong link between
visual layout and a site’s linguistic aspects are implemented to produce radically different types of pornographic communication. While the architecture of RedTube and similar hosting sites define successful communication and belonging as deriving from an individual’s ability to approximate the conventions of mainstream pornography, the visual aspects of Make Love Not Porn produce a sexual communication that is defiantly opposed to these commercial conventions, enforcing communicatory conventions based instead on mutuality, feminism and authenticity. At the intersection of virtual technology and pornography, the importance of digital design in shaping different modes of communication through pornographic self-representation and, further, our perception of sexual and pornographic culture in a digital context, is shown.
Emotions are a fundamental part of the communication’s process, connection and bonding. In mediated technology, emotions, which are naturally expressed by the body, are substituted by cues, like emoticons. That isn’t enough to express emotions’ complexity and offer the human/user emotion representation and communication possibilities in technological interfaces. We propose a model that comprises a set of features identified to contribute to the expression of emotion in this context.

The model aims at Digital Native (DN), for they are the group where the mediation is most evident, and explores the use of tech tools for affective learning and practice.

Through selection/construction of multimedia units, making use of images, animation, video, text, the human-centered interface offers a structure where the user can create narratives with personal meaning and context.

The model was integrated into a prototype of an online application and tested. It revealed a rapid and high level of engagement into the model structure and their possibilities of emotional expressiveness across media and semantics, as well as the construction of personal meaningful narratives.
Keywords
Emotions, Computer-mediated communication (CMC)/Interpersonal communication/Graphic design/Multimedia/Interface/Digital natives

Introduction
Emotions play an important role in the communication process [3], and the creation and maintenance of bonds (fundamental to social life)[1,4,5]. In mediated technology, the physical body is removed, partially or completely. Thus, emotions, which are naturally expressed by the body, are substituted by cues, like emoticons. That isn’t enough to express emotions’ complexity and offer the human/user emotion representation and communication possibilities in technological interfaces [2]. Therefore, the impact of CMC on affective communication is an important subject. Regarding the niche of DN, research on the representation and communication of emotions, and the use of digital technologies for learning and affective practice seems particularly relevant.

Background
DN, always connected through technological mediation, seem disconnected from the physical world. This has raised concerns about their ability to maintain bonds and lead a healthy life, to grow into fulfilled adults. [8,10,12,13,14]. Research on affective related digital artefacts expresses a shift of a system’s-centered to a user/human-centered design approach [2]. This shift reveals the recognition of the complexity and subjectivity of emotions explored in reflective and conceptual pieces, mainly directed at adults [6,7,9]. Few are directed at teens – usually only one/two medias are involved, d, limiting emotional expressivity [1].

Model Is designed to structure a social media application, with the notion of contextual communication (see Figure 2):
- Ensures privacy and user’s controlled self-disclosure;
- Allows different levels of operability;
- Integrates a library of audio-visual material presented as a media-semantics double structure (body related), without any kind of pre-tagged emotion classification;
- Adopts a human-centered perspective, aiming at the development of personal self-meaningful narratives, by the DN.
- The narratives are encapsulated as multimedia units – “clip emotions” (see Figure 1);
- Proposes the concept of “clip emotion”, as a multimedia unit, to be selected or constructed by the DN, and sent to a specific person or exhibited to one or more individuals.

Results and Future work
The model was integrated into a prototype of an online application and tested. DN’s revealed rapid and high level of engagement into its structure and the operative emotional expressiveness tools. It showed the aptitude to be applied into an online application as a social-educational tool. The development of this application is the next step of our research.

1. Today’s teenagers / the generation born into social networks and mobile text messaging.
Interface Design Model for Digital native's interpersonal affective communication

References

1. Today's teenagers / the generation born into social networks and mobile text messaging.

References

Figure 1: Clip emotion structure and composition.

Figure 2. Interface Design Model for DN's Computer Mediated Affective Communication.
Light, Sound, Body: Performing Arts
Abstract
The phenomenology of perception – particularly the relationship between the eye, the hand and the mind manifest the insight that the body and that which it perceives could not be disentangled from each other. The sensible (hand), the ideal (mind), nature, the world, and the human body as a perceiving thing are intricately intertwined and mutually “engaged,” and artistic research has attempted to invent innovative modes of depicting these relationships, by finding new ways of positioning bodies in time and space and new ways of creating temporal and spatial interrelations. The paper examines the work of artist Mat Chivers and the installation piece entitled “Dialogue” so as to examine the meaning of communication and so as to understand the ways phenomenological aesthetics translates into practice and key phenomenological terms (“chiasmus”, “bodied spatiality”) as they are expressed in intermedial artistic practice. Sensory, perceptual and sensate approaches to Chivers’ artistic practice are intended to understand the potential of the symbiosis of the visual, the aural, the tactile, the corporeal and the technological. Mat Chivers’ aim is to create a chiasmatic “field of perception” by exploring the activity lodged within stillness and the depths of visual latency; the perceptual field that he manages to formulate is primarily guided by the eye and its

The rupture and establishment of chiasmatic space and corporeal spatiality

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efforts to see. The artist’s ultimate objective is to discover images that, instead of articulating a narrative, will convey to the viewer a profound and complex sense of sensorial perception. The “visual field” becomes a “perceptual field” and like language that has the potentiality of pointing beyond itself to the unsayable, the visual becomes a screen for the senses and for the unseeable.

The paper will examine Chiver’s practice in conjunction with “Mirrors of Truth and Circles of Deceit: Beirut Entangled,” an interdisciplinary intervention by the non profit Out Of The Box Intermedia, that will take place in the public sphere at the “Martyrs’ Square” in Beirut. The location driven project will reflect upon the film “Circles of Deceit,” by deciding to intervene in one of the most vexed public spaces in Beirut: the Martyrs’ Square (Place des Martyrs) the “throbbing heart” of the political life in Lebanon and the ground zero for political sit-ins, demonstrations and protests of the Cedar Revolution in 2005; a place whose identity has changed throughout history and an unrealisable architectural project. Out of the Box Intermedia is a non-profit interdisciplinary arts organisation actively committed to the research, development and presentation of location-driven and intermedia projects.
Abstract

The explosion of light emitting diode (LED) and liquid crystal display (LCD) screens into our lives has had a significant impact not only on the availability and portability of media and information, but also on our relationship with light.

Keywords
Performance / Digital light/ dance/ design/ materiality/ Space

Introduction

This paper considers the ways in which our relationship with light has changed – both in our everyday lives and in performance. A phenomenological exploration of the relationship between dancer, designer and light are discussed and the question asked; how is digital light a new voice in performance?

From this discussion the paper proposes an approach to design that acknowledges the voice of digital lighting and its ability to communicate both through luminance and mediatized content.

The importance of a methodology for designing and choreographing with this medium is articulated by Elizabeth Grosz, who identifies that;

“Perhaps the most striking transformation effected by these technologies (the chip and screen) is the change in our perceptions of materiality, space and, information. ..” [1]

Digital light has the potential to significantly affect spatial and communication experiences for both the viewer and the performer. In its ability to both illuminate other spaces as well as define its own through content, digital lighting speaks to us not only of the spaces it inhabits, but also of spaces it can create.

In exploring this duality, the work of Massumi and Deleuze are brought into the discussion. Massumi proposes that tracing the pathway of movement opens up opportunities to re-trace, to take a retrospective journey along the trajectory and that
this can be a; “retroduction”: a production, by feedback, of new movements” [2]. Through an exploration and retracing of the pathways of digital light, ideas about the nature of its movement and notions of affect on performance are presented. Positing that changes in perceptions of materiality, space and information result in changes in key aspects of communication, changes in light sources will therefore inevitably result in changes in the language. This is readily seen in the changes I have experienced in programming and workflow in the technical aspects of lighting. Are these changes also reflected in experience and practice of lighting by performers and choreographers? Examined alongside Deleuze’s commentary on the frame ‘Emerging, Never Arriving’, an interdisciplinary dance project, offers a practical exploration of a possible “retroduction” of lighting. A retrospective journey along movement traced by camera, LED lighting and projection creates a feedback loop presenting to the viewer a new set of movement and dynamics in a space and frame that communicate with a different vocabulary to the live performance. The resulting discussion highlights the ways in which digital lighting impacts upon performance and through its duality of being both lighting and lit could be a new voice on the stage.

Acknowledgements
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Abstract

During the creative process, undertaken by composers and performers using technology, there is ambiguity in the way their intentions might be expressed to the listeners. In music performances, that involve computers and other electronic devices, the audience must somehow overcome the technological framework setup by the composer and the technological culture to interpret fully and appreciate the performance.

Keywords

Electronic Music /performing arts/ Technology

Introduction

For the audience, the technology should be in a position that can support and sustain the composition and not the other way around. An often discussed example is through laptop performances where the audience develops cliché speculations that the performer may as well 'just been checking his email' (Parkinson, 2012). With instrumental acoustic music, the production of sound takes place on stage through a bidirectional relationship between the two, the performer and instrument. Effort in instrumental performance as well as the performer’s gestures nourishes the audience with further nuances of musical enjoyment (Leman, 2008). However, technology erases the labour of production making it difficult, for the majority of listeners, to engage and appreciate this field of music. Audiences are expecting the performer to perform, communicate and articulate sound as part of the performance ritual (Godøy, 2010). Effortless performance and the lack of physical engagement by the performer, reflects on the formation of abstract representations of sound and music.
Coming from this standpoint, in this paper, I examine the essence of theatricality and magic in live electronic music performances. Magic in this paper refers to the metaphoric meaning of illusion and the act of magic while creating, controlling and transforming sounds through the technology. My composition, Live Mechanics, serves as an example where I argue about the need to embed the technology in the composition and reconsider ways in which we perform electronic music. Performers are an integral part of the creative process and they should be carefully considered in regards to their ability to deliver the composition. In addition, composers, through the composition should be able to provide a framework and support the performer. The audience should no longer be literate with unfamiliar sounds but rather focus on the performers’ ability to retain the magic in performing with technology. How the technology is performed and presented to the audience impacts on their ability to form abstract representations of sound and music.

I am proposing, through reflective practice as composer and performer, practical considerations and approaches when performing with technology.
Virtualisation of the Body in Dance

Abstract
Virtualization, conceptualized by the cyberculture philosopher Pierre Lévy, is the passage from the solution to a problematic. In an opposite way, actualization (that is intrinsically linked to the virtualization), can be defined as those which does the inverse way, in other words, is the passage from the problematic to the solution. Together, these both concepts, construct a cycle that doesn’t stop to exist, always making the passage between each other. This process of incessant mutations of virtualizations and actualizations is, as used to say Lévy (1996), always a heterogenesis, another becoming. It is a process of acceptance of otherness that ensures self-creation that sustains the human species. If virtualization is inherent to the human being, consequently is also to human bodies and human bodies that dance.

Keywords
Visualisation/ Body/ Dance

Introduction
Nowadays we live in an ambient of digital technologies advances, that is constructing a cybercultural world. In this world, the expansion of cyberspace and texts scanning (telephone messages, e-mails, social networks, and others) are already part of everyday life of the people, by virtualizing their bodies in many ways. In dance, it couldn’t be different, since it is in this world and not in another which we live. Virtualization of bodies dancing have been guaranteed the interface with digital technologies, through the
agency of artists from different parts of the world who are experiencing other ways to do dance, looking for transforming their bodies, create and dance with other bodies, that are not the body of carbon. Propose a symbiosis between human and machine, in other words, in the dance, where the masterpiece is the body (and it virtualizes itself), which other bodies are generated from human blood and body flesh?

According to Levy (1996), our bodies can be virtualized in various ways. Our senses are virtualized through technological devices such as television, telephone, remote handling systems and sensorimotor interaction, which make our perception bring the world back and forth. Thanks to technical communication and telepresence, we can be here and there at the same time, not as a projection of the image, but as transporting the body's own. Medical equipments virtualizes our bodies when it become visible in internal organic layers. The prostheses, grafts and blood transfusions connect the bodies to each other, generating a collective body. Also, facelift, body building, diet, cosmetics and some drugs take us to hipercorpo category.

In dance, the body virtualization occurs increasingly through digital technologies such as video dance, dance telematics, interactive performances that uses the Motion Tracking or Motion Capture technologies. These are examples of how the body can make an extrabiological range. Thus, we can create and interact with silicon bodies that are based on our biological body, but that have different shapes and move in other ways. By the dance with the interface with digital technologies, we can reinvent our bodies in many different possible ways, transporting ourselves to places that are located at opposite ends, dance with reliable copies of our own bodies and even fly.
Abstract

Immersion is key to any understanding of the development of media. There is not a simple relationship between critical distance and immersion. The relationships are multi-faceted, dialectical, in part contradictory, and highly dependent on the disposition of the observer.

Keywords

Interactive/ Embodiment/ Human machine-interaction/ Interactive aesthetics

Introduction

This practice based art research involves interactivity in digital embodied environments, and concerns perception and the transformation of audio-visual material in multi-user body-movement and relational installations. Transformations of conceptual and material systems develop problems worth having and worlds worth making, engaging across scales and complexities of all things human and nonhuman, organic and non-organic in multi-user environments. A field of enquiry opens up, away from the internet into the vicinity of the thingness of networks. How might multi-sensorial experiences become something other? How might they continue moving and maintain their vital dynamic form, where elements of sound, colour, gesture, and proprioception are given lines that sometimes exchange, meld, and depart from each other in order to open up new worlds to be perceived?

Such enquiry, in which such interactive art environments raises the potential for a variably relational hanging together of communicability. So it is imperative to not only look at research in ubiquitous computing from a practical efficiency perspective, but from a cultural, social, psychological and physical perspective. Immersion is key to any understanding of the development of media. There is not a simple relationship between critical distance and immersion. The relationships are multi-faceted,
dialectical, in part contradictory, and highly dependent on the disposition of the observer. The body as interface in the context of the body and technology, has been the focus in this research, and has been designed to challenge the cultural inscriptions that inform our thought systems, and perceptions. Interactive systems are characterized by technology, and the focus in my research is the creation of real-time digital systems to instigate interactive processes that cause the mind/body to react and interact by body-movement, to cause the recipient to realize or become aware of how technology is changing their body, which is relevant to HCI research and digital communications. It reveals the ways in which unitary, dualistic and hierarchical modes of thought are constructed, aiming in the process to dismantle or challenge the cultural inscriptions that inform our thought systems, and also therefore by definition embodied perception, by recipient interaction and reflexive imagination.

The work is the relationship that emerges, and the amplification of what such relationships produce. In body and language we are always guiding and making, tracing, and transforming, feeding between what we do, what we see, and what each mean in and through with the other. We look and read what we perform and produce e together. Here art is the practice of philosophy. It brings the stakes of philosophy into our space, into our actions, into how we affect, and are affected in our moving, thinking, feeling. Through its multi-user efforts, it also opens up the possibility of other readings, one that engages with the collaboratively constituted social order, and looks towards reciprocity and exchange between several bodies (languages and meanings).
Academic Abstracts

Looking beyond the screen

Academic Abstracts
Looking
Beyond the Screen
Transient self–portrait

YOUR ARE PART OF THIS POEM
AS YOU READ THE POEM
THIS POEM READS YOU
IT SPEAKS TO YOU
IT NEEDS TO BE CARESSED
IT NEEDS LIGHT
YOU NEED TO SPEAK TO IT
YOU ARE ITS INK, ITS COLOUR, ITS SURFACE
PLAY WITH IT

Abstract
Transient self–portrait is a practice–based research project questioning notions of reading and the electronic medium, while exploring concepts of the digital self through coding for interaction aesthetics and poetics.

Keywords
Sonnet/Performance reading/ Generative writing/ Visual language/ Aural/ Code/ Data/ Ephemerality/ Transient time/ Evanescent/ Not permanent/ Fluid/ Fragility/ Interactive aesthetics/poetics/ Digital self/ Portrait

Introduction
I have taken as the point of departure two pivotal sonnets in Spanish literature that are normally studied alongside each other. One by Garcilaso, a 16th Century Spanish poet, using Italian Renaissance verse forms, poetic techniques and themes and the other by Gongora, a 17th Century Spanish poet from the Baroque period. Gongora's sonnet is a homage to Garcilaso's, dedicating this sonnet to him around 60 years later in 1582. Although both sonnets deal with the same themes;
youth, nature, beauty, time and death with references to the fragility and ephemerality of life, transient entities, time and consummation through the use of metaphors, their styles and cultural aspects are very different reflecting the attitudes from each of these periods. Being the Renaissance more optimist than the Baroque, Garcilaso refers to ‘the pass of time’, while Gongora talks about ‘the unavoidable event’, producing two very different endings.

My aim has been, following Gongora’s response to Garcilaso’s sonnet, to respond to the cultural aspects of the sonnets, by questioning how these are reflected in the attitudes of a 21st Century mediated society and the digital medium we inhabit.

The paper will discuss the development of these enquires through the production of the interactive work-a fluid portrait encapsulated inside the medium, with the use of a webcam, generative text and sound- to bring up notions of the digital/data self, the fragility of technology, new media tools and coding.

There are three stages to the piece. To interact with the work, we are given a choice of natural languages: Spanish, English or French. Once we have selected the language, we need to mouse over to reveal the text and trigger the voice of the poet reading Garcilaso’s sonnet. In the second stage, we need to perform reading to keep Gongora’s sonnet appearing, and finally disappearing to give part to the third stage, where the invisible code that creates the piece becomes visible to shape our portraits. Thus, the piece follows a lineage, passing from different stages of written, visual, aural, natural languages and code.

We are faced with ourselves. We are inside the poem. The poet reads to us and we read to the poet. We perform the poem. We become data behind the camera, behind the screens, this is part of our identity and cultural aesthetics.

An interesting conceptual challenge was to use code to create a fragile piece as a metaphor for both; the fragility of life and the digital medium. This involved questioning about code as a sculptural material, for interactive aesthetics and poetics, timing, light, colour and illusion of 3D, while exploring notions of reading, multimodal text, remediation of forms through the concepts of the sonnets.

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En tanto que de rosa y azucena, Sonnet XXIII by Garcilaso de la Vega
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Translations:
French by Alix Ingber
English by Pierre Darmangeat
Readers:
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Abstract
The digital age has introduced on the one hand the digital construction of grounds on which we can build new connections and attachments and, on the other, a certain “groundlessness”, as groundedness and rootedness are gradually dwindling and as a new sense of place based on mobility and connectivity emerges. The human body becomes in this context an open-ended construction that connects to its environment in multiple and complex ways, representing a dynamically conceptualised world. The creation of the many digital profiles that become extensions of one’s physical self today require – to various extents – the detachment of this single, established self and body and its re-construction and re-placement into a different context and an on an artificial ground.

Keywords
Avatars/ Banoptikon/ digitization/ homelessness/ place

This theoretical disembodiment – theoretical because during both the construction of this avatar-body and the experience of artificial environments through this there is always a physical body attached to the subject – and re-embodiment into something different raises the question: are we moving from a single place, ground, home to a series of places, grounds, homes, or instead to a new form of homelessness?

The aim of this paper is to bring together this symbolic homelessness introduced by the digital culture and the actual homelessness of an immigrant, by looking into the “Banoptikon” [1]
videogame project, a virtual reality game that puts the “player” into the [avatar] body of a migrant who has to traverse cities and countries and to confront locals, authorities, and migration politics. Here, the player detaches from his own reality of mobility and connectivity and is placed in this condition of absolute homelessness, in the body of a wo/man of no home and no place struggling to define their own way of being in the world. The paper will reflect on Vilém Flusser’s essay “Taking Up Residence in Homelessness” [2], in which it is argued that the migrant becomes something disturbing for the native and “a man of a coming future without homes”, into the context of digitisation. In this essay, Flusser challenges the concept of home as the single point of departure and return of the everyday life by using the status of the migrant as a symbol for the multiplicity of “homes” – places to depart from and to return to. Freedom in this case does not have to do with cutting off all the relationships with others, but is instead about weaving the connections that really matter. Through the lens of the Banoptikon, the immigrant stands as both a metaphor for the digital age and as a literal body of homelessness. Therefore breaking up the ties with home, as discussed by Flusser, and constructing new connections and relationships is seen as an opportunity to negotiate one’s identity, to construct one’s place(s) in the world anew and, finally, to set up a new order, against anything predetermined and fixed.

References
Abstract

This paper suggests a framework and proposal for an open source game design tool as a platform for peer-to-peer learning and knowledge sharing. In particular, this tool is proposed to respond to social challenges within a specific socio-cultural context, that is, for the sharing of locally-relevant and sustainable agricultural practices and cultural knowledge in India. To define this framework, the paper considers and draws upon the findings of the Arts Humanities Research Council practice-based research project, Play to Grow, which created ‘Bumper Crop’, a board game for both physical and digital platforms based on the experiences and challenges of being a small-holding farmer in India.

Keywords

Serious games; Social impact games; Storytelling tools; Peer-to-peer knowledge platforms; Open source platforms; Participatory design; Game-based learning; Appropriate technology

Introduction

Existing research has suggested that digital games provide tools and platforms to leverage the power of empathy, identification, self-connection, engagement and imagination. In doing so, social impact games promote outreach, fundraising, civic engagement and awareness for social change agendas such as poverty alleviation, racism or even the impact of global environmental change on community dynamics. However, serious games can also do more than just represent or advocate issues and the results of the playtests of the game Bumper Crop created as part of the Play to Grow research project indicate the potential of the opportunities serious games can offer as platforms for peer-to-peer learning and knowledge sharing.
One of the twelve targets identified to address United Nations Millennium Development Goals to eradicate poverty and hunger whilst ensuring environmental sustainability is to make the benefits of new information and communication technologies (ICTs) available. However, the gap between farmers and India’s web-connected and technologically savvy elite is widening as obstacles hinder the take up of new technologies and digitally mediated modes of learning that could potentially enable social and economic resilience. This disparity is particularly evident in the specific geographical setting of the Play to Grow research in the region of Madhya Pradesh, which is one of India’s least developed states, has the lowest nutrition and health indicators, and is the most food insecure with literacy rates below the national average (UNDP Millennium Development Goals).

This paper considers how novel applications of gaming might respond to this challenge by creating engaging opportunities for learning and sharing lived practices within fields of play.

Play to Grow: Games as storytelling tools

Working in partnership with the Delhi-based non-profit organisation Digital Green, the Play to Grow project created ‘Bumper Crop’, a board game for both physical and digital platforms based on the experiences and challenges of being an Indian farmer to explore and test the use of computer games as a method of storytelling and learning to promote young urban adults’ awareness of issues facing small farmers in India. However, initial results of playtests with both focus groups of young urban adults in Mumbai and farmers in the region of Madhya Pradesh revealed that the game might be more effective for a different purpose and audience than originally intended. The farmers taking part in the evaluations saw potential value in playing the game themselves within their communities and with their children to learn and pass on locally-relevant and sustainable agricultural practices and cultural knowledge, indicating the opportunities games and games thinking offer as new methods of peer-to-peer training for the development sector as a whole.

Conclusion

Findings from the evaluations of Bumper Crop suggest that games may not only be useful as a part of Digital Green’s core business of creating platforms for capacity building and peer-to-peer exchange of expert knowledge, but may be advantageous for the development sector as a whole. To this end, we will present our proposed framework for an open source platform that will allow customization and modding of existing game artefacts to share localised agricultural knowledge and practices.

Acknowledgements

This research forms part of the ‘Play to Grow’ project (http://playtogrow.org) funded by the UK Arts and Humanities Research Council with initial support provided by an UnBox Fellowship for Misha Myers and Saswat Mahapatra from the AHRC, British Council and Science & Innovation Network. We are grateful to Access and the farmers in Madhya Pradesh for their stories and time given to conceptualise and evaluate the game.
Death is Interdisciplinary: Digital Death and its Community

Abstract
This paper presents an overview of the range of interdisciplinary research being conducted on death and digitality, including observations on the nature of the community forming and development of bespoke methodologies and ethics being applied within this sensitive space.

Keywords
Digital Death/ Death Online / Ethics/ Interdisciplinary Research/ Digital Research/ Community

Introduction
Across our hybrid digital-material lives we have created an entangled identity, a range of personas (avatars), passwords, communities, legalities and media online. This identity becomes problematized after someone dies. As people are increasingly leaving behind a vast body of data across different servers and institutions online, whose fragments allow the bereaved to catch glimpses and partial views of loved ones identities existing within their largely distributed legacies. The bereaved are often left to navigate this complex territory as best they can, in a sensitive time when they are still coming to terms with the deep rupture of a loss. Although online communities have been known to be helpful during the initial phases of death e.g. planning the funeral, grief support and informing more distant friends of the loss, the broader issue of digital legacy becomes increasingly complex when the bereaved begin to face problematic issues such as ownership or privacy. Further to this, these issues are encountered from vastly different cultural perspectives, value systems and social norms of how the bereaved wish to approach the management of a loved ones digital remains.
Developing the Community

Since the mid 1990’s, academic research has begun to consider some of these problematic issues and develop research strands within a growing interdisciplinary community of academics, industry leaders and public stakeholders. As a diaspora of inquiry, it has particularly expanded within the last 5 years and emerged out of a number of different disciplinary fields such as Legal studies, Sociology, Linguistics, Psychology, Anthropology, Human-computer interaction, Art, Design, Media & Science and Technology Studies. Increasingly unified under a number of developing research communities such as ‘Digital Death’, ‘Technologies for End of Life’ or ‘Death Online.’ It is a unique and cutting edge interdisciplinary community focused on developing innovative knowledge within the many intersections between death, bereavement and technology studies.

Digital Research for Digital Death

Therefore, we believe now is the opportune moment to be self-reflexive and consider deeply the distinct role of interdisciplinarity in this field, including the way its highly emotional and ethical underpinning can lead to very diverse forms of digital research. This paper highlights the challenges in developing and communicating the appropriate interdisciplinary research methodologies, best practices and ethics for Digital Death. To consider a unique field where highly specialised knowledge intersects in complex but rewarding ways, which reveal multifaceted values, tensions and conventions at work. The commitment to interdisciplinarity itself, to openness and inquiry is the only way of understanding and keeping track of this constantly shifting landscape. Finally, Interdisciplinarity allows us the opportunity to creatively rethink our research patterns and consider wider goals in which shared knowledge can have a direct feedback to our current understanding of death and bereavement.

References

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Academic Abstracts
Living Digital Archives
Abstract

In 2008, Jerome McGann predicted that, “our research and scholarly intercourse will soon be carried out primarily in digital media [1].” Today, the volume of scholarly work being published, searched, and accessed online continues to escalate at an incomprehensible degree. This raises new challenges and opportunities for the curation of scholarly data, and, in turn, for the production of knowledge. Taking Breac: A Digital Journal of Irish Studies [2] as a test case, this paper discusses the importance of post-print keywords and bibliography in fostering interdisciplinary scholarship.

Keywords

Text Analysis/ Irish Studies / Content Constellation / Bibliographical Studies / Database

First, we discuss manual and algorithmic approaches to assigning keywords to content across a born-digital journal. We review canonical methods such as the MLA International Bibliography and the Library of Congress Subject Headings as well as more recent approaches of content constellation including Project Muse and EBSCOhost.

We suggest, however, that there is still a disconnect between these approaches to keywords and the scholarly communities and conversations they are intended to reflect. In other words, library software vendors such as Ex Libris or ProQuest are not sufficiently involving scholars in the process and tools of content constellation. Furthermore, specific vendors often own the algorithms and user data, and how exactly these services work is more often than not a “trade secret”.

Curating Scholarly Conversation: Irish Studies and the Breac Project

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Using a hybrid method that pairs partially structured tagging with topic modeling and text analysis, we describe a dynamic and interdisciplinary system of keywords. One consequence, for instance, of this approach is that keywords update in real time—a scholarly text can be re-categorized based on the conversations surrounding it or the current debates in Irish Studies.

Moving from keywords to bibliography, we discuss the opportunities afforded by an Irish Studies bibliographical database. Despite their brevity, bibliographical references are rich sources of data which can be used to identify trends and patterns across time [2]. To date, however, little use has been made of bibliographical data to identify trends in specific disciplines, or to illuminate contemporary scholarship. We argue that the lack of comprehensive bibliographies for specific areas of study has impeded research in this area.

Responding to this absence in scholarship and fulfilling an identified need in the Irish Studies community, we describe our efforts to build a cross-disciplinary bibliographical database for Irish Studies. We discuss our use of crowdsourcing and open-source collaborative bibliographic tools such as Zotero and BibDesk to gather and curate bibliographic data. We then discuss the building of a relational database around the content gathered to facilitate the types of searches / queries our users would like to ask thereof.

Moving beyond the basic functionalities of a bibliography, we demonstrate how the combination of our keywords system with the data stored in our relational database serves to produce a living bibliography that at once informs and is informed by a dynamic keywords system.

In concluding, we argue that the combination of algorithmic and database technology employed in the Breac Project connects keywords and bibliography in a way that cultivates the interdisciplinary aspirations of Irish Studies.

References
Abstract

Crowdsourcing is becoming increasingly popular in the cultural heritage sector as a way to improve and extend digital collections while at the same time engaging new audiences. A key problem, particularly in crowdsourcing efforts that ask participants to contribute complex information, is how that information can feed into the collection without the risk of compromising professional standards. This paper discusses how the problem was addressed in the 10 Most Wanted project. It presents Case Notes as a mechanism for curators to validate contributions and integrate them into an evidence trail for newly discovered facts about collection items.

Keywords
Collections/ Crowdsourcing/ User-generated content/ Metadata/ Data quality/ Verification

Introduction

One of the key advantages of crowdsourcing is that it combines audience engagement with the production of useful outcomes. In the context of cultural heritage this can translate into sustainable models for maintaining and extending collections by delegating some aspects of curatorial research to members of the public.

A potential downside is that the public usually lacks the expert knowledge and skills of professional curators. While it has been suggested that crowdsourcing can lead to solutions superior in quality and quantity to professional efforts [2], there are widespread concerns among professionals about data quality. Some of these concerns are highlighted in Alexandra Eveleigh's [5] discussion of participatory archives:

Case Notes: Turning crowdsourced information into evidence trails for collection metadata

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“User participation initiatives in archives are haunted by a fear that a contributor might be wrong, or that descriptive data might be pulled out of archival context, and that researchers using collaboratively authored resources might somehow swallow all of this without question or substantiation.” [5] From a curator’s perspective, data quality and verification are critical to avoid compromising quality standards for the collection as a whole. Introducing invalid data would not only impact on the collection’s value as a research resource but also undermine the institution’s authority, which is a distinguishing aspect particularly for heritage organisations [8]. Data quality is also important from the perspective of volunteers, who want to be reassured that the outputs of their efforts are useful and academically valid [4]. Measures suggested in the literature to improve data quality in crowdsourcing projects can be broadly grouped into four approaches:

1. Make the task easier: break down tasks into sub-tasks and provide higher quality materials [6]
3. Crowdsource quality control: compare results between participants [9] or set clean-up tasks [1]
4. Professional quality control: curators as gatekeepers when integrating content into collections [5].

10 Most Wanted combines several of these approaches to ensure contributions meet professional standards. It trains volunteers by providing guidance and research tips and it encourages participants to critically assess each other’s findings. The main responsibility of quality control rests, however, with professional curators who screen contributions and piece together key information into an investigative narrative (case notes) evidencing newly discovered facts about an collection items. The rest of this paper gives an overview of the information flow in 10 Most Wanted, discusses various aspects of case notes and concludes with a critical review.

**Case Notes**

Case Notes are the product of a complex process involving the advertisement of objects and related challenges (cases) on the 10 Most Wanted website, the promotion, investigation and eventual solution of cases taking part on the project’s social network channels, and the aggregation and curation of contributions into archival and publicly accessible evidence trails for discovered facts (Figure 1). Besides their overarching purpose to turn crowdsourced information into valid collection metadata, case notes address several other crowdsourcing related aspects in the project:

- They provide an up-to-date summary of the on-going investigation so that participants and visitors can see progress without the need to search and connect individual social media posts.
- They record key discoveries in a museum’s own domain reducing dependency on social networks’ unpredictable data storage and access practices.
- They summarise evidence in a museum context by relating information to specific questions about collection items.
- They provide a platform to credit contributors for their work and thereby help to sustain motivation.

Case notes provide a well-defined check point for curators to assess the quality of contributions and construct an evidence trail that meets professional standards. They can then be archived once a case is solved and linked to from collection metadata in order to provide a publicly accessible investigative narrative.

**Evaluation**

Case notes have been used in 10 Most Wanted for over eight months to date, evidencing a wide range of newly discovered facts about collection items in a total of 15 solved cases so far. The process of maintaining case notes is well integrated into the workflow of facilitating on-going investigations on social networks and meets the requirements of curators involved in the project.

The concept was formatively evaluated in a small-scale survey involving 11 curators and other professionals working with collections. Results suggest that while most respondents agree that 10 Most Wanted is a useful approach to engaging people in new ways with collections and are comfortable with the way how it turns public contributions into formal documentation, some
Case Notes: Turning crowdsourced information into evidence trails for collection metadata

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Respondents have reservations about this aspect. While these results are not representative for the cultural heritage sector due to the small sample size, they indicate that more research is needed on the aspect of converting crowdsourced information into metadata for professionally curated collection.

Evaluation

This paper discussed data quality as a key problem in crowdsourcing efforts where participants contribute complex information. It has presented case notes as a central mechanism in 10 Most Wanted to validate and integrate contributed information into evidence trails, while also addressing a range of other aspects relevant in a crowdsourcing context. Case notes are being used successfully in the 10 Most Wanted project, but there were some concerns about the concept in a small-scale formative evaluation. The results suggest that a more detailed evaluation is required to assess the validity of the concept and its acceptance among professionals.

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References


Designing for Presence in the Living Archive

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Abstract
Through the framework of the Circus Oz Living Archive this paper discusses an approach to designing for user presence within digital knowledge platforms. The Living Archive project is a 3-year investigation that brought together academics from across the design, humanities and science fields, who worked with archivists, cultural organisations and members of the Circus Oz Company. This interdisciplinary team worked in collaboration to realise an archive that needed to perform in a diversity of ways and for a range of users, which included the public, the Circus, its members and circus scholars.

Keywords
Living Archive /Digital Design /Interactions

Introduction
From the outset a foundational expectation of the project was that a new kind of ‘circus performance’ would or could emerge through the animation, or making live, of the Company’s existing video archive. It would be through this making public through an online archive, that new ways of attending the circus would emerge. This living archive would enable innovative ways of integrating history with future performances. Underpinning the approach to the design of the archive was the belief that the affordances of digital technologies and social media would be the means for realising this imagined new kind of circus performance space. The Living Archive would be a place where past and present meld, and the variables and limitations of time, medium and space in relation to performance, could and would be challenged.

Achieving this ambition in practice is more ambitious and complex than it might seem.

As noted by Anne Burdick et al. digital technologies and the practices of socially based media open up exciting opportunities for cultural organisations and institutions and their archives. They promise and have the capacity to challenge the norms of cultural institutions, and create transparent engagements with the future, transforming expectations of passive
participation by the user or audience. In the Living Archive project the team have sought to design for presence as a strategy for challenging normative archival and circus audience practices, and subsequently open the way to transparent engagements with and through the digital archive by a medley of users.

Designing for presence is an approach that we have explored in the design and making of the archive. Typically in digital platforms the language of engagement or use, are used. In the archive we have sought to devise ways for people to write their way into the archive, and thereby into history, through a simple commenting structure – I was there and…., and I wasn’t there but….. These two simple prompts work both as a prompt to guide contributions by visitors to the archive, whilst also allowing them to leave a trace of their own experience and presence at the performances through the recounting of an experience after the fact. This simple prompt is just one of the tools that were used. The ability for visitors to create collections, to tag and connect with others in a public way in the archive is another. These simple acts of selecting, writing and retelling are just one realization of a new kind of circus performance in relation to the archive, and with Circus Oz itself.

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References

Abstract

This paper analyses a particular archival visualisation developed collaboratively by Iris Long and Cedar Zhou, the CCAA1 Tunnel (2014) at the Shanghai Power Station of Art. It sets the work into ideas about contemporary exhibition/museum knowledge transfer and aesthetic experience.

Keywords

Exhibition knowledge transfer/Archive visualization

Introduction

When archives and databases meet exhibiting spaces, greater room for creative representations and artistic revelation emerges. In this setting, archives and databases cease to be only indexical tools or content directories, and can become aesthetic subjects and experiences.

This paper analyses a particular archival visualisation developed collaboratively by Iris Long and Cedar Zhou, the CCAA Tunnel (2014) at the Shanghai Power Station of Art. It sets the work into ideas about contemporary exhibition/museum knowledge transfer and aesthetic experience.

The CCAA Tunnel is composed of two parts: a looping seven-minute sequence of programmed frameworks, and a visitor interaction mechanism. “CCAA Now” is projected on to the surface of a curtain formed of individual floor-to-ceiling ‘threads’ flanking this 50-meter-long corridor. The corridor not only links different sections of the exhibition, it also forms a virtual, 3-dimensional space where visitors can walk and ‘talk’ about what they see in various ways.

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The curtain divides the “dark corridor” from bright “white cube” exhibition, constructing a strong visual contrast. The projection offers a subtle physical-virtual dialogue in which the physical texture of the threads form a surface
The process of walking through the thread curtain starts with encounters with virtual spaces, and invites the visitors into the physical spaces of the exhibition. An archive of fifteen years of Chinese contemporary art is translated into four visual movements each with embedded narratives. Archival content - including texts, images and videos - provide simultaneously visual forms and information. The four frameworks construct the storyline of the show. Titled "Impression", "Birth", "Time", and "Award", each addresses an aspect of China's first contemporary art award. Works by the winners of the CCAA from 1998 to 2014 are exhibited in the space. Via interactive technologies, the piece further incorporates visitors' on-site responses to the exhibited artworks. A QR code appears on the labels in addition to conventional caption information about the work. When scanning the QR code, the visitor is guided to a web-app where he or she can comment on different aspects of the artwork such as genre, style, author, colour, structure, etc. Their words then "fly" into the tunnel and interconnect with the now historic comments made by the CCAA jury on the very same work. Time is, in this way, condensed and intertwined.

By encouraging visitors to "actively involved" and "actively involved" in the CCAA Tunnel, the living archive that talks to the present moment. It also explores how Manovich's "paradigm - syntagm" relationship can be structurally developed. This paper considers how the piece might serve as potential method to bring archives to life organically in an exhibition or museum setting, dissolving moments in situ into the visual presentation and growing with the flow of time.

Acknowledgements

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References

1. CCAA: China Contemporary Art Award
Design Collaboration: Intentions and Tensions
Abstract

This paper will discuss the outcomes of FET-Art, completed May 31st 2014, its inspiration, development, and final outcomes, analysis, and policy recommendations, delivered to the EC July 23rd, 2014. The paper will discuss the rationale and aims of the FET-Art project, its event activities, the methods of bringing the artists and technologists together to make new projects, the proposal selection process, and the early outcomes of those selected collaborations. It will discuss the findings and outcomes of the events and collaborative residencies of the project, and the ongoing issues of Art-Tech collaboration.

Keywords

Art and technology collaboration/ interdisciplinary collaborative process/ Art-tech Interaction/ European Commission funding policy recommendations

Introduction

Art and technology collaboration is not new and in the last 15-20 years many arts organisations, and even earlier tech companies in the US and elsewhere, have invited artists and technologists to work together to create something new. Music, dance and other performance practices have been incorporating technological approaches and tools for many years, dating back to the European Musique Concrète and Elektronische Musik in the 1940’s and the residency of Edgar Varese at Philips Labs in Eindhoven, the Netherlands, that led to the world famous Poeme Electronique. Interactions between ICT and artists can also be traced to the 1950’s, when such works as the ‘Oscillon 40’ made by Ben Laposky, who “…used an oscilloscope to manipulate electronic waves that appeared on the small fluorescent screen...
displaying the wave shape of an electric signal... constantly moving and undulating on the display..." (Victoria & Albert museum website: 2013). In the 1960s, electronic instruments began to be used to create music (for example as described in "White Heat Cold Logic: British Computer Art 1960–1980" (Brown et al, 2009).

Since then, artists have often been included in corporate R&D departments to help foster more aesthetic or cutting edge approaches to technological development, such as the artist-in-residencies in places like IBM with William Latham as their artist in residence, 1990 (Brown, 1996) and Sony Computer Science Laboratory with Atau Tanaka as one of their artists-in-residence (2001-2007).

Recent initiatives and studies across various EU countries have signaled that art and technology collaboration is moving up the agenda of future research and innovation. It is clearly a time to join fragmented efforts on European scale.

The EU funded project FET-Art, with its brand ICT & Art Connect, stems from the “ICT & ART Connect 2012” event that took place in Brussels in April 2012 under the aegis of the FET Unit in Brussels. This event clearly confirmed that a great potential exists in fostering dialogue between ICT and Art practitioners, and this is the right time to efficiently support such dialogue in order to contribute to the emergence of novel FET research topics and the identification of new emerging research areas. The funded follow on project to this event, FET-Art, also known as ICT & Art Connect, which has been a one year project that started in June 2013, as a catalyst project devoted to connecting the European technology and artistic communities, to foster productive dialogues on collaborative process and work between Art and technology practitioners. FET-Art, and its many pan-European activities, tried to overcome the fragmentation in efforts by bringing together the two communities to create critical mass of professionals interested in connecting Art and ICT, to take it to the next level. The core objectives of the project were 1) to consult within the art and ICT communities in the European Union, 2) identify associated challenges and the impacts of ICT and Art collaboration on technology, art, science, education and society in general, and 3) develop new collaborations for study and 4) provide policy recommendations to the EC on how to support future funded Art and tech collaboration. The full paper will discuss the outcomes and recommendations sent to the EU at the completion of the project at the end of May 2014.

Acknowledgements

The FET-Art project was a balanced partnership of committed organisations offering renowned expertise in the ICT and Art domains in Europe and worldwide. This partnership was composed of Brunel University, well-known for its Engineering history and namesake Isambard Kingdom Brunel, as well as other academic performance and technology pioneers such as Stelarc and Johannes Birringer; Stichting Waag Society – internationally well-respected institute for art, science and technology in Amsterdam; The Black Cube Collective – emerging artist support organisation in Edinburgh; Sigma Orionis (Project Management) in Nantes; and Stromatolite, a London-based design innovation company responsible for the well-known Music TechFest.

References

ICT&ART Connect Project: Connecting Communities, Final Outcomes

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19. Victoria & Albert museum website. HYPERLINK "http://www.vam.ac.uk/content/articles/a/computer-art-history/" (retrieved April 2013).
If Digital Humanities is concerned with building knowledge at the intersection between technology and humanism, then it must engage directly with the design of technology in order to do so. It otherwise risks being led by technical choices and technological path dependence well outside of the digital humanist’s control and understanding. This is a serious issue in that digital projects are “always an expression of assumptions about knowledge: usually domain specific knowledge given an explicit form by the model in which it is designed” [1]. Knowledge of technology is a determining factor in the knowledge that can be gained through engagement with technology in humanities research, and it follows that a lack of technical understanding when designing and making digital artefacts can lead to problematic models and incorrect assumptions about knowledge.

Introduction

My work as an interaction designer on the Circus Oz Living Archive Project [2]—in which I was embedded within an interdisciplinary research team over a 3 year project to develop a ‘living archive’ of digital performance documentation—provides examples of the discipline of Interaction Design (IxD) playing an important and powerful role in helping decide exactly how knowledge is given digital form. IxD is a technology-centred design discipline, concerned with the creation and shaping of digital artefacts, and the mediating effects of such artefacts on society [3]. This makes IxD uniquely suited to provide a location where the domains of technology creation and humanist
inquiry can collaboratively produce new knowledge in both areas. One thing that design offers is the ‘ability to describe how the world is inherently mutable or malleable […] and to suggest and describe alternatives’ [4]. But in order to make effective decisions regarding the possibilities of technology, one must have a deep understanding of that technology. While it is unreasonable to expect Digital Humanities researchers to come prepared with this deep knowledge, embedding interaction designers within a research team, and approaching research with the shared goals of mutual learning and cross-disciplinary collaboration, can help researchers make more well-informed decisions.

When IxD engages closely with the Digital Humanities, it can serve to demystify the making of technology for others. If applied in this way, IxD can help other disciplines engage with technology on a level that they wouldn’t have been able to do on their own: effectively serving a pedagogical goal that builds design capacity within a team of non-designers. I argue, in an application of Verbeek’s philosophy of technology [5], that interaction designers also have an ethical responsibility to be an active participant in this research collaboration: the intention of the designer in this context should be to make technology both accessible and actionable to non-designer researchers.

The Circus Oz Living Archive Project stands as evidence that doing ‘digital humanities’ is also doing design, and that working closely with designers in a long-term engagement is a worthwhile interdisciplinary exercise that can support humanities knowledge creation and develop research in new and interesting directions for both fields.

Acknowledgements

1. I would like to acknowledge the Australian Research Council, and the RMIT School of Media and Communication, and Circus Oz for providing the resources, space, and opportunity to do this research.

References

Abstract

This paper presents an overview of an international research and development project that has been in progress since 2012. ‘Culture Hub’ is a custom epublishing and networking platform that explores the potential of multilingual digital tools to open up new pathways for connecting people and content within the field of performance. Realized in collaboration with partners in Europe and the Americas, the project aims to respond in a systematic way to a key challenge identified for this field, of ‘building a truly international performance culture, appropriate to the global context in which we are living’ (see the three-part debate ‘Is Performance Studies Imperialist’ in TDR: The Drama Review, 2006-7).

Keywords

Performance/ Theatre, Translation/ Multilingualism/ Cross-Cultural/ Community/ Social Media/ Digital Publishing

The Culture Hub platform is the evolving outcome of a process that sought to investigate and correlate a multitude of smaller, ‘everyday’ challenges regularly encountered by colleagues working cross-culturally in theatre and performance. These challenges span a wide range of linguistic, geographical, economic, and infrastructural factors, operating at a micro-level. Following an initial period of exploration, which included ethnographic data collection and close analysis of recent publications and conferences across several languages, the development team built up a large ‘inventory’ of prospective user scenarios and experiences from which to begin creating a prototype product. Particularly
important throughout the design process was the problem of finding optimal ways to support and enhance what performance scholar Diana Taylor calls ‘animative exchanges’: the messy and often less structured interactions taking place ‘on the ground’ among disparate groups and individuals. Focus on this kind of interaction has been key to the success of major cross-cultural initiatives such as the Hemispheric Institute of Performance and Politics (Americas) and the Centre for Interweaving Performance Cultures (Berlin), but the possibilities for extending such exchanges into multilingual virtual spaces have yet to be fully explored.

Building on design and testing of a bilingual, Anglo-Polish prototype (2013-14), Culture Hub’s public beta version (phased launch, from summer 2014) investigates new channels for engagement across diverse regions, through the addition of further modules and languages. With advanced social media and content-sharing functionality (including multimedia work portfolios), integration with third-party scholarly resources, fully interoperable multilingual interfaces, and a community translation management system, the software provides a rich mix of features for both practitioners and scholars looking to connect with the wider field. Such capacity is potentially crucial from a strategic perspective, since trends indicate rapid expansion in web usage by non-Anglophone communities worldwide, while many established networking forums for performance remain largely monolingual and/or dominated by Anglophone frameworks. Culture Hub’s central R&D proposition is thus to bring insights from community-driven translation systems to enhancing the range of cross-cultural interactions possible in the arts sector.

Our paper will use a mixed-method approach to report on the process of researching, developing, and testing the Culture Hub platform, drawing on ethnographically informed documentation of the project team’s work and selected user case studies. It will also examine various prospective extensions and applications of the project software and learning.
Abstract

This paper addresses 24h Social a data-driven artwork which explores the phenomena of Vine videos as social performance analyzed through big-data.

Keywords

Social media/ Vine/ Big data/ Performativity

Introduction

24h Social is a 24 hour durational video work that re-frames 24 hours of Vine videos as an epic, durational video installation. The project is created from a database of appropriated Vine content, scraped from millions of tweets, with each video shown at the time of its original creation. The project displays one video for each second of the day (86,400 in total selected in real-time from a much larger database), with 3-6 videos playing simultaneously for each 6 second, Vine-sized, block of the day.

Vine videos are video tweets (Vine is a Twitter company), 6 second status updates created using the rigidly-defined vine mobile app with its limited built-in editing and simple stop-motion capability. Vines are designed to be ephemeral, there is no Vine API and Vine makes efforts to limit access to the video streams. However as we have learned, nothing is ephemeral on the web and the commercial value of Vine accrues from the accumulation of data through the Vine app. In appropriating Vine data as its raw material 24h Social mirrors the logic of user generated content to critique the commodification of users’ creativity, while commodifying users creativity in the process.

If Twitter is a social awareness platform that affords networked and condensed performances of the self [1] it follows that Vine, as a Twitter offshoot, extends this beyond the textual with new opportunities for networked social performance, to known and unknown audiences, through the medium of video. Vine thus represents both an innovative platform for social performance that enables genuinely creative moments, indeed one...
that recalls the early days of the WWW as space of creativity, and simultaneously a platform for the collection of rich data on the social activities of its millions of users.

Vine has already established a number of genres and conventions, some of which are derived from the limited affordances of the app itself shaping the outputs and others, such as the “do it for the Vine” meme, emanating from user communities. This paper will analyze the emerging performative styles and communities as they are expressed in 24 hours of Vine videos. It approaches Vine on two principle fronts; firstly Vines are seen as creative expressions mediated through the affordances of the Vine app and created for the particularities of the platform through which they are made public. Secondly Vines are treated as data appropriated from Twitter, processed and remixed for re-use. This paper will explore the tensions between these two approaches.

It is suggested that the database on which 24h Social is built has potential for further analysis, shedding light on the complexities of these Vine-enabled networked publics. The paper will discuss ways that this data-set can be employed to study the performativity of Vine, the complex relationship between the affordances of the Vine platform and the commodification of the social performances of Vine as data.

References
Academic Abstracts
Curating Social Media
Abstract

The Circus Oz Living Archive is a project that straddles the difference between the digital archive and media specific social platforms. The project offers interesting provocations for considering digital archives and their relation to network ‘media archival’ forms. These provocations include a ‘flat’ ontology within the Living Archive that is the same flat ontology that lies within all archives. From this we argue that archival objects gain significance through the external relations they are placed within, therefore a key role for a digital archive is to enable and perform these external relations. This presentation intends to use the Circus Oz Living Archive as a case study to consider these questions and to develop speculative questions about the critical application of networked technologies to cultural objects for future work.

Keywords

Digital archives/ ontology/ materialist media/ media studies

Introduction

A key research problem within the digital humanities has been the digitisation of artefacts contained within existing archives. While much of this research has concentrated on the formal problems of metadata and standards, the rationale for these projects has largely been about access to collections. Their success in this has been mixed, at best. On the other hand we now find ourselves with enormous online systems that, by indifferent stealth, are archive like. These systems, which operate and present themselves primarily as service orientated platforms (for example
Flickr, YouTube, Instagram, Twitter, and more formalised services such as Storify, Cowbird, and Storehouse, appear to be exemplary in relation to access. These platforms enable, facilitate, keep, store, index, transcode, tag, geotag, classify, and algorithmically engage with formal and informal metadata that is attached to the specific media artefacts that we now create and leave as soft, evidentiary trails of our everyday experience. However, unlike archives, these services at first blush appear to be more concerned about standards of exchange and communication than provenance and preservation.

In general, it could be argued that digital archives don’t, in spite of their best intentions, achieve the exchange of communicative promiscuity and these media artefact streams, while these services pay little, if any, heed to the standards and material culture championed by archives. This difference is cultural, material, and technological.

This communicative promiscuity is enabled by the high level of facetted granularity that these media-centric services provide. This simply means that the objects that constitute the media of these services is structured and presented in ways that expose as many possible ways to address these objects as possible (including search, annotation, curation, sharing, and description). This includes not only what is known as faceted search but also the use of public APIs that let other, unexpected questions and uses of these media artefacts be made. This could be in contrast to the model and experience of digital archives, for here it can be argued that while digitisation of material artefacts appears to bring things ‘closer’ to us they simultaneously retreat as our ersatz copies —that, for most of us most of the time, do just fine — have now become quantified and constrained through our digital standards and in doing so see a narrowing of the ways to address these objects as a consequence of these very standards. Unlike the demonstrated willingness of new media platforms to expose ever more ways of addressing things in these media services, the multiplicity of possible attributes that objects within an archive have (the weight of a page, the grain of the timber of a tool, the number, density and type of coffee and tea stains upon a manuscript), are now unavailable because this multiplicity cannot be accounted for in advance by any system of encoding. This is, perhaps, the unreasonable advantage of ‘born digital’ artefact and practice.

The Circus Oz Living Archive is a project that straddles this difference between the digital archive and media specific social platforms. Placing itself at this intersection the project offers interesting propositions and provocations for considering digital archival practice and their relation to more recent network specific ‘media archival’ forms. These provocations include the development of what I characterise as a ‘flat’ ontology (Bogost) within the Living Archive that is the digital instantiation of the same flat ontology that lies within all archives. From this claim we can then see that archival objects gain significance by virtue of the external relations they are able to be placed within, and therefore a key role for a living digital archive is to enable, facilitate, model, and perform these external relational practices. This presentation intends to use the Circus Oz Living Archive as a case study to consider these questions of ‘flat’ ontology and ‘archival relations’ to develop speculative questions about the critical application of networked technologies to cultural objects for future work.

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References
Augmenting Impact with Social Media

Abstract
How can social media be employed effectively to understand, document and develop the long-term impact of performance work that takes place outside the traditional context and conventions of the theatre space?

Keywords
Social media/ Performance/ Mass media/ Publishing/ Survey/ Gamification/ User profile/ Audience segmentation

Introduction
The aim of this paper is to look at a range of existing practices that use social media to capture audience engagement both in the making and receiving of site-specific and community-based work to develop a practical toolkit for managing that experience effectively.

We begin by examining the term ‘Social Media’ commonly used to describe the technological developments in database and network technology that have been used to develop platforms such as Facebook and Twitter. Castell (2011) describes these advances as a shift from ‘mass media’ to ‘mass-self communication’ [1].

We then explore how these advances can develop the long term impact of performance work by focussing on three different qualities of social media.

User Profile
Audience segmentation has been developed since Hollywood in the 1920s and Arts Council England encourages audience segmentation as a way for arts organisations to “develop products and communications that anticipate their (audiences’) needs" How do companies like Wildworks who are peripatetic, in that each of their works is made in different contexts for different audiences with no physical building or box office infrastructure, create profiles of their audience in order to create tailored content?
By developing survey gamification, as explored by Mercurial Wrestler in Magna Mysteria (2012) where a registration database enabled the performers to create user tailored content, this paper looks at new methods for Wildworks to create network content, understand their audience and maintain a relationship with their audience after their performances have finished.

**User Generated Content**

The retelling of the experience afterwards has always been an important part of live performance. As performances are live and multi-dimensional, and in case of companies like Wildworks that multi-dimensional space is dispersed, the audiences piecing together of the work through their telling is important and social media may allow us to capture this where in the past it has been ephemeral itself like gossip. These interactions can be seen in Paul Hurley’s “Why? and What does it mean?!?” (2010), which explored how traditionally archival media, such as photography, can become a “live” social interaction between a performance and a networked audience.

**Social Interactions**

Social networks create an opportunity for a discursive learning environment between content provider and subscriber. With the online reading group (2012) subscribers received a daily thesis from Society of The Spectacle (1967) with an opportunity to comment and discuss the text online. We look at how this more collaborative and dialogic model might suggest new developments of Wildworks email list with their website.

**Conclusion**

We conclude the paper by discussing the toolkit we are developing for Wildworks to create an ongoing dialogue with their extended audience, by getting to know the audience through user profiles, inviting them to submit content and participate in online discussions about the work.

**References**

Abstract

The shift of many online media fan communities and their creative activity from other blogging platforms to Tumblr has inevitably led to numerous shifts in the way fans convene, discuss, and share information.

Keywords

Social media/ Fandom/ Subcultures/ Feminism/ Microblogging

One such notable shift has been an increase in mobility and permeability of conversations. Nearly all conversation on Tumblr takes place in public space; its affordances as a platform often render communications within a specific subcultural community highly visible outside that community (Renninger 2014: 4-5). This interpenetration and encountering of different subcultures and counterpublics has aided a 'political turn' in the media fan activity seen on the platform. Tumblr as a social media platform provides space not just for subcultures like media fandoms but a 'counter public sphere' where young feminists, LGBT young people and alienated youth of many stripes, often isolated in the real world, find each other and communicate (Thelandersson 2013, Cho 2011, Fink and Miller 2013, Lenhart et al 2012, Renninger 2014). Many young bloggers cite Tumblr’s personal importance to them as a space for alternative community, which unlike platforms like Facebook, offers privacy and escape from the scrutiny of family and acquaintances, a place therefore they can ‘be themselves’ and ‘speak their minds’ (Renninger 2014: 8; Madden 2013). Tumblr has become a venue, among many other things, for youth feminism and other social justice activism, which often expresses itself through a passionate creative and critical engagement with media. Feminist critique from Tumblr fan bloggers is as likely to address fan discourse and creativity as it is to address problematic aspects of the media text itself, and
often serves as a gateway to feminist ideas and activism for young bloggers.

While blogging implies a centring of prose, microblogging on Tumblr centres sharing and annotation (Fink and Miller 2013: 3). Tumblr’s bias as a platform towards reblogging and browsing has helped shape its communities. Popular tags (which collect all posts marked with a particular label) are high-traffic, requiring time and attention from browsing users to sift through ‘noise’ to find content of interest and value. Thus curation and sharing of curated content are socially valuable activities, skilled curation bears cultural capital, and bloggers can accrue popularity through the taste and politics of their selections, a “collage of found social objects that reflect their vision or taste” (Rheingold 2012: 140). Fink and Miller argue (2013: 10) that this collage aesthetic is the direct descendent of the DIY culture of the fanzine: homemade, no-budget xeroxed magazines — and its appropriation and repurposing of images from the mainstream media for marginal and subcultural expressions. Such appropriations are often politicised actions. The bricolage of Tumblr fans’ politicised engagement with mainstream media texts — the process of creation, circulation and annotation of imagetexts — arguably offers some of the resistant possibilities of the zine

References


Utopia Project 2006-2010

Abstract

The notion of Utopia has always been fascinating artists as a channel through which they challenge the boundaries of their imagination towards the realization of their vision.

Keywords

Utopian vision/ Interaction/ Critical discussion/ Dystopia/ Violence/ Virtual worlds/ Limitations

Introduction

Utopias do not have real space, but maintain a relation of direct or reverse proportion with the real space of society. Either represent society in its perfect formulation or its opposite, utopias are spaces by definition not real. Their counteractive stand opposite reality, marginalizes them, forcing even their own “creators” to displace them in the non defined space of imaginary, isolating them in an immense continent, exempted from every troublemaker contact.

The Utopia Project is a workshop inaugurated in summer 2006 at the annex of Athens School of Fine Arts in Rethymno, Crete, in Greece under the title Utopia as an Island. It focused on the need to create a platform for critical debate on the origins of the social and political term of utopia. Utopia and Violence was held in July 2007 and among others looked into attempts to realize the ideal that led to dystopias. Soon a net of artists, scientists and theorists was generated through discussions around the diverse concepts of utopia. In 2008, on the occasion of the anniversary of May 68, the concept of Utopia was explored under the general title Utopia and Praxis: May 68- May 08, reexamining the displace of values by looking into the historical events. In the summer of 2009, the workshop was entitled Utopia and Youth in response to the riots of December 08 in Athens and was centered on the potential of youth for creativity and violence (figure 1). Later in 2010, a time of heated discussion on the role of human being upon nature, Utopia Project entitled Utopia and Nature, attempted to answer questions on how utopian visions inform or approach the art-
nature bond. The space itself although did not mean to form any circumstances of utopian living it did gave birth to joint ventures, networks and associations whenever cross-cultural issues of communication took place. Gastronomic gatherings [1], round table talks or art workshops formed conditions that rest on interaction and the existence of a shared code of communication. Codes, stereotypes, insights, models of strategy, education, professional and personal identities developed a core that worked as a catalyst for a variety of new artwork [2]. The relation of meanings and semiotics created interpretations which produced a variety of mechanisms of mediums for visual expression.

This “particular way of viewing the world” (Bakhtin, 1981, 333)”[3] with the use of technology embraced almost anything with no distinction on what is true and what is accepted as being true. Artists and theorists found inspiration in nature’s organic forms, in space’s architecture or the processes of workshops creating inexhaustible solutions

![Image](image1.png)

Utopia Project, Utopia and Youth.
ASFA annex, Rethymno, Crete.

![Image](image2.png)

Utopia Project, Utopia and Violence.
ASFA annex, Rethymno, Crete.

appeared among pine trees [4], images which reconstructed building’s surfaces [5] and fake borders inside the forest (figure 3) reevaluated peoples’ and spaces’ limitations.

The overall outcome was presented in 2010 at the Contemporary Greek Art Institute through an archive exhibition, a series of talks and performances and a publication.

Acknowledgements
We thank the Athens School of Fine Arts and all our collaborators of the Utopia Project workshops, exhibition and publication.

References
1. “There is tenderness only in the coarsest demand: that no-one shall go hungry any more”, Adorno Theodor (1974). Minima Moralia, 156.
Academic Abstracts
Curating Spaces
Abstract

Material consumption is an important activity of social and cultural life, and is constituted by individuals making personal choices. Consumption is an active process, which engages the social world to make use of certain products. For many, the living room is the locus of household product use, social activities, cultural values, and the personal narrative of the people who live within that room. My research aims to raise awareness of living room furniture as a sign of cultural identity. Consumers engage with their furniture in order for it to function effectively for their lives: it is thus used to furnish both aspects of the home and of the self as well. Creating a certain living space with a particular use of furniture and interior decoration is a unique way in which the resident forms the environment in which she lives: through shaping its arrangement, and thus building a relationship with the surrounding objects in the living space. This activity, I argue, positions the residents in the process of presenting their personality characteristics and cultural identity. My research demonstrates to prove that interior design is more complex than simply shaping the use of a space, but further that it both reinforces and shapes the residents’ cultural identity.
Keywords
Domestic environment/ Furnishing and decoration/ Living space/ Residents/ Identity/ Culture/ Media/ Consumption

Introduction
The Ethnographic approach is most appropriate to this research into such a personal area: the living room within the domestic environment. I have employed the Ethnographic method to collect data which aims to present participant behaviour and interactions with their living room furniture and interior environment.

In order to ascertain the resident’s identity within any residential living space, it is crucial first to understand the physical characteristics and meaning of this living space. I

In this research context, I use case studies as tools of the method to explore the relationship between the living space’s furnishings and its residents. An informative set of interviews, coupled with video and photography which documents each detail in the living space, aims to formulate an observation and interpretation of the physical space.

The stories that participants tell about how they consume furniture in the living space are analysed in this paper.

The topic of this research is at the very heart of the intersection of a diverse set of disciplines, including consumerism, interior design, and the media. In this paper, I first review the influence of advertising in magazines and furniture shops on the meaning of living space design, and investigate how that encourages people towards a particular kind of material consumption.

This review aims to highlight the function of the market and consumer publications in introducing new objects and ideas into the home environment, especially the communal living space and its contents. Eight furniture stores were visited and photographed to document and provide the basis for an examination of the way in which the furniture is displayed. In addition to taking photos, a diverse range of store managers have been interviewed. Select magazines are also analysed to evaluate how the images in magazines shape the living room interior and its furnishings through the visuals of drawings and photographs.

The story of furnishing domestic interiors and the arrangement of living rooms illustrates the different circumstances in which occupants utilise and consume furniture—in distinct ways—in accordance with their various uses and meanings within the living room to express the occupants’ personal and cultural identities.
Abstract

The film brings out contrasts of North-East part of Estonia, which is industrial zone of the country with its picturesque nature, grim and beautiful landscapes and stories of the people living there. Characters of the film are real people with colorful language who are working in complicated condition and should solve situations what we are not encountering in normal life. We see people, who’s life is spent in the energy and oil shell mine industry.

Keywords

Education/ MOOC/ Online learning collectivities/ Equality/ Emancipation/ Equality

Introduction

I will explain normativity and the evolution of presentation forms as follows. I begin with the fact that there are a priori conceptions of “natural” and “artificial” audiovisual narration, which depend on dominant cultural habits. These habits involve statistically cumulative forms when choosing one or another cultural form over others. Consequently we can say that the linear and logical are statistically dominant forms of the audiovisual and therefore the “natural” and artificial—“interactive”—are interrupted, segmented and relatively unpopular with the masses. Of course, the viewer who is devoted to narrative is much more common than one who rejects it. Without relying on research, it is common sense that perceptive works which require decision-making activity also require some psychological and mental energy and therefore they are less appealing than tasks which require less energy and effort. It is a universal human trait to select tasks that are easier and less taxing on perceptive mechanisms. Pondering the “interactive” and “participative” character of the viewer, we reach the conclusion that considering alternatives is a natural way of thinking, not just in terms of planning life and actions but with artworks as well.
Considering alternatives is a part of everyday existence and decision making, although it is impossible to realise all alternatives. I am relying on writing Nelson Goodman, Jerome Bruner, Marie-Laurie Ryan and others.

**How choices are made**

Audience should choose between 4 videos “in-waiting”. During last 20 second of the each clip appears a bar, which indicates selection period. In the same time number of choices made is projected onto image. After choosing time is over, new clip is projected to dominant position. Selection of clips is happening without interruption of the flow of main video. We have done one experimental public presentation with individual interfaces for audience what we are going to update. Still there is possible make some conclusions and describe participatory experience of the project. Interface of the documentary is designed with Max/MSP. Acknowledgements Team of the project: Hille Karm, Raivo Kelomees - producers and directors; Hans Gunter Lock - programmer; Igor Ruus - camera; Chris Hales - consultation.

**References**

Abstract

As natural a development as it may seem to those already acquainted with the use of online networking it was nevertheless a quite radical act to introduce massive open online courses (MOOCs) to students and internet users. Never has high-end education been intended to be so open and democratic to such a wide public, nor have the economic barriers ever been lifted so generously to offer unrequited service for knowledge.

Keywords

Education/ MOOC/ Online learning collectivities/ Equality/ Emancipation/ Equality

Introduction

The current revolutionary educational techniques that have been developed disseminate the fruit of elite education by gradually dismantling the dependency on a specific place; University-handling matters as cooperation as it had in its original formation6- can now overcome the limits of spatial anchoring providing system efficiency through the digitization of knowledge in specific formats that have turned long class lectures into ten minute animated video narrations.

The new learner the professors aim at is one generic user who by now has been handed the right to choose the content of his studies and the manner of attendance. He has also been rewarded the freedom to shape his own study program and the responsibility to see it through. Despite the initial enthusiastic public acceptance and massive participation though, MOOCs success has been compromised by the relatively low graduation rates.

The monitoring techniques that have been applied to these courses make them a rich data-gathering resource1. It is here that some of the users finally meet; in the numerous diagrams that are mapping the unknown, showing the crooked
lines of the fragmented and bitty decision making of the user in the Deuleuzian society of control. The information retrieved reveals the users' difficulty to attach to what maybe precious and free but comes with a high degree of isolation. It seems that this huge paradigm shift in education, as obvious as it may be in technological terms, has yet to find ways of structuring collectivities and creating learning environments where learners have to interact and collaborate on producing knowledge themselves rather than being instructed. Having identified this difficulty, Leuphana's Digital School has been trying to enhance reciprocity between learners by encouraging the individuals attending its courses to work in groups, to exchange opinion and to share their learning experiences. The initial goal of equality in education is thus extended to not just the rise in number of possible attendees but to the actual consideration of attendees as individuals of equal intelligence who are aware of this fact and therefore, emancipated from the traditional forms of education by instruction. The new subject these courses refer to is not simply accumulating knowledge; he is creating it. And by doing so, he is creating the intellectual tools he will be using in the future not just in the educational context but in the real world problem posing and solving. What appeared to be a technological breakthrough in education is now irrevocably changing the subject itself by restoring him the power to shape his world by simply joining in with others.

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Behind the Scenes: Building an Open Access Digital Archival Space through Co-curation and Co-design

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Abstract
Pararchive is facilitating communities to combine their own digital ephemera with archival resources drawn from The BBC and the Science Museum group. In doing so, Pararchive is linking communities with researchers, heritage institutions and technologists to address issues related to the idea of an open digital space, community use of cultural assets, copyright, ownership, and the potential to build collaborative relationships.

Keywords
Autonomy/ Co-production/ Co-design/ Copyright/ Empowerment/ Heritage/ Ownership/ Research/ Innovation/ Ethics/ Sustainability

Introduction
This paper discusses Pararchive (http://www.pararchive.com), a research project which is co-producing a new, one-stop ‘open’ digital resource that will allow anyone to search and collect online sources and to combine them with their own media (film, photographs and other ephemera) in order to tell their own stories, make new archives, be creative, start new projects and do their own research. Unlike many existing websites and archives that tend to be either bureaucratic, commercial, institutional or even private and, as such are hosted within controlled spaces that constrain what and how digital content can be used, Pararchive aims to allow individuals and communities to research and document their histories via the creative linking of their own digital content with archival material from Pararchive’s public institutional partners - the BBC and the Science Museum group.
Approach

Through collaborative working between diverse community groups, academics, the BBC, the Science Museum group and a technology team over the last ten months, we have attempted to redress the barriers that communities face in accessing, organising and connecting to archival resources from public heritage organisations and to each other. We have tried to push the boundaries that tend to separate public heritage institutions from communities in an effort to establish relationships that we believe should not only enfranchise community group users and stimulate new research and dialogue to ensure the ongoing relevance of archival resources through digital mediation, but also be mutually enriching. That is to say, such relationships have the potential to inform public heritage entities how they can facilitate public interaction with their assets more effectively on the one hand. On the other, communities are likely to obtain an enhanced understanding of the challenges and pressures heritage organisations operate under and that inevitably impede community research and connectivity.

Rationale

This paper explores how Pararchive is approaching the barriers to accessing and connecting to the historical and cultural resources held by the BBC and the Science Museum group. The focus is placed on the insights gained so far in terms of dealing with issues around institutional authority, community autonomy, copyright, ownership, collaborative working, impact and the digital mediation of heritage. Ultimately, this paper tells a story of what it means and takes to co-design and co-develop an open source digital platform with a diverse range of stakeholders to facilitate connectivity, campaigning and community digital storytelling among other things with a view to building a set of digital tools, to establishing working relationships and to creating an on-line repository of community research and knowledge with a lasting legacy.

Academic Abstracts: Our life a portable device
Our life...
...a Portable Device
Abstract

In this paper, I intend to draw on theories of spatiality, new media curating, and screen-based interactive platforms in order to examine some recent examples of new media artworks in relation to spatial design, interdisciplinary collaboration and audience reception. Apart from their assessment as an end product (the version presented to their respective audiences), I will also showcase the particular relevance of constructive relationships with the creative industries in large-scale new media projects.

Keywords

Curating/ Screen-based interaction/ Interdisciplinary collaboration/ Spatiality

Introduction

From Michael Fried’s concept of theatricality (1967) and Gene Youngblood’s expanded cinema (1970), contemporary screen-based art theory has extensively analysed the importance of design and overall curation in the reception and appeal of media pieces (Graham and Cook 2010), Paul 2008, Iles 2001, Mondloch 2010, Curtis, Rees et al 2011, Trodd 2011). The late 1960s and early 1970s signaled the arrival of a new era for exhibition practices as well as the birth of what was later to be called ‘media art’; the convergence of art, technology and cybernetics began to be critically evaluated. Youngblood’s account praised pioneering video, cinema and computer art practices, whereas Fried defined clearly the differentiation between Modernist art and the arts that dealt mostly with space or time. In the case of screen-based works, both of the latter notions usually form a central part in their reception and presentation. Kate Mondloch, in her extensive analysis of viewing media installation art, suggests
that the divide seen by Fried between Minimalism and the cinema became undistinguished gradually with the expanded field of art and media practices and the consequent overlapping of boundaries between the sculptural and the cinematic (Mondloch 2010: 1).

In the context of digital and interactive art, the more one operates with screen technologies, the more his or her behavior around them evolves and changes. In this framework, it is often suggested that, with the current impact of new media technologies on art production, curators create content instead of a context (Cook 2003). Moreover, the digital arts have reached a stage where the orchestration and coordination of a media installation constitutes not only a 'new consciousness' (Youngblood 1970) but also an intrinsic part of the actual work. In this context, technology might be employed as a vehicle for communication effectively the interactivity and understanding of a work to its public.

As an example, Rafael Lozano-Hemmer’s Under Scan (Relational Architecture 11, 2005) was presented in Trafalgar Square in 2008, as an interactive video installation for outdoor spaces. As such, it exposed the complexities that arise when the operation of a work is dependent on a heterogeneous crowd of potential participants. Furthermore, it explored the ways in which screen-based works can function as ephemeral architecture in a media city and as communication vehicles between urban and living agents.

References
Interdisciplinary design - designing for explicit and implicit narratives

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Abstract

This paper discusses key design challenges posed by an ongoing multi-disciplinary research project, Maritime City. The project involves researchers in narrative, games design & development and health, as well as healthcare professionals, in the development of a computer game, aimed at training health and social workers. We focus on three areas in which narrative is at the centre of the design process, but in very different ways and posing different challenges.

Keywords

Computer games/ Videogames/ Design/ Narrative/ Interdisciplinary

Introduction

Computer games have come to play a key role in the entertainment industry and, more recently, their role as an education tool has been increasingly stressed [3]. In this paper we examine, through a particular case study, three challenges that we consider central to the design of games for educational purposes, focusing in particular on the role of narrative within the game.

Integrating gameplay and narrative

In the commercial development of computer games, gameplay has usually been privileged over narrative. This might be ascribed partly to technical factors, such as the need to design for the capacities of game engines and delivery media, and partly to both the skillset of games designers and the expectations of audiences [4]. This is hardly surprising, since a game without a narrative is still a game, whereas without gameplay it is not [7]. It is for this reason that theorists such as Aarseth stressed ludology rather than narratology as an approach to the analysis of games [1]. However, more recently, within both academic scholarship and industry practice there has been a recognition that a more sophisticated integration
of narrative with gameplay can provide richer experiences for players (e.g. [6]). Our paper discusses how we are drawing on existing research and best practice to take this approach.

**Designing narrative experiences that educate as well as entertain**

Although it has not been exhaustively proved that computer games develop useful skills and promote knowledge, there is a body of evidence to suggest this might be case [3]. However this learning needs to be designed into the game from the outset, rather than assumed to be automatic. Our paper discusses how we are drawing on existing research and best practice to take this approach.

**Designing a ‘communication space’**

In order to address the challenges discussed so far, it was necessary for a range of specialists, including game designers, scriptwriters, health researchers, health and social work professionals, to pool ideas and skills. This was perhaps the most challenging aspect of the project. It was less easy to rely on established and articulated principles, but necessary instead for tacit knowledge to be voiced and implicit narratives relating to particular disciplines and fields of experiences to be made explicit. In order for this to happen it was therefore necessary to design the design conversation itself – or rather to design a physical and conceptual ‘communication space’ in which it could take place. Drawing on both our experiences within the project and a diverse range of sources both within and outside design (e.g. [2] [5] [8] [9]), we suggest some initial pointers and questions to address, in order to develop a framework to aid future projects.

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Abstract

“I read. I walk. I communicate”.

This paper will explore the impact of creativity and creative interpretation in the communication process. Will explore the use of text through visual portable “mobile” technologies and will attempt to review the way we read and behave when we are on the move. Is the user that creates the interface communication or is the technology that allows us to be more adaptable and possibly innovative.

Keywords

Subjectivisation/Territories/Conceptual; Sensations/Typography/Writing/Creativity/ Technology/Design/Sensations/Idiosyncratic

Introduction

“Series-based typographic applications force the designer to consider variables beyond the basics of composition. The number of items in the system, differing format sizes or media, informational similarities…” (Samara 2006:81)

We are changing our lives due to the rapid technological changes. We live in big cities were the speed informs our behaviour and communication with others. It is a surprising phenomenon of selected reading and remembering in the digital age, we as humans, reintroduce our capacity to read according to our daily onuses.

As yet, various research outcomes have addressed the impact of computational technologies on typographic practice or vice versa, the screen based design communities and professions, through an in depth, comprehensive investigation. Researchers focuses on areas such as typographic transition, technology and/or legibility in our mobile (portable) devices and the impact to our everyday behaviour, but in most cases the research can be described as contemporary commentary on issues of current design concerns; or conceptual trends.
Research on the field sometimes tempt to be part of generalised discussions by scholars or designers who, at the time of writing, are filling important positions within the design professions.

We are currently at a transition between being completely overwhelmed by mass production of technological innovations and trying to understand the “concealed” value or our role in this process.

The transition of knowledge between print and screen in a multidimensional typographic environment is thereby enhanced within the wider context of communication and culture, so that the experiences of the users can be respected within new digital frameworks. It is at this juncture that typography may have something of a renaissance within applications that carefully respect its value and integrity of the original print within the wealth of interactive features of the digital. [4]

This paper comprises academic practice-based research; engaging designers and scholars in a review process of the existing principles of text and type and its limited application to the principles on screen. It is based on the user experience captured through a series of experimental workshops driven by key design principles: readability, usability, and interaction; and focusing on an in-depth analysis of the screen in relation to type, and its use not only for reading purposes, but also on our role through this interaction process: the human screen relationship.

Personal interaction with our mobile devices and other portable screens will need further investigation in the future. In order to illustrate the media-specific potentials of emerging technologies, with the purpose of developing guidelines to aid design practitioners in the design process in terms of clarity of communication.

References
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5. Raymond Queneau’s Exercises in Style Do Androids Dream of Electric Sheep? Philip K. Dick
Visualising texts: a design practice approach to humanities data

Abstract

Within contemporary debates in the digital humanities, design and design research should play a central role in the emphasis on visual methods of knowledge production and organisation. As Caviglia (2013) explains, “the nature of humanities inquiry... [into] data and representations provide[s] an almost-perfect context for design and design thinking” (p. 20). However, despite these opportunities there is very little analysis of the way design practitioners have visualised large textual data sets (specifically qualitative data such as manuscripts and corpus literature). Instead the focus has been on the treatment of quantitative data through the use of visual communication strategies such as colour, scale, and hierarchy etc (e.g. See Nicolas Felton and his annual Feltron reports). The recent growth of design literature and blogs celebrating these forms are testament to this work (see: Data Flow: Visualising Information in Graphic Design (2008), and Data Flow 2 (2010).

Keywords

Visualisation/ Digital humanities/ Knowledge production/ Visual inquiry/ Qualitative data/ Poetic experimentation.
Introduction

In this paper we look at how visualisation can be turned towards qualitative textual sources. We specifically look at the work of designers whose practices move beyond the representation of aggregation to richer and more complex forms of visualisation that include argumentation, poetics and play, and that acknowledge the subjective and situated context of the work. To do this we develop a taxonomy of contemporary practice that identifies a range of approaches to the visualisation of qualitative textual data sets. We describe how these approaches generate, structure and create knowledge by imposing analogical, metaphorical, narratological and comparative frameworks to the data by using systems of visual and (occasionally interactive) notation.

Following the work of historian David Staley (2014), we argue that visualisation not only generates new ideas for conveying meaningful information in the same way as prose but that it also has the capacity to open up new possibilities for interpretative insights. These insights are often made possible by the act of transforming written data into visual forms. Through iterative practice the designer continues to develop forms, creating the possibility of new insights through each new transformation.

This paper questions the tendency of humanities scholars to borrow visual strategies from the empirical sciences, and offers instead possible alternatives from visual communication design. Through a partnership between design and the humanities a shared understanding and valuing of the interpretative, the situated and constructed nature of knowledge can be bought to the fore. This shift from the positivist ‘information visualisation’ to ‘graphical expressions of interpretation’ (Drucker 2011) would realign the practice of visualisation as methods of inquiry that more wholly reflects humanist principles.
Panel sessions
Evidence, Technology and Uncertainty

Abstract
The contribution focuses on the anthropological hiatus between a science-induced, functionalized way of perception vs. a one based on evidence. Some consequences of this hiatus on the conceptions of space, and of self will be addressed, together with phenomena of banalization.

Keywords
Anthropological evidence/ Functionalization/ Technology

Introduction
Recent widely used technological means which occupy our life worlds in fact lead to a banalization of both perception and activity. Because these means are formats, they are devoted to an encompassing functionalization. This functionalization in turn leads to the prevailing mindset that the only relevant world is functionalized world. The major effect of these developments is an overall loss of evidence of space and self altogether. Irrespective of its philosophical difficulties in terms of epistemology, in our context treated here, evidence is understood as an immediate and first of all holistic gain of phenomena in a non-functionalistic, i.e. non-preformatted way. It is an understanding that refers to the Aristotelian soziein ta phenomena, namely to “save the phenomena” for their own sake of being. Summarized, the relation of such an understanding of evidence to space and self is such that (a), in being oneself one needs such kind of “immediate” or (as we call it) anthropological evidence; and (b), as regards space as an immediate and ubiquitous environment for oneself, that we are in need of spatial conceptions which are not derived from, and constructed by the functionalization prevalent today – so our thesis. Because it is the predefinition and ongoing re-definition of entities that is inherent to functionalization which leads to an increasing alienation from the entity itself, in terms of space, self and evidence – so our assistant thesis that underlies the first one.
Since all these technical formats are results of a certain mindset of how to scientifically treat entities in general, we have to recur to their sources if we want to gain a re-understanding of what evidence means. A major consequence of this development has been a loss of real attentiveness due to the prevailing functional way of both seeing and interpreting entities like objects, humans, etc. This functional way became so deeply embedded as an everyday cultural practice that it suggests (and that we misinterpret it) to be the only way to individual freedom and true individual expression. The functional mindset also lead to the misconception that every discipline on its own is capable of creating understanding of the world. This emphasizes the importance of a multi-perspective view of space and its entities based on the idea to transcend merely scientific or artistic approaches into a more comprehensive and immediate approach and working practice. This can help to re-detect the world and its entities in all the richness and variety they actually have while at the same time transferring new and fruitful knowledge and methodology back to the disciplines. Conceiving wholes instead of fragments as a way to re-detect the world could gain new understanding in the domains of science, humanities and art and therefore increase their explanatory potentials within their already existing domains.

Acknowledgements

References
The Circus Oz Living Archive Project: cross-disciplinary perspectives on questions of design and archives investigated through digital humanities practice

Abstract

In this panel we discuss from four differing discipline and practice perspectives the design and development of the Circus Oz Living Archive

Keywords

Digital Archive/ Circus/ Interdisciplinary

Introduction

This panel presents four individual Academic Abstracts from researchers on the Circus Oz Living Archive project who propose arguments, from diverse disciplinary perspectives, on questions of design practice, ‘archival relations’ and new digital forms for creatively addressing the past. The Circus Oz Living Archive project was a four-year Australian Research Council-funded industry collaboration with the leading Australian performing arts company and international pioneer of contemporary circus, Circus Oz. The project brought together a research team of designers, computer scientists, performance and media scholars, collections management and digital innovation industry partners, writers and circus artists, as well as the Australia Council for the Arts. It has investigated the myriad issues at stake in developing video-based online performance archives developed new protocols and approaches to community engagement and ‘animating’ the archive (Burdick et al 2013) in which design has played a central role.

The four papers on the panel (for which separate abstracts have been submitted) comprise:

David Carlin - Digital Humanities - Archive acts: designing modes of storytelling with a ‘living archive’ Adrian Miles - Digital Humanities - Flat Archives: Or Promiscuity Unbound.
Reuben Stanton
Interaction Design & PhD
Candidate on the project -
Designing with Intention for
Research: Interaction Design and
the Living Archive Project

Laurene Vaughan
Design Practice & Research -
Designing for Presence in the
Living Archive

The Living Archive is at archive.
circusoz.com and the project
research blog is at circusarchive.
net. This panel is co-chaired
by David Carlin and Laurene
Vaughan

Acknowledgements
The presenters would like to
acknowledge the contributions of
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We would also like to acknowledge
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Abstract

This panel brings together three papers which demonstrate different approaches to the study of western media fan practices. Looking beyond the popularly analysed phenomenon of fan fiction the three papers addresses fan reception and remixing in the mediums of video, music and social media platforms.

Keywords

Remix/ Reception/ Video/ Fandom, Media Archaeology/ Fanmix

Introduction

Academic fascination with the fan community took off in the 1990s with Jenkins’ ‘Textual Poachers’[5] and Bacon-Smith’s ‘Enterprising Women’[1] both coming out in 1992. It is perhaps significant that the surge of interest paralleled the growing ubiquitousness of the internet and the possibilities that it offered the community for communication, publication and distribution.

In bringing these three papers together the panel uses the case study of the fan community to present an interdisciplinary look at the way in which technology and media have been remixed by the community using them and have remixed that community in return.

Reframing Popular Culture: Music Vids and the Critical Fan- Dr K. Faith Lawrence

In 1975 Kandy Fong created a multimedia slideshow of scenes from Star Trek accompanied by a recording of the popular fannish song “What Do You Do With A Drunken Vulcan”[4]. From slideshows to VHS to born digital creations the last forty years have seen the development and recognition of the fan music video as both art and reflection.
This paper will focus on two types of videos commonly seen in western media fandom - ‘constructed reality’ and ‘meta’ vids - and their context within fannish vidding and wider fannish reaction. ‘Constructed reality’ vids go back to the early 1990s with ‘Score Tonight’ using careful editing to suggest a bowling competition between The Professionals’ Bodie & Doyle, and Bay City’s finest, Starsky & Hutch. Four years later, advancements in technology allowed T’Rhys to crossover the shows Star Trek and Blake 7 with tragic consequences. More recently advances in digital manipulation opened the way for fan vidders to get both more sophisticated and more explicit, giving characters new lives, new loves and new worlds in a complex mix of incorporation, rejection and shared response.

Taking a different approach to their sources, ‘meta vids’ act as commentary and critical analysis. Sometimes using humour or irony, these works take a serious look at topics such as directional choices or the representations of violence, race or gender in media. Not limited to critiquing source texts - vidders also reflect on their own practices as creators and as fans, whether it is the appeal of and apologism for ‘evil’ characters or the voyeurism and objectification inherent in fandom.

From Coppa’s feminist critique[3] and McIntosh’s history of subversive remixing[6], this paper will present an introduction and critical discussion of the ambivalent relationship between source and fan through the repositioning of multimedia content.

**Songs in a Key of Fandom: Studying Fanmixes Through the 8tracks API - Emma Tonkin**

The fanmix, a music playlist and/or collection of tracks linked to a certain theme, is a familiar element in fan community sites on hosts such as LiveJournal, Tumblr or Archive Of Our Own. Distribution of fanmixes has been accomplished using a heterogeneous set of resources, such as filesharing sites and YouTube, or through playlist-only sharing. In recent years, however, the internet radio site 8tracks.com has gained momentum as a central service for playlist and music sharing which allows users to share an ordered set of tracks in a manner which is widely viewed as legal.

This paper describes a case study in which the 8tracks JSON API is used to explore the composition and statistical distribution of fanmixes available on that platform. We describe the sampling methods used and the outcomes of the study, comparing these outcomes with statistics drawn from other community sites in order to provide an indicator of the extent to which 8tracks may be representative of other platforms. Finally, we use the outcomes of this study to explore typologies applicable within the fanmix genre. A limited body of scholarly work exists on the subject of 8tracks, primarily focusing on the popular problem of automated playlist generation as a special case of the automated recommender system. This work is complementary in that it provides a glimpse into the practices of fanmix authors in thematically focused communities, who, we find, do not in general follow either of the playlist generation strategies described in Bonnin & Jannach[2].

Whilst this study is limited in scope, we offer it as a scaffold on which later, more extensive work can be built.

**Remixing the Medium: The Use and Reuse of Technology by the Media Fan Community - Bárbara Galiza**

Since before the popularisation of the world wide web, so-called ‘media fans’ have been using distribution platforms to communicate, form communities and produce remixed content about their personal interests. The first medium used for that intent was fanzines - offline publications written about different themes, such as Star Trek[3]. These participatory culture publications contained remixed content such as fan fiction and fan art, articles, letters and editorial columns. They were used as a debating platform for fans geographically distant from each other. With the growth of the internet, fandom shifted from the offline to online medium. Initially mailing lists offered a quicker, cheaper and more reliable communication hub around which fan communities could cluster, but new technologies have allowed for more developed platforms throughout the decades, such as bulletin boards, forums, ‘groups’, blogging platforms and the currently popular social media networks.
The paper presents a study of the affordances of technologies, the ways in which technology offers or supports certain things, used for fan culture. Through a media archaeology research of digital platforms used for fandom through the last four decades, we aim to comprehend the HCI (human computer interaction) present in this sort of community medium. By analysing the platforms which gained popularity as places for fan culture and how they were used, the thesis aims to pinpoint the effect the evolution of user-generated content platforms have had on methods and modes of community exchange. Through understanding how digital networks have evolved since their creation, we aim to understand the connection between the expression of participatory culture and the digital medium they are expressed in.
References


Methodological Innovation in Digital Arts and Social Sciences

Abstract
This is a proposal for a panel centring on our ‘Methodological Innovation in Digital Arts and Social Sciences’ (MIDAS) project. The panel will be led by Prof Sue Broadhurst (CI) from Brunel University, London and will comprise of Prof Carey Jewitt (PI) and Dr Sara Price (CI) both from the London Knowledge Lab, Institute of Education, University of London; Douglas Atkinson (CI) from the London College of Fashion, University of the Arts London; Dr Kevin Walker (CI) from the Royal College of Art; and Dr Dani Ploeger (Case History) from the Central School of Speech and Drama, University of London. This interdisciplinary project was funded by the ESRC for approx £190K and began in August 2013. The project addresses a pressing problem for contemporary research: how to synthesise approaches from the arts and social sciences and to develop innovative methods of research. Our proposed panel and presentations will present our research and findings.

Keywords
digital arts /digital technologies/ multimodality/ interdisciplinary research methods;/embodiment

Project Aims
The project, which runs from August 2013 to September 2014, will be of benefit to researchers working within and across the arts and social sciences. Researchers who investigate human interaction and communication with digital technologies would benefit from the project’s...
development of new research methods. This includes researchers in information/interaction design, digital performance, Human Computer Interaction, fashion technologies, digital-physical interaction studies, education, and the sociology of technology.

The project will make a significant contribution to knowledge in three key areas:

1. Methodological knowledge – developing, applying and evaluating new methods for researching embodiment (a multi-disciplinary concept that looks at the role of the body in different interactions, including human-technological interactions) with particular attention to technology rich environments.

2. Interdisciplinary research – providing empirically grounded insights and guidance on the process of developing research methods across the arts and social sciences.


What are we doing

This UK-based research is funded by the Economic and Social Research Council (ESRC) via the National Centre for Research Methods. The project is a collaboration between the Institute Of Education, Royal College of Art, University of the Arts: London College of Fashion, and Brunel University, to investigate methods used to research embodiment in six different disciplinary contexts (three in the arts and three in social sciences). The key objectives are:

- Describe the concepts, practices and processes used to research embodiment in digitally assisted arts (performance, fashion, design), and social sciences (medical simulation, mobiles for education, online games).
- Identify points of methodological connection and synergy across this multidisciplinary terrain.
- Experiment how to integrate and exploit the methodological synergies and approaches to evaluate their applicability to embodiment research across the digital arts and social sciences.
- Design training and capacity-building resources to support methodological innovation across the boundaries of the digital arts and social sciences.

How are we doing it

The project is investigating methods used to research notions of embodiment in different disciplinary contexts, through an exploration of six case studies across the arts and social sciences. Each site is a hub of methodological innovation, engaging in research on the body/physical interaction, and advanced digital technologies (e.g. body scanners).

Routine research practices will be observed in situ to reveal the ways research methods are used and communicated and the principles that shape these methodological practices. Field-notes, photographs, and video recording will be used to document these and data will be analysed to understand the different ‘methods world’ of each site. The analysis will inform methodological experimentation across the project to combine, extend and develop methods and evaluate their applicability. Experts will attend a series of workshops to explore themes, perspectives, experiences, and contribute to the development of future methods.

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Opensource, Hands-on and Maker World of the Present and Future

Abstract
This paper review the greater social impact of the Maker/DIY culture of peer knowledge exchange and discuss the future impact of this self-organisation, which circumvents traditional education, labour, and institutional systems and structures, on wider social organisations, politics and economic structures. Rather than waiting for companies to make tools and products for them, individuals and collective around the world have been making their own technologies and are learning to make their own tools. They do this collaboratively on-line and off-line, through shared or self-taught methods. Rather than waiting for schools and universities to catch up and teach them, they teach themselves. Since the birth of Make magazine and the Maker Faire 2005, making events have exponentially grown from a few tens of participants to thousands but knowledge about these activities is inconclusive. Panellists will discuss the impact of that growth and how it is rapidly expanding innovation, but also self-determination that von Busch and Palmås (2006) suggest, has revolutionary implications.

Keywords
Open-source DIY electronics and making, maker/hacker culture/social innovation.
Introduction

This panel will focus on the rise of Opensource technological and ‘hacker’ practices and more recently in the ‘Maker’ culture/movement, Hacktivism, Craftivism, Crowd-sourcing, Crowd-Funding, artistic and corporate Hackathons and Meetups, etc., and the knock-on effect that this is having on artwork and artistic practice, local communities, education, technological innovation, meanwhile creating a grass-roots, ground up cultural revolution.

“Maker” communities have emerged around the world where engineers, programmers and artists or crafters get together, pool their resources and support each other to make new unusual projects – outside of traditional corporate and academic research environments (such as the London HackSpace, or the worldwide Dorkbot or Maker Faire communities and local Meetups). The rate of change in the techniques and tools shared online and during Maker events is changing so fast that schools, universities and governments can’t keep up and citizens are educating themselves and each other online and in-person community workshops and activities that bring people of all ages and backgrounds together to learn and make something with technology, and the impact of this mass and internationally expanding phenomena. Some panelists may also discuss any recent results they have that might inform future research, educational changes, government policy or regulatory agendas on social innovation and maker culture now being addressed or implemented UK, Europe and world-wide.

Acknowledgements

This text is an adaptation of an earlier paper by the panel author on the same topic for the EVA Conference 2013 and also part of a EU Horizon 2020 proposal to address the call on Human Centred Digital Age.

References

Opensource, Hands-on and Maker World of the Present and Future

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Research in the Digital Arts - historical perspectives and future expansions

Abstract
This Roundtable brings together speakers from a range of sectors, all involved in overviewing methodologies and processes within digital research in the arts.

Keywords
creative economy/ quantitative/ qualitative/ documentation/evidence / knowledge exchange/ innovation/scalability, flexibility, social purpose, entrepreneurship/public engagement/impact, community versus academia

The taxonomy of digital arts research is still in extending, it ranges across many years (since the first computational artworks and critical debates of the 50s and 60s) and it includes a huge variety of practise globally. This sector is a rapidly growing continent of ideas and people, migrating across and influencing each other, exchanging knowledge and creating visionary variations, linked to the topical uses of emerging technologies and to sophisticated users needs.

In recent months in the UK we have seen some complex contradictions in the digital arts sector. Activities came to the forefront with the presentation of a range of art works in The Digital Revolution exhibition at the Barbican, the relaunch of the Arts Council of England/BBC online digital art project The Space, the Google Dev Art competition, the final results of the Nesta/ACE/AHRC Digi R&D fund, the Philips Digital Art Auction amongst others. Simultaneously we have seen the re-emergence of critical debates and archiving discussions in the international mailing lists, juxtaposing some of the UK press announcements of digital art as a “new art form”. The international signatory petition “The Liverpool Declaration” has been circulating globally, requesting museums, collections and archives to fully document the long term history of experimentation in this sector.
through strategic acquisitions policies.

This DRHA (Digital Research in Humanities and the Arts) conference, over 11 years old and this year hosted by the Department of Creative Professions and Digital Arts at the University of Greenwich, marks the beginning of a new era where, as reflected in the chosen keynotes, the convergence of the arts, education and creative industries makes for new moves into digital creativity. This “creative economy” is recognised and valued by the UK politicians from all major parties as an extremely important part of ongoing economical growth and the future world of work.

- what are the precedents for digital arts research, historically and for the future, through artists practise, universities and within industry?
- are the intangibility of outputs inherent in emerging innovative digital creative practise? or are quantitative evidence and fixed methodologies required for this sector to be taken seriously?
- what difference does the Impact Agenda for universities for the new REF make to the definition of, activity in and outputs enabled for public engagement, dissemination etc?
- how have the creative industries impacted on this research? has digital arts research effected the evolutions within digital creative industries?
- the word “research” seen as off putting for VCs, SME funders and banks so what is the role of research in enterprise and product development today?
- how do we enable sustainability for digital arts innovation beyond the research support through universities and public funding sources?
- how does the convergence between education, arts and creative industries shift and change the research culture onwards? what new pathways can be seen to be shaping this research as we look towards 2020 and onwards?
- as the wider public themselves become increasingly active in digital creativity, how do we fulfil their high expectations for scalability, sophisticated usage and crowd sourced experiences?
- how does digital arts approach the needs for social purpose and entrepreneurship in today's world?
- what space, if any, is there still for pure innovation and raw experimentation?
Installations
Abstract
A transmedia project that spans film, text and interactive gaming in an exploration of the forest landscape.

Keywords
Transmedia/ Gaming/ Archive, Cultural memory/ Landscape/ Online communities/ Installation

Introduction
The artifacts were initially created and publicaly exhibited in the New Forest Visitor Center and Archive in late 2013. A corresponding on-line archive of the show and additional materials are available via the website http://www.theinteractiveforest.com

Synopsis
The work has three key components—a linear landscape film, an interactive work that uses gaming technologies and a printed catalogue. All have formed part of a public gallery installation and have been developed in order to increase public engagement with landscape.

This on-going project engages with the public across multiple platforms and display outlets. Working with the archive situated in the New Forest Visitors Centre a series of audio visual projects have been initiated and have to date been resulted in an exhibition and a semi-permanent screen in the centre.

The archive consists of a variety of artifacts and public records dating back hundreds of years—and work carried out to date has focused on the examination of the pictorial depiction of the forest dating from William Gilpin’s work on the picturesque to Victorian interpretations of the sublime.

With reference to resources within the archive, a database of locations has started to be developed and geo-mapped onto an embedded map on the website—referencing historical and cultural as well as the etymological aspects of place names.

This exploration of space extends into the temporal
with a season-based study of the landscape in a series of films. These have been disseminated through the website and social media audiences and continue to form part of a kiosk display within the center.

The exhibition (supported by Arts Council UK, VIVID & SSU Research Enterprise) took place in the gallery in late 2013 and focused on using interactive technologies and gaming engines to recreate an interpretation of the forest using silhouette and animation - this drew an audience of 4000. This was accompanied by a talk and technical workshop also supported by materials hosted on the website.

**Interactive screens**

This looping interactive video uses a series of video clips generated from animated still images that evoke a haptic rendering of the forest landscape and the experience of moving along winding paths and labyrinthine woods. Using the Kinect sensor to read the silhouette of the viewer the screen composites the shapes into the layered landscape imagery. The piece evokes a sense of poetic playfulness in the audience as they explore these unfolding textures.

**Forest season**

Using as a starting point the 12 movements of the rhapsodic Vivaldi Four Seasons the audiovisual composition re-interprets the moods and atmosphere of the forest landscape as it moves through its states of perpetual transition. A series of monthly short films released over the period of a year as an audiovisual diary that, combined, form a narrative of the year.

The exhibition catalogue printed and available online incorporates an essay by Philip Hoare who has previously published widely on the cultural history of the New Forest. The visual elements incorporated motifs and imagery that relate to Victorian writing on the forest.
Emoticon

Relatively speaking, in terms of communication, textual ubiquity is brand new. We are genetically wired to respond differently to visuals than text. So what we type today looks the same regardless of who we are or what mood we’re in. For example the font ‘Helvetica’ was designed to be neutral so it could suit all kinds of contexts. So apart from the occasional transgression into the world of Comic Sans, our business memos look just like our love letters, which look just like our complaints to the editor. As an artist I am interested in the relationship between machines and humans and through my performance work I consider the future of biological intelligence in a world of distributed machine intelligence. In the performance work EMOTICON, I explore the use of hand gestures and hand-over-face cues while wearing the expressionless mask of a Cyberman. Both nostalgic and futuristic, the performance also provides a visual reflection on the technological advancements that are fast becoming an essential part of our civilization.

In the Live Art performance work Emoticon, I enact a number of gestures that can generally be sorted into two categories. Co-speech gestures which are the idiosyncratic, often unconscious ways we move our hands as we talk (Researchers believe these gestures help us think and speak and even learn) and emblematic gestures which are the culturally codified motions that we use to supplement or substitute speech (ex. the peace sign, the thumbs-up, the raised middle finger- these gestures are symbolic, and in many cases imitative). As with slang or new words, we tend to pick up our hand movements from the groups with whom we communicate most frequently—especially our peers.

Keywords

Artificial Intelligence/ Live Art/ Performance/ mask/ Robotics/ Science Fiction/ Collective Intelligence/ Harnessing the Hive/ Integrated circuit/ Co-speech gestures/ Emblematic gestures/ Electromyogram/ SMG/ Facial recognition/ Herd mentality

Emoticon

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The use of hand gestures and hand-over-face cues is done while wearing the mask of a Cyberman from the British television series Dr Who. In the show Cybermen were a wholly organic species of humanoids, originating on Earth's twin planet Mondas that began to implant more and more artificial parts into their bodies as a means of self-preservation. This led to the race becoming coldly logical and calculating, with every emotion deleted from their minds. In the episode "The Age of Steel", Dr. Who is able to defeat the Cybermen by shutting down their emotional inhibitors, enabling them to "see" what had become of them. Their realization of what they had become led them to either simply shut down out of sheer horror, or partially explode.

During the performance, audience members are asked to interact by taking pictures on what I refer to as a "communal camera". The pictures are then posted on social networking sites for another, wider on-line audience. So the view of the central performance is mediated by humans but also digitally recorded through machines. This is what I refer to as 'Harnessing The Hive' a term that comes from the Theory of Collective Intelligence which describes a type of shard or group intelligence that emerges from the collaboration and competition of many individuals and appears in consensus decision making in humans and computer networks.

References
10. Curtis, Adam, ALL WATCHED OVER BY MACHINES OF LOVE AND GRACE - three episodes aired on Monday 23 May 2011 at 9pm on BBC2
Abstract

“Midway” is a series of video installations created from footage captured at state and county fairs in Indiana and South Carolina. They examine the impromptu performances, staged competitions and visceral revelations that attendees experience while riding Carnival rides.

Keywords

Art/ video/ new media/ installation/ midway/ carnival/ fair/ ride/ performance/ competition/ choreography/ action/ movement/ visceral/ virtual/ physical/ body

Introduction

Since retiring from performing as an acrobat, I continue to think about what it feels like to fall and fly. Intense physical experiences can cause time to slow down, make your body come wonderfully alive, and force you to question the most fundamental assumptions you have about yourself. I miss the adrenaline of performing, and wondered if I would ever feel the intensity of those experiences again. A few years ago, I visited a local fair for the first time since I was a teenager. I was quickly reminded why these experiences were so memorable.

While I was on the rides I was struck by the way people interacted with each other. Joined together by the strangeness of the physical environment, they staged competitions, pushed each other to act unusually, and moved in ways impossible outside of these atypical situations. Also, they experienced fear, excitement and even boredom—each set of emotions tumbling out unpredictably.

“Midway” is a series of video installations created from footage captured at state and county fairs in Indiana and South Carolina. They examine the impromptu performances, staged competitions
Feuerball
2010 (3 minutes 30 seconds)
Four-channel high definition video installation with eight channel sound.


The Feuerball is terrifying. Four pods that hold four people face each other, like a claw of seats dangling at the bottom of a giant pendulum. After loading, the pendulum starts swinging, gently at first, but then higher, and higher, until the fairgoers feel almost weightless. Then the fork begins to spin, creating the disorienting feeling of falling, flying and being spun around at the same time. The only constant amidst all this activity are the pods, each rigidly in sync with the other. While the rest of the world appears to spin around frenetically, it is possible to observe other riders alternate between gesturing wildly, screaming, shock, euphoria, boredom, disbelief, and panic—sometimes all within one ride.

Gravitron
2010 (4 minutes) Two-channel high definition video installation with stereo sound


The Gravitron is shaped like an Unidentified Flying Object. The front door swings down with a sound of hydraulic pistons. Fairgoers file in and stand around the wall, with everyone facing a center console—and each other. When everyone is in, the operator runs through safety instructions, shuts the door, cranks up the music and starts the ride spinning. For the duration of the ride, fairgoers are pressed against a padded section of the wall at their back, which slides up and down depending on the speed of the rotation. Sticking to the wall is an unusual feeling, and it often causes the fairgoers to play, creating unexpected choreography as they resist and capitulate to this new physical experience. In addition, because they are also in clear view of their fellow voyagers, gestures, actions and moves ripple through the ride.

and visceral revelations that attendees experience while riding Carnival rides.

Sound for these videos is by Ted Coffey
A Sonic Art Book #1

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Abstract
The prototype A Sonic Art Book #1 is the artistic output of a research in the field of sonic movables, rooted in artist book tradition, sonic interaction design and electroacoustic music.

Keywords
Augmented movables/ Sonic movables/ Sonic interaction design/ User experience design

Introduction
The Sonic Art Book project focuses on narrating fairy tales avoiding written media, looking for alternative communication means, yet coherently with the book object; the tradition of artist books lends itself to this kind of research [1].

The aim of the project is to design a user experience that inspires a sense of childlike wonder: this is achieved through the construction of large three-dimensional objects which rise suddenly from the page when the book is opened. Once the book has been opened the feeling of wonder is increased by sounds emerging from the page and moving around in space in response to user’s gestures and movements [2, 3, 4] in a not obvious way, implying a fruition which lasts reasonably in time.

Each opening of the book provides a sound characterization of the scene, as if the story was told in other words, with variants or variations highlighting different details.

Little Red Riding Hood
The choice of Little Red Riding Hood is due to the intrinsic richness and complexity of its topos, the forest.

Characters are hidden to each other, suggesting the user to move around the book. The very low amplitude of sounds contribute to the sense of privateness and to an ecology-aware listening. Changing from being iconic to indexic, sound
facilitates the user’s imagination and encourage mental associations.

Scenarios are implemented through automata which modelize a varying sonic display (e.g. winter forest; city park; a teenager Little Red Riding Hood), interleaving samples belonging to predefined categories.

To switch from one scenario to the next, one must close and open the book again.

At the present time, the prototype makes use of eight light sensors and eight miniature dynamic speakers lodged into grooves dug in the thickness of the page. DSP is implemented on a wired computer.

http://vimeo.com/92193054

References
3. Reeves, S., Benford, S., O’Malley, C. and Fraser, M. Designing the spectator experience. Proc. CHI 2005, 741-750.
My Digital Journey

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Abstract
An exhibit for participation (based on my research) entitled - 
Distinctive equilibrioception within digital practice – a practice based investigation of composition, balance and digital art narratives. Where equilibrioception is a sense of balance – this also refers to a combination of processes by which an organism can perceive its orientation with respect to gravity.

Keywords
Digital Fiction /Digital narratives / composition, balance /equilibrioception

Introduction
I am exploring composition in a digital environment through my autobiographical journey. I am inspired by the possibilities of the digital environment through my experiments, modeling and creating working models. With this exhibit I would like others to view and participate in the work. I have specifically chosen the term digital fiction for the work I will be creating although I acknowledge that there are a number of different terms that are used to define similar work. I am using the term 'Digital Fiction' to represent an interactive narrative that can only exist through a digital platform. Although the work I am describing only exists on digital equipment, as with all creative forms there are roots of the work within non-digital work.

Through the dictates of the method I am using, 'the website', the work, the 'artifact', has had to be constructed using different conventions from a normal written paper. Because work is being placed on pages within the website I am sometimes constrained by the size of pages or blocks of text that can be used. Therefore at some points I have had to add an extra page, not to add a new point of view. Working with these constraints adds another level of composition. The work is at the
stage where a grand revision is needed but in order to complete this modification process I need others to participate and 'play' with the environment. In exhibiting my work I am exposing it to others to see if my ideas succeed as a piece of 'Digital Fiction' or an interactive research process.

When creating my digital narratives I am conscious of asking myself, 'does this work?' I am seeking an answer to the, 'does it work' by exploring the essentials of this simple question. When does something work visually? Why does the artist decide that some form of visual balance has been achieved? Once visual balance has been achieved does the digitality of the work function at a more productive level. Is more understanding achieved at this point of balance? Is there a specific point of balance that needs to be achieved?

Arnheim describes the term 'balancing centre' as a point from where equilibrium is achieved, and in immobile works this centre stays in place. In architecture the 'balancing centre' moves as the viewer moves through the space. When looking at my work on a screen the initial page is seen as a static composition, however within the static there is movement. Arnheim talks of the centre being reached passed and replaced by the next centre. Thus Arnheim makes the viewer able to change the dynamic.

References
Mediated Sonority

Abstract

‘Mediated Sonority’ is an interdisciplinary exploration of the sonic through gesture and performance. Made for, by and with domestic devices, these low-fi sequences of performed tasks are re-presented, bringing into question the authenticity of their first instantiation.

This collection of short video works varies from the low-key, captured on mobile gadgets, to the more rigorously shot and edited. Rather than being fully finished autonomous pieces, they are intended as a body of work, existing as a compendium akin to the separate tracks that make up a recorded album.

Keywords

Mediation/ Sonic-Event/ Deed/ Performativity/ Liveness/ Re-staging

Mediating The Live Sonic-Event

Mediation, in this context is the transformation of the modality of a particular piece of work through technology, in particular the act of recording, re-presenting and disseminating. Live denotes a temporal and spatial co-presence. Sonic-Event refers to a performance with sound, which I term a sound-producing-deed’. I use ‘deed’ to differentiate the process of doing, from the product or piece produced.

Mediated Sonority

By engaging with conventions of listening as they are established in Film Theory, and reconsidering late twentieth century Performance Art’s contested definitions of ‘liveness’, my practice asks how is the ‘real sonic-event’ mediated through technologies?
And, how is the ‘live’ re-presented through these mediations?

Traditional definitions of live performance are founded on a binary opposition between the immediate and the mediated, frequently perceived as mutually exclusive. This is best exemplified by what can be referred to as the ‘Phelan’, ‘Auslander’ debate.

**Championing the Now**

According to Peggy Phelan, performance remains a thing that disappears as it occurs, recording or representation negates this status. The live refuses mediation, which would render it indebted to the past or future. This conviction of the authenticity of performance taken by Phelan privileges the live as a site of critique, she goes on to define an essentialist ontology of performance and suggests that in leaving no traces, performance offers capitalism a certain resistance.

**Performing the Recording**

Auslander proposes that the concept of authenticity of live performance is culturally contingent. He points out that ‘live’ is only brought into being by the possibility of technical reproduction. The instability of what we define as live can be re-conceptualised by spatial co-presence and temporal simultaneity of sender and recipient.

This table by Steve Wurtzler shows a possible differing relationship of auditor to event.

<table>
<thead>
<tr>
<th>Liveness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>spatial co-presence</strong></td>
</tr>
<tr>
<td>temporal simultaneity</td>
</tr>
<tr>
<td>I. public address</td>
</tr>
<tr>
<td>I. concert</td>
</tr>
</tbody>
</table>

1. Taken from ‘She Sang Live, but the Microphone was Turned Off: The Live, the Recorded, and the Subject of Representation’ by Steve Wurtzler in Altman, R. ed. (1992) Sound Theory Sound Practice.

2. Still from tapping-event (2014), video work made for tablet/Ipad (loop).


4. Still from To Have & To Have Not (2012) performative video with Ipod and record player (3:50sec).

**Acknowledgements**

Thanks to all members of CRiSAP (Creative Research into Sound Arts Practice) University of the Arts London, in particular my Director of Studies Dr. Salomé Voegelin.

**References**

Abstract

The ‘Un-private House’ exhibition questions privacy within a contemporary dwelling, affected by intervention of digital media in the domestic space. House becomes “a permeable structure, transmitting images, sounds, texts, and data” [1] and thus constantly involved into telematic communication with the outside world.

Keywords

Domesticity/ Privacy/ Surveillance/ Technology/ Smart home

Introduction

The way that new technologies subvert our understanding of distance between ourselves and events is concerning. A contemporary dweller finds herself in a controversial situation, experiencing simultaneously both the angst of surveillance and zest to be surveilled. Unlike Web 1.0, where anonymity was an important feature, Web 2.0 reflects the users’ need to match their online and offline identities. What one builds through the new social platforms is an image of self. The practice of constructing public appearance is often based on the desire to supplement the private information with artificial personal data, created to ‘mask’ certain features of real self. These tactics are grounded in understanding of “a right to privacy” as “neither a right to secrecy nor a right to control but a right to appropriate flow of personal information” [2]. Similarly, ‘The Un-private House’ exhibition approaches construction of a house as a reflection of the process of constructing identity that merges one’s public and private appearance. In order to conceal inhabitant’s privacy, a house is represented as programmed to appropriate the flows of personal data via revealing to its visitor only what the inhabitant wants to share.
Laura Dekker’s ‘The Psychotropic Lounge’ (2014) installation merges the latest Responsive Sound Suite and Internet-linked Mood Management System. The sofa designed together with Anya Charikov-Mickleburgh is coupled with the interactive projected wallpaper that is sensitive to visitor’s intervention into the imaginary domestic zone, created by Dekker. Inspired by J.G. Ballard’s vision of “psychotropic house” [3] - a dwelling, interconnected with its inhabitant on psychic level, the Lounge appears as a living substance, corresponding to the contact with a strange as a human-being would do: with suspicion and curiosity. It remembers every encounter with the visitors by incorporates human figures into the wall-paper pattern in a form of digital ghosts.

‘Recognition’ is the ongoing series by Manuel Fernandez that applies the face recognition software to the objects within a common domestic environment - a ficus, a garbage bag, a lamp, a random paper ball. In so doing Fernandez addresses the inevitable objectification of a human dweller in the eyes of technology. The contemporary house becomes a machine that urges to personify and categorize its interior objects and merge them with humans in a singular system that can be effectively surveilled - for that is the price one pays for her security at home, programming a safe zone for her own need with the help of smart machines.

Regarded for his enigmatic video installations, Quayola creates hybrid spaces of animated painting and sculpture. ‘Strata’, an ongoing project (begun 2006) comprising of a series of films, prints and site-specific installations, explores the peculiarities of original historical architecture. Toying with the construction and deconstruction of viewers’ perception, it questions a fine boundary located between the real and artificial.

References
Written in the Stars

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Abstract

This installation tracks the progress of ‘Written in the Stars’, a ‘digital packet’ that was created on board and is travelling via the tall ship Jolie Brise from Falmouth to arrive in Greenwich 5th September. The packet is being created with Mercurial Wrestler as part of Geo Hack, a workshop happening 27-29 August as part of the Fascinate Conference 2014 at Falmouth University. The installation facilitates a lively cross-disciplinary conversation not only between past and future modes of communication, but also the times and places of two intellectual and physical spaces of discourse separated.

Keywords

Online media / Social media / performance / storytelling

Introduction

The trade of information was once central to Falmouth’s prosperity and this data was bound in leather cases carrying ministerial letters, Governor’s reports, accounts and military dispatches transported around the world to places such as Lisbon, West Indies, New York, Buenos Aires, Mexico, Rio de Janeiro on packet ships. In 1688 Falmouth was Britain’s principal Packet port. In 2014 a digital packet travels via the tall ship Jolie Brise from Falmouth to the location of the prime meridian at Greenwich where it will join the Tall Ships Festival on 5th September.

A digital packet is being created with Mercurial Wrestler as part of Geo Hack 27-29 August, a workshop at Falmouth University organised by the Articulating Space Research Group to create collaborative artworks that explore the interface between digital media and a nautical landscape.
‘Written in the Stars’ involves the creation and dissemination of fictional narrative through online media streams. The participants at Geo Hack and crew on board the tallship the Jolie Brise will be challenged to look at a basic story structure and to create and further populate it with details and evidence drawn from the immediate environment. This will result in the release of an online story (data) in the form of numbers, images, text and film that will unfold over time along the duration of the Jolie Brise’s journey between Falmouth and Greenwich.

For DRHA the ‘Written in the Stars’ installation includes a screening of the film showing the creation and development of the story, it’s release and formatting through online media channels and the juxtaposition of this with the story data in it’s raw, unformatted form. Revealing the data formatted in different ways provokes questions of how data will be communicated and viewed in the future particularly in the area of fictional and non-fictional narrative.

Acknowledgements

Mercurial Wrestler are resident artists at Kaleider and AIR Studio, Falmouth University. They create live events which are interactive, risk-taking and often use digital technology and electronics to enhance audience experience and create new ways of communicating. They are experience engineers who fabricate worlds in which the audience are the major players. Their most recent piece was Magna Mysteria, which started life at Mayfest in Bristol and has since toured with Without Walls nationally. Mercurial Wrestler are Becca Gill, Artistic Director and Jay Kerry, Creative Technologist. www.mercurialwrestler.com @mercurialw

We thank all the crew of the Jolie Brise, participants of the GeoHack workshop and organisers of the Fascinate Conference 2014 who contributed to ‘Written in the Stars’.
Anti-Social Media

Abstract
This paper describes the aesthetics and concepts behind the artwork Anti-Social Media.

Keywords
Art/ Social media/ Human-computer interaction/ Facebook/ Twitter/ Trans-humanism

Introduction
Our online identities are policed at multiple levels: the state, the corporate, the community and the self. This piece collects and showcases ideas that have not gone through these filtration processes. By inviting contributors to enter their own anonymous submission, Anti-Social Media asks participants to investigate how they share content over modern social networks like Facebook or Twitter. It aims to encourage social media users to consider how they formulate content to be distributed in the digital realm, and to what extent they adhere to the expectations of social media. The piece was also created to foreground a concern over whether adhering to these “social media norms” creates a feedback loop, subconsciously influencing the way in which users conduct their lives and thoughts in order to better curate an existence designed for a digital gallery.

The Installation
The piece consists of an online repository (antisocialart.co.uk) of anonymous posts fed by multiple Anti-Social Media terminals. Each terminal consists of a freestanding industrial keyboard and a request that participants type what they would share over a social network if they and their audience were anonymous. There is no monitor attached to the keyboard to discourage self-censorship by participants. The only feedback is a flashing white light to indicate when a keystroke has been recorded. The repository randomises the display of the submitted messages, so that visitors will never be able to link the author with the message.
The Concept

The work is designed as a commentary on social media, specifically on how humans spend a lot of time curating their perfect profile and sharing it with the world.

By replacing curation with spontaneity, and the associated identity with detached anonymity, Anti-Social Media questions whether humans are more profound and honest when they are not aware of the exact audience of their "shared" thoughts - and when their thoughts are detached from their self-defined online identities.

If this is indeed the case, then the piece raises a second question - what is the purpose of social media? Is it aiding the human experience, or is it forcing us to exist in a socially acceptable echo chamber, in which only popular opinions, crafted by culturally savvy individuals, can thrive?

Are the popular social media experiences creating a harmonisation of viewpoints, and alienating disruptive and unique thought, discourse and forms of expression, by forcing us – from a young age – to be eternally responsible for our comments thanks to the persistence of the web?

The design of the work, grey, metallic, perfunctory, demonstrates the above juxtaposition. If social media is the digital future, a social media demands conformity, are the majority of expressions simply mass-produced?

Is Facebook a ubiquitous factory of homogeneous expression? Is private self-expression resigned to the past? Is Twitter not a way of connecting with others, but a way of avoiding our true selves?
Abstract

Since 2011 Studio for Electronic Theatre has been working on the project Oedipus The Code Breaker. This installation consists of the different material gathered throughout different phases of this project.

Keywords

Digital Performance/ Multimedia Theatre/ Total Theatre/ Cyber Theatre

THE YEAR IS 2029. CIVIL WAR RAGES THROUGHOUT EUROPE.
ONE MAN CHOOSES NOT TO TAKE SIDES.
FROM HIS COMPUTER LABORATORY BASED IN A REFUGEE CAMP HE DECIDES TO CHANGE THE INEVITABLE COURSE OF HIS DESTINY. HE ESCAPES INTO A COMPUTER PROGRAMME CALLED ETERNITY.
HE MANAGES TO BREAK THE CODE. THE CODE WAS – MAN.
BUT ALAS, INSTEAD OF ENTERING ETERNITY, HE ENTERED A VIRUS PROGRAMME CALLED SPHINX.
NOT KNOWING HE IS NOT IN ETERNITY, HE IS HAILED AS A KING.
HIS RULE IS ABOUT TO BEGIN.
LET’S DANCE!

The Sphinx Machine
'Oedipus – The Code Breaker' is following SET’s doctrine of being always at the forefront of the technological innovation, whilst keeping in mind that the prime purpose of theatre has always been and always will be a sincere encounter with ones fellow human being. Following their successful appearance at the Tate Britain with Apocalyptic Cybernetic Theatre Act OEDIPUS, Studio for Electronic Theatre made a series of performances exploring the disjuncture between the virtual, a technically sophisticated cybernetic hyper-reality and the actual, a crude and brutal everyday reality and the restless and fearful human-being caught in a web of dilemmas and discrepancies which overshadow the dawn of the 21st century. Premiered at Steven Lawrence Gallery in Greenwich in August 2011
Oedipus project was made in collaboration with international partners Cactusbloem, Antwerp (Belgium), PVC Theatre, Novi Sad (Serbia), the United Nation Refugee Agency UNHCR and Aurasma (Augmented Reality Platform). The project was first performed at Steven Lawrence Gallery in Greenwich in August 2011. It was also performed at Tate Britain in November 2011, 3000 audience members were invited to explore the stage setting as participants rather than audience members as the gallery itself was transformed into an immersive audio visual space.
Oedipus was presented at the International Meeting of Contemporary Scenography organised by the Study Centre for Scenic Arts in Bologna, Italy in October 2012. This meeting gathered together some of the most important names from the contemporary opera/theatre scenography and architecture, including Henning Brockhaus and Jean-Guy Lecat (Peter Brook’s scenographer for more than 30 years).
The Oedipus project was selected in the main programme of the International Festival in Alternative and New Theatre INFANT, Novi Sad, Serbia, June 2013, where it was presented at the Serbian National Theatre.

References
Optical

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Abstract

In this paper the structure of a community art installation is described, based around an array of tri-colour LEDs, designed to inspire and excite Learners from a number of local schools.

Keywords

Light installation/ Community art

Introduction

This is an installation of 66 pseudo-randomly flashing variable colour inter-active glowing orbs, arranged as a 11 x 6 grid on a flat surface. Each orb is 5 x 5 x 5 cm with spaces between them, to produce a panel approximately 800 x 450 mm in size. Each orb has a rounded translucent white plastic thermo-moulded cover in order to disperse the coloured light output with the widest possible viewing angle. Inside each cover is a printed circuit board (PCB) containing a microcontroller, a tri-colour light emitting diode (LED), a light sensor and a Bluetooth digital communication link. The microcontroller has been programmed to flash the LED with pseudo-random intensities, colours and durations depending on the time of day (determined by the light level) and local light variations. Each module will also respond in an interactive way with any detected short term light variations. So for example, when any module flashes then all the adjacent modules will detect this and respond in a sort of chain reaction. These detected flashes result in further increases in flashing and intensity rates until a crescendo of flashing is reached, which then decays away until stimulated again. A Bluetooth link is implemented allowing some smart phones to communicate with individual orbs enabling the flashing to be directly controlled. Each module is completely independent of all other modules, interacting only through detected variations in local light levels. Alternatively, the system can be stimulated into enhanced activity by briefly shining a small torch onto one or more modules.
Anyone with a smart phone is able to communicate with any of the modules equipped with a Bluetooth link to manually control that particular module. The PIN for all modules is 1234. Not all modules contain a Bluetooth link in order to limit interference between them and reduce total power consumption. For Android smart phones the app called Blueterm is an effective package to use. Once the Bluetooth connection has been made the user is able to communicate with the selected module using text commands entered via the smart phone virtual keyboard, with results provided on the virtual terminal output. With a little bit of practice anyone can master this process.

The system has been developed as a community art installation to encourage interest in electronic engineering among pre-University students as many of them have a negative view of engineering, perceiving it as dirty, boring, dull and difficult. The aim of the glowing orbs is to overcome this bias by appealing to the artistic side of these students along with an affinity to modern media connectedness. Local schools have been attending the Medway campus for Taster Days which included the soldering and testing of their very own glowing orb, along with the Bluetooth link to their own smart phone. These completed modules have then all been gathered together for this final installation. All the school students who have attended a Taster Day have been invited to attend and view the installation during the conference and to connect to their own glowing orb module via their individualised Bluetooth link.

Acknowledgements
1. This light installation was only possible because of the direct contributions of the technicians working within Engineering on the Medway campus, mainly but not exclusively, Tony Dodson, Andy Reed, Steve Martin and Bruce Hassan.
Abstract

The sky darkens from grey to blue to black. The horizon line cuts across the scene; a vivid slash. Mapping a liminal space between abstract and representational landscape on a 2D screen. Re-presenting and abstracting my experience of time passing as the sky gradually darkens over Margate Beach, where Turner painted, by using digital tools to create a moving painting. Horizon combines colour, movement and music, textural depth and time collage.

Keywords

Virtual and Physical Spaces, Creative practices, Fine Arts, Mapping Liminal structures, A Narrative of colour and tone.

The beginning of a process

Turner concentrated on his experience of the visible world, however much it was dissolved by dazzle, mist and light. He discarded what he knew of the structure of objects and matched what he saw using his painterly process [1]. This is my first attempt at investigating colour and light and creating a rule-based abstraction of sea and sky with links to visual music. I have combined parts of Turner’s process with filming, creating particle atmospheres, digitally collaging, colouring and sympathetically layering audio and vision. This has afforded acquiring material, visual and audio data of the scene of textural paint-strokes and more, whilst simultaneously developing a mixed media process.

Painting and Time

A painting captures a moment in time, though before and after the moment is implied. Horizon, a digital, moving painting, exposes the passage of
time, through gradual changes; a narrative of changing colour. There is no one caught moment but interwoven, overlapping visual and audio changes that form an abstraction of a particular dusk sky; solstice 2014 at Margate Beach. It stretches back in time and references Turner’s Breakers on a Flat Beach and Schumann’s Fantasie in C major, Op. 17, which were both created around 1836.

**Composition and Color**

Horizon examines composition, dividing the scene and the screen with the horizon line. The horizon line is a crack of colour across the growing dark. It affords a sense of scale. It also references Mark Rothko’s Untitled 1969 in which the focal point is also a dividing line, the tiny, irregular, brighter space both separating and holding together two huge dark areas [2].

In Horizon overlapping and interwoven textures of different sizes and genius (both digital and painterly) give a sense of depth. However, the use of formal drawn perspective is purposefully avoided. Brushstrokes and sky-scape are sampled out of scale. Colour and tone are used to create movement without conforming perspective depth. The nebulous, almost infinite distance of sky and horizon line and close up audio of (unseen) waves confounds the viewer’s expectation of space. This non-realistic use of scale and perspective is crucial to the balance of abstraction and representation.

**Conclusion**

Horizon is a work in progress and while the music is sympathetic to the pace and texture vision and music do not conform to rules at the present. This leaves much to discover and several questions have arisen. How can scientific methods best be used to further this artistic process? What counts as formulating rules in this instance? How best to iteratively generate a method and approach? Horizon is the beginning of an exciting journey.

**References**

Abstract

Black Boxes is a performance which looks at the issues surrounding the digitization of private communication and the effects of that process on the development, documentation and archiving of new ideas and works of art. The results of the performance will become archival footage for both the DRHA Conference and the performer.

Keywords

Private letters/ Private archives/ Epistolary/ Big data/ Storage/ Digital decay

Introduction

The performance Black boxes plays with the need to communicate with each other and thus leave traces of our own existence, traces that last possibly longer than our lives and so exist beyond our biological mortality. Today, this issue is related to the process of media digitization. How does media digitization affect our private correspondence? And what about epistolary exchange, which has often served as a means to develop new ideas and document research processes?

Postcards to the future

Black boxes is a site specific performance project developed for the DRHA 2014 Conference. It is the first action of a long-term project entitled Erinnerung an die Unendlichkeit (Memory of the eternity). The project involves producing a series of works on different media which will be sealed in boxes until an arbitrary date. The works will remain unseen until the box will be opened on the given date, assuming that the storage unit will still be readable by that time.

The performer is sitting at a desk, inviting the members of the public to engage in private communications with her using a range of objects available on a separate desk. Those objects are the
artist’s contact, a Polaroid camera, letter paper and some notes. The visitors can write an email, shoot a Polaroid, send mobile phone messages and/or snapshots, write a letter or leave a note. The artist replies to each message received. At the end of the performance, all the materials produced by the visitors and the artist are put in two boxes. Digital data are saved on a drive. Then, the boxes are sealed, thus becoming an archive of the thoughts and dialogues exchanged by the visitors and the performer during the conference. One box remains to the DRHA Conference archive, the other one remains to the artist. Both boxes have an “expiring date” printed on them - a day in the far future. Would those ideas and dialogues still be readable in ten or fifteen years?

In a decade or two from now, how will future artists and researchers track the development of ideas in their private communications, i.e., beyond published papers and working notes? Will they have to ask internet providers to access their (maybe) expired inboxes and accounts? Who will ensure that the data will be stored for enough time? What will be the form of one’s own archive?

Digital data storage units are bound to decay with time. This issue of reliability raises an important question, namely: How does the digitization of our means of communication affects the development and archiving of one’s artistic practice? So far, communications among individuals have been generally stored privately and thus have usually survived who wrote it. This might not be the case for the communications produced with digital means. Not long ago, lovers used to jealously collect letters and dried flowers in private boxes, nowadays most of their written words are stored on remote servers. The same goes for artists, scientists and intellectuals. Written communication is a key means in the development and archival of ideas and works of art.

The present performance is inspired by the questions articulated above. The work does not aim to provide an ultimate answer to those issues, but rather to playfully engage with those concerns with the intention to leave a poetic trace in the DRHA archive.

Acknowledgements

I would like to thank Muventa International Network GmbH for the support to the project.

References

Performances
Abstract
Audiovisual performance Shipwreck score is composed of sounds and pictures of nature and shipwreck remains, collected during documentations on eastern coast of Iceland, Djúpalónssandur, where in 1948 wrecked English vessel. These field recordings were processed and combined with audio and visual datas and generated by analogue modular systems. To raise sounds and images were used fragments of stranded metal parts of the ship, which makes the classic concept of field recording permeated the spirit of site specific music, next treated by technique of analog modular synthesis in both the audio and video.

Keywords
Audiovisual performance/ Performance as documentation/ Field recording/ Sampling/ Modular system processing.

Introduction
The recordings, which served as the audio and video base, were made during the group’s stay in Iceland. The idea was inspired by a peculiar atmosphere of the bay Djúpalónssandur. In the fifties it was a place of work of sixty boats. Today, the only thing left is the remains of a beached wreck organizing a blank space after the man, the territory in which there is no division between nature and culture, the boundary is blurred, because no one no longer sets it. Performance includes elements of reception and deconstruction of natural phenomena modified in digital and analogue processes. In this context, an important issue is the question of the dependencies between human, nature and machine.
Shipwreck score inextricably refers to the issue of using documentation tools in performance and of performance documentation. Field recording, sampling, modular system processing, combined with the spoken word are used here as documentation strategies. However at some epistemological sense, everything is documentation. The brain, which receives stimuli from the environment documents reality, nature, which shapes the landscape documents the passage of time, the work of art documents artists thoughts. Therefore, referring to the issue of documentation in an ephemeral work of art as performance is considered, regarding the classical performance art, is perhaps justified, but the above-mentioned referenced to digital performance, it is an obsolete question.

The project investigates the issue of the presence and disappearance, two important factors of performativity, especially in the context of performance and new technologies. Alleging a performance from dada tradition, through classic body art and happening, until today’s performative post media realizations, performance is considered to be one of the most accomplishing forms/strategies of contemporary art. Therefore, his immanence presence and disappearance is indicated as a factor associated with present day. The ephemeral performance art and ephemeral reality in a surprising way coincide.
Digital Manuscripts and the reading body: a sample of ‘Manuscript Performance’

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Abstract

My postdoctoral research comprises a manuscript collection of more than two hundred eighteenth-century dramas, from varying genres, including comedy, opera, tragedy, farce, etc. (http://purl.pt/index/geral/aut/PT/37851_P1.html). These plays were copied between 1780 and 1797 by António José de Oliveira, a professional scribe, listed in official documents from the Royal Censorship Council. Among the playwrights names like Carlo Goldoni, Salomon Gessner, Molière, and Edward Young are easily recognisable.

Although digitised, a significant number of the manuscripts remains unpublished and is therefore scarcely read, except, of course, for theatre historians like myself. Recent international initiatives such as ‘Performing the Archive’ (http://melhogan.com/website/performing-the-archive-pta-initiative-uc-boulder/), and ‘Living Archives’ (http://livingarchives.mah.se/) made me aware of a new approach to historical data, based on live experiences with the community, and aiming at bringing cultural heritage into the dynamics of everyday life.
**Introduction**

Thus, I have recently engaged in a new practice intertwining performance art and video, so as to take advantage of new media to promote the dissemination, and reinterpretation, of drama manuscripts. As I wish to contend the assumption that archives mainly ask for detachment and disembodiment (Nagler, 1959), my intervention lies within taking manuscripts as artistic input and enhancing how the digital can act upon them in such a way as to give rise to new mediated forms of enactment, and embodiment. Since digital tools are able to transform still manuscripts into artifacts on the move, 21st century bodies are offered an array of new opportunities to reshape the contours of lived cultural experience (Causey, 2006). In other words, combining digital tools with archive materials leads to a communication future, where reclaiming the past and questioning the present go hand in hand, fostering a future of high tech humanities.

Framed by new technologies, the body, i.e. ‘a technically infiltrated body’ (Lehmann, 2006: 162) is no longer a mere instrument to unfold and underline drama. Instead it is thematised in such a way as to encompass the semantic value of ambiguity, possibility and potentiality. By pointing up its own presence and reference, the body situates itself within a postdramatic process entailing the endeavours of its imaging, reproducibility and plasticity. In this sense, the body acts and moves to challenge the finite number of images it can originate, and ‘this prevents all representation, illustration and interpretation with the help of the body as a mere medium.’ (Lehnmann, 2006: 163)

Relying on eighteenth-century drama manuscripts as past embodiment icons, I have used a PowerPoint displaying digitised transformed manuscripts, also functioning as scenery, to epitomise the contiguity between technology and the human, as I enact sequential body responses to each of the presented manuscripts. In this context, the human acknowledges a technological, or mediated counterpart, as the technological stimulus/ input resonates through the movements and gestures of an unsettled body (Chatzichristodoulou et al., 2009). This dynamics between a mediated symbol from the past and a body that refers to a present state of affairs foregrounds a future dimension for historical experience.
Interactive Visual Music

Abstract

By combining computational design and clarinet playing, I create performances that demonstrate a close affinity between music and visual imagery. It is a form of interaction which, I think, can best be described as Visual Music. The term, itself, was probably first coined by Roger Fry, in 1912, when he was seeking words to describe the paintings of Kandinsky. Some time after that, in the 1920s, Oskar Fischinger, an artist active in Frankfurt and Berlin, invented techniques whereby a series of frames, showing abstract moving images, were put together as short films.

Introduction

To demonstrate my own approach to creating Visual Music, I start my performance with ‘Cavalcade’. Here, as with many of my pieces, the initial visual idea was sparked off by a musical composition for solo clarinet. Cavalcade generates a series of contrasting episodes with a common geometric link – circles. As a start, I make a set of movies from image sequences produced by manipulating Processing code. Then, I match my clips against the musical phrases in my chosen piece, sometimes overlaying several clips together.

It was a visit to the V&A’s Decode exhibition, in 2010, that first aroused my curiosity in programming and computation. Many of the exhibits were built with Processing – an advanced program for generating moving imagery – which prompted me to attend classes on the subject at the V&A’s Sackler Centre. My work, since that time, has been further influenced by a lifelong fascination with geometry - not only Euclidian Geometry but, also, Islamic Geometry, which, during my previous life as an architect, had often formed the basis of my own planning and design solutions.
One Islamic pattern, in particular, has prompted me to take an intrepid step into the unknown – a step which aims to illustrate how our brains might work – how brain cells cooperate in assemblies of thousands to generate ideas, thoughts and memories. Nobody knows the answer, of course; it’s proving to be one of the most intractable problems faced by scientists today. But this hasn’t stopped me testing my fanciful geometric proposition in a piece of Visual Music – ‘Memories are Made of This’.

The music for Memories are Made of This is a rarely played composition by Francis Chagrin. To my mind, its swaths of fast moving notes reflect, aurally, the speed at which multiple neurotransmissions occur between thousands, or millions, of neurons in our brains to generate a thought, idea or memory. Similarly, in my third example of Visual Music, ‘Three Arabesques’, it is the modal and tonal harmonies of Francis Poulenc’s duet for two clarinets that conjures up an appropriate sound world. When performing this piece, I play one part live; the other is recorded.

Visually, in Three Arabesques, I’ve chosen to play a mathematical game by weaving variations on hexagons – a common theme in Islamic architectural ornamentation - which extend way beyond the restrictions that would have been imposed on Islamic artists working in past centuries. Throughout this piece, I produce patterns which take flight into a realm of geometric fantasy!

Overall, in my performance, I aim to explore the intrinsic relationship that exists between music and abstract images. Usually, music acts as the springboard but there seems to be no limit to where the splash of an idea will spread. From my experience, so far, it seems to me that the idea of converging live sound with abstract visual imagery has endless possibilities; new ways of juxtaposing the two art forms give promise of generating a ‘synaesthetic’ experience for audiences. By this I mean engaging the senses of people both aurally and visually at one and the same time.

1. Terry Trickett performing ‘Cavalcade’ at St James Theatre, London, on 22 October 2013
So Pleased to Meet You

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Abstract

My life is rubbish. I should be more exciting, more connected. I could be useful to Ban Ki-moon...

Keywords

Connectivity/ Performance/ Virtual and real persona/ Chat Roulette/ cultural licensee

Introduction

A central character unsatisfied with her identity will take the audience on a darkly comic exploration of the psychological and ethical implications of simultaneously existing in a virtual and real domain. The piece is a collaboration between digital / animation performance company Pattern Fight and theatre director Jillian Wallis (Lecturer in Drama, University of Greenwich). It will incorporate digital animation and contemporary interconnective online devices such as Chat Roulette to examine ways in which we can literally and theatrically physicalize the leaps between real, imagined and virtual worlds. The work is part of an ongoing research interest that considers the impact of modern communication tools as social and cultural licensees and how these can open up possibilities available for physical and visual performance making. Questions around the disturbing, potentially dangerous nature of live internet connectivity form part of the provocation. Who will we meet? Do we want each other’s time? How far can we play with the way we represent ourselves virtually? In the performance, the character of Sophie Stace discovers a territory where “the thrill of the Real” (Žižek, 2002) is a common motivator.

If social media encourages a leap of faith in one’s own abilities and knowledge, a confidence boost, does it also invite a shift in self-perception and belief in how we might engage with the external world? Faced with a persistent pressure of instructions to update our situation, add a new skill, tweet our comments, publicise our travels and effectively make our online presence felt, can we slip easily in and out of a more satisfying, apparently interesting and responsive persona? The enjoyment to be found in increased
human communication and visual chatter can feel fresh and inspiring, invigorated by the on-line reception of the latest, improved version of who we are. Yet does this facilitate a slide towards a permanent state of glorious delusion where the vestiges of what was once before can no longer ever seem enough? The performance will include edited material from the findings of live interactive research, showing how the artists responded to it as inspiration and to further our understanding of the medium in performance. It will draw upon the online responses from people around the world, randomly selected through on-line connectivity so that, as performers and contributors to the research, their presence helps to dissolve the celluloid divide. Due to the nature of the research, members of the audience have the option of meeting their hostess through on-line contact in advance of the performance.

References
1. www.patternflightperformance.com
Workshops
Living Assemblies

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Abstract
The workshop ‘Living Assemblies’ explores the relationship between material morphologies, their future societal impact with regards to digitality and representational visualisation of such as critical practice. Novel material catalysts and transient materials, such as re-engineered silk, might appear in the near future as a form of social, cultural, political or imaginative assemblage. In consequence, they might likely shift and re-frame our inhabited understanding of materiality by blurring the differentiation between the living and non-living.

Keywords
Transient materials/ Material-induced/ Narrative/ Smart material interfaces/ Transient electronics/ Biomedicine.

Introduction
Historically, medical innovations have had a drastic impact on understanding the self as an embodied entity. Seemingly humble innovations, such as the discovery of antiseptic properties by Semmelweis (Nuland, 2004) or the disinfectant phenol (Lister, 1867) created major impact and far-fetching consequences to our personal lives, by increasing our life span and improving overall health. Such material innovations also enabled us to re-configure our very human identity culturally, freed from its bodily connection and preordained withering.
Silk, as programmable and tuneable matter is astoundingly fully absorbable into the human tissue and electrifiable at the same time and will eventually enable interfacing digitally with the human body. A converging space between material scientists, designers and medical application would induce widespread transformations to society and affords a rethinking on appropriate methods and novel forms
of public involvement — not only for educational purposes — but also to stimulate feedback loops as cultural contribution to science. We intend to deploy phenomenology as methodological lens for this workshop to critically investigate the potential medical future applications of the material silk. Material aggregation states, such as melting and evaporating prompt different perspectives in the scientific realms and in phenomenology: Gibsons (1979) phenomenological approach claims an “ecological non-persistence, a destruction of the object”, which differs from the natural sciences standpoint on conservation of matter and mass. Concerning this differentiation, we also explore transitive materials, such as transient electronics (Hwang et al., 2012), from an arising ecological perspective. In this line of observation, transient material affordances might gain relevance as connecting thread between material character and application of technology.

The workshop aims at examining the potential of a non-scientists’ personal imaginary account, to fathom potential value of such contribution out between scientific discovery and critical evaluation of technology impact. Methodologically, we aim to critically reflect on Husserls’ division (as cited in Moran, 2005) between outer immanent sphere of conscious experience and the inner, transcendental one. As such, we aim to evaluate if the epistemological division between network actants is still valid when unifying material agents challenge those, leading to more extreme terrain of silk hybridisation.

Experiments with silk are planned to provide the workshop participants with practical activities and attention on their own abilities. Material manipulations such as melting, cooking and chemical treatment of silk, or mixing with other material agents are intended to stimulate speculation and imagination. Subsequent reflective group discussions intend to facilitate the collective weaving of speculative narratives, to be then prototyped via short films, physical artefacts or drawing.

Phenomenology will as such allow for accessible exploration, beneficial in two-folded way: Firstly, to the non-expert as it creates a sense of eligibility and qualification to take action, and secondly, to host structured action as a valid contribution to science.

References
Abstract

Hackathon, hackspace, maker faire and open source are terms that are increasingly part of the vernacular of artists, designers and engineers. The origins of these terms lie in the intention to build trans-disciplinary communities around the formation of ideas and sharing of knowledge generated from the production of artefacts. To enable this practice products are being developed that simplify technology and break it out of corporate ownership offering access to artists and enthusiasts alike.

Keywords

HAKATHON/ Material-induced/ Narrative/ SWORKSHOP/ art/ technology.

Introduction

We are offering the opportunity to take part in a hardware hackathon. A hackathon is an event where participants are invited to form multi-disciplinary teams to develop an artefact from inception to completion over the course of one or more days. We aim to run a three-day event providing the materials, space and support to devise and build physical and wearable interactive artefacts driven by switches and sensors.

This event will start with a workshop introducing littleBits, arduinos and lilyPads and presenting some projects for inspiration. The rest of day one is dedicated to idea generation and making. On day two, space and some limited supervision will be provided enabling participants to continue their build whenever it fits their schedule and on day three we propose an exhibition of completed artefacts.

LittleBits are a set of snap together modules containing simple electronic components. They are ideal for those with minimal technical confidence to get started in building interactive artefacts using a variety of switches and sensors.
The arduino is a small board containing a microprocessor chip and a number of digital and analogue inputs and outputs. Using an open source programming interface they enable highly sophisticated artefacts to be developed with relative ease and limited expense. LilyPads are wearable arduinos making developing wearable technology accessible. Our aim is to explore the relationship between art and technology.
Abstract
In this workshop we will explore the theoretical, philosophical and practical process of annotating the narrative elements of fiction through

Keywords
Narrative/ Linked Data/ RDF/ Ontology

Introduction
Stories have existed in every format that humans have created from the earliest oral traditions to the latest Hollywood blockbuster. They interlink and entwine across genres, mediums and audiences, and range from elaborate fantasies to the reinterpretations of actual events and fictional narratives wrapped around kernels of truth. As humans, we understand a myriad of implicit associations and connotations for the events and protagonists in the narrative – from the perspective of computational analysis, however, these issues are very complex. This workshop will provide a practical introduction to the modelling of narrative elements for computational processing and look at the advantages and limitations of annotating stories in this way.

Annotating Narrative
The annotation of narrative, through the analogue application of highlighter or post-it or the digital equivalent, has a long and varied history. The computational description of narrative owes much to the formalist and structuralist movements [2, 3] and their use of formal classification of elements. Annotation systems may describe anything from theme or mood to linguistic choices to fabula. For the purposes of this workshop we will be using the OntoMedia ontology (HYPERLINK "http://www.contextus.net/ontomedia/model" http://www.contextus.net/ontomedia/model). OntoMedia was designed for the description of elements within and across fictional narratives. This ontology will act as a demonstrator for both the annotation tool used during the workshop and to illustrate
some of the issues that arise with description of fictional, semi-fictional and non-fictional worlds.

**Linked Data & Narrative**

Linked Data has risen to prominence in recent years as a methodology for publishing and sharing data. Growing out of the Semantic Web movement it approaches the need for structured data with a set of simple rules for creating data that can be shared, linked and queried [1]. Building on standard web technologies, Linked Data offers a way of not only recording annotations but of bringing together the different layers of annotation in a complimentary and meaningful way.

One of the defining concepts of both semantic web and linked data is that it follows an open world model. Open world, as opposed to closed world, sees a lack of information as unrelated to the truthfulness of the assertion. Fiction represents the ultimate open world – an absence of information does not represent a negative as a closed world model would evaluate it but a resounding unknown. Fictional objects can be, and probably are, incomplete objects [5, P. 101] but it is in the spaces between the facts that speculation and interpretation thrive and which makes annotation a fascinating and challenging domain.

**Annotating Little Red Riding Hood**

The story of Little Red Riding Hood is well known in western culture but the details vary from country to country and retelling to retelling. The workshop will introduce participants to a small corpus of versions and variations of the Little Red Riding Hood tale which will act as case study and example text for the workshop.

The Brat annotation tool [4] was developed as an online environment for collaborative text annotation. The workshop will work with a fork of the project, brat-linked, which has been customized for linked data annotation of narrative. Participants will gain experience with the system while contributing to a shared pool of data which they and their fellow participants can explore and reflect upon.

**Conclusion**

This workshop will introduce participants to the basic steps needed to extract and define story elements in a semantically meaningful way and allow participants to explore the potential of Linked Data techniques to facilitate analysis, visualisation and distant reading of narratives in general.

**Acknowledgements**

With special thanks to Mr K Lawrence who assisted in the development of the Linked-Brat fork of the annotation tool and the visualisations.

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Abstract
This workshop introduces the concept of editing Wikipedia and other Wikimedia projects to DHRA attendees.

Keywords
Wikipedia/ Workshop/ Open knowledge/ Creative commons

Introduction
Contributing to Wikipedia and the other Wikimedia projects provides researchers valuable skills of information literacy, in particular high quality writing skills, critical evaluation, and citation styles. It can also give students a sense of purpose in their academic work, and creates free content that can be developed by others, rather than merely consumed. Many universities are already assigning students to improve Wikipedia articles for credit, and national cultural institutions such as the British Library, British Museum, the Natural History Museum and the Science Museum, to name a few, have held a Wikimedian in Residence to ensure enhanced engagement with the world’s most popular non-commercial online resource.

This workshop introduces the concept of editing Wikipedia and other Wikimedia projects to DHRA attendees.

The workshop also includes information on common mistakes researchers make when editing Wikipedia, and how to improve articles with illustrations.

The session consists of the following three sections, which roughly last one hour each:
- an introductory discussion about Wikipedia and sharing knowledge on the Internet.
- practical work based on Basic Wikipedia Training.
- an exploration of ways to contribute to Wikimedia other than by writing encyclopedia articles (e.g. sharing images; rendering structure data in visual form; giving research a suitable licence). This part of the workshop also includes a Q&A and more hands-on Wikipedia editing.
The workshop will be led by Dr Toni Sant, Reader in Digital Curation and Director of Research at the University of Hull’s School of Arts and New Media in Scarborough. He is also the Education Organiser for Wikimedia UK, the local Wikimedia chapter covering the United Kingdom, supporting volunteer editors of, and contributors to, Wikipedia and the other Wikimedia projects such as Wikimedia Commons which are independently run by the Wikimedia Foundation.

Acknowledgements
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Exploring Research Data Management in the Visual Arts

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Abstract
This workshop will enable participants to explore the nature of research data in the visual arts and the essential elements of its appropriate management.

Keywords
Research data/Visual arts/ Digital curation

Introduction
For researchers, the effective management of research data helps validate and contextualise the outputs of artistic research, while at the same time supports the research method by enabling researchers to work more effectively and to mitigate against the risk of data lost.

In addition, many funders now require data management plans to be submitted as part of the funding process. Funded by the Arts and Humanities Research Council (AHRC), and led by the Centre for Digital Scholarship, a research centre of the University for the Creative Arts, and working in partnership with Falmouth University and the Glasgow School of Art, the VADS4R project is currently developing a series of tailored skills development workshops and materials on research data management in the visual arts. These are focused on the needs of early careers researchers and postgraduate students in the visual arts and will be piloted over the course of the current academic year.

Workshop Objectives
Through utilising this emerging knowledge and practice, participants will be given an opportunity to:

- Examine the nature of research data in the visual arts and why is it important and to whom;
- Learn about the key requirements of good research data management and what to consider when planning your own approach;
- Explore the vital elements of the data management requirements to help support your AHRC funding proposal.

The workshop will consist of a mixture of presentations and participant led activities. It will be an abridged version of the full programme currently being piloted so it will offer only a basic introduction to this vast and complex area, however participants will be offered access to the online pilot toolkits for independent review following the session.

**Learning Outcomes**

- Describe the complex and diverse nature of research data in the visual arts.
- Discuss the nature of research data within your area.
- State the importance of your research data.
- Recognise the basic principles of appropriate curation and preservation of research data.
- Outline the essentials of good data management practice.
- Identify the reasons for good data management;
- Identify the requirements of the AHRC technical summary and technical plan.
- Differentiate the characteristics of a good research data management plan.
- Develop a data management plan for your own research.
Practice in Writing: A recipe for Creativity & Creative Interpretation

Abstract

“The first step would be to devise ways for dismantling the most obvious and accepted of connections, be they between words, colours, shapes, or ideas. The next step would be to bring together elements (be they word, colours, shapes or facts) that have never been linked before. Then follows a crucial third step: mere linkages are insufficient, as witnessed in many drug-takers’ meaningless ramblings or schizophrenics’ neologisms - nonsense words.

The critical third issue- the all-important necessary and sufficient condition - is that the new combination of colours/words/ideas triggers new extensive connections: new ‘meaningful’ associations in both the creator and ideally others. We see the world, thanks to the creation in question, in a new way because the extensive and therefore ‘meaningful’ associations have formed in our brains, previously triggered by these novel juxtapositions of previously disparate elements”

Keywords

Subjectivisation/ Territories/ Conceptual/ Sensations/ Typography/ Writing/ Creativity/ Technology/ Design/ Sensations/ Idiosyncratic/ Communal Knowledge
**Brief Workshop Exercise**

Creatively rearrange/deconstruct/randomize all of the words and re-construct a short narrative, prose or poem using the words in any order you like.

Try to spend about 30 mins individually or together and think about making the piece of writing up to around 100/150 words so we can discuss afterwards.

This exercise is based on Oulipo, or Workshop of Potential Literature. This is a group of writers and thinkers interested in the notion of "constraint": You can think of constraint as something like the rules of a game. For example, the rules of the sonnet game result in the creation of a sonnet. The rules of the short story game result in the creation of a short story. Are there other rules? New games? New things to create?

By asking those questions, the Oulipo has become a workshop of potential literature. See Raymond Queneau’s Exercises in Style

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**References**

1. Relational Aesthetics (N.Bourriaud 1998)
5. Raymond Queneau’s Exercises in Style
7. BBC documentaries, Image (parts 1 and 2) http://www.youtube.com/watch?v=bf-kJ-mVw5U&feature=related and http://www.youtube.com/watch?v=6j-UzDdhiqI&feature=related

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**Anticipated Audience**

Max 12 participants with basic knowledge on computer interface and use.

Proposed Channels for promotion
Goldsmiths - University of London; University of Greenwich; TERASlab.co.uk; CAS;
The Thursday Club: doc.gold.ac.uk/thethursdayclub;
Design Roast: blogs.gre.ac.uk/designroast;
Out in the New Country
Design for Digital Terrains and Territories

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Abstract
This workshop aims to allow participants the opportunity to explore their relationship between place, personal perception and the digital. With information being constantly fed from data streams and social media to form new digital terrain layers, design as an industry is uniquely placed to make meaning out of these layers or commentary. This workshop will help participants explore and discover new visual languages, data translations and synesthetic experiences in order to begin to consider psychogeographic methodologies as a way of reconsidering our constant digital documentation of the city space.

Keywords
Big data /data visualization, data streams, mapping /information on graphics/ communication design/ navigation/graphic design /process.

The City as the Self:
Documentation and the Digital

Brief Workshop Exercise

C ‘Explaining a city to someone who has never seen it is as difficult as describing the sea to people who have always lived inland. Even more so when the sea is unchanging whereas, in contrast, cities are never content with being what they are and want to aspire to more. . . . A city can be described by its urban layout and for its aerial and distant views. This would be an insufficient description, however, a simple linking of maps of different years that would explain its growth in hectares. The problem is that hectares do not have souls and the charm of cities lies precisely in the
human factor and its stamp. And this cannot be measure in hectares.’ [1]

Either openly and actively, or in subtle, subliminal ways, the city talks to us. The city is dense and complex with many infrastructures and systems working together. It is an environment of continuous negotiation and navigation, based on codes of behavior and basic human laws of cohabitation. It is a delicate and dynamic balance relentlessly adapting and renewing.

Designers have always had an important role in the city. When done well their work is seamless, enhancing clarity, promoting civility and engagement. They involve people and maintain the open and subliminal codes of practice and stimulate the flow of communication. Big data has augmented this understanding of space. With potential to make the invisible visible, the past present, and our engagement with spaces active and involved. There is now the opportunity for users of every level to critically consider what these new layers mean for them and what kind of relationships we want with the world around us.

Combined with this is the morass of the digital space, given as being commercially and commodity driven, it is also a powerful communication medium. Applications such as Facebook and Trip Advisor have helped manifest and nurture our ‘selfie’ culture and encourage an increasingly continuous emotional outpouring from the individual; ‘Here I am, Look at me! I am seeing, doing, eating this!’ These observations and commentaries are usually of thin substance, the wider details and individual cultural backgrounds, missing.

The halcyon days of the well-regarded travel journalist, with their experienced palette and objective opinion are distant. In modern culture we rely more on this transparent digital commentary to guide our choices and ultimately these comments can make or break a business. If we are to become documenters of the everyday, we need to become more expert in our observations, to notice the smaller and often more interesting minutiae.

Good design also has a key role to play in this augmented cityscape, with its layers of information being constantly fed from data streams and social media, forming new digital terrain layers. The design industry is uniquely placed to provide services that help to make meaning out of these layers or commentary. This will require the development of new visual languages, data translations and synesthetic experiences to help us explore and understand these new territories.

Workshop Description

This workshop provides the opportunity for participants to explore their relationship between place, personal perception and the digital. Using the models of the Situationists and a psychogeographic walk of Greenwich Maritime, we will consider perception and cognition through the concepts of psychogeography, data flow, mapping and data visualisation. This exploration will be conducted using mobile technologies and concepts of the digital sketchbook for our data collection. Focusing on the emotional minutiae along the route will highlight questions concerning how to develop new methods of display and interaction. Ultimately, transforming abstract data into visual and malleable forms.

The analytical process hopes to establish commonalities and correlation to memory and the collection of their data, what was triggered by particular spaces and why are some spaces are more meaningful for some and not for others?

References
Posters
Supporting basic art education lecture with computers

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Abstract
Technological developments and progress must be adapted to educational system properly and help to generate technically competent, modern and creative artists who exemplify progressive art and design. Computer aided works helps people achieve their goals faster. Without concerns of mistakes, one can try limitless with digital medium, thus increase his / her motivation and self-confidence.

Keywords
Basic Design/ Adobe Photoshop

Introduction
In visual arts, education starts with “Basic Art Education”. The most efficient way to raise contemporary creative individuals is by the help of basic art lectures with program, procedure, application variables and targets. When you inspect the outcomes created by the main subjects of basic art education, you can observe infinite diversity and imagination. In this manner, it is in upmost importance to perform education in a correct and sufficient way.

The design aspect and handcraftsmanship of the student is very important in basic art education. But to follow and use ever-expanding technology is necessary and also mandatory. For the students to achieve their targets easier, to see different design variables, they must use technological developments.

At this point, technological developments and progress must be adapted to educational system properly and help to generate technically competent, modern and creative artists who exemplify progressive art and design. Computer aided works helps people achieve their goals faster. Without concerns of mistakes, one can try limitless with digital medium, thus increase his / her motivation and self-confidence.
Students in Anadolu University School for Handicapped Ceramic Department use Adobe Photoshop computer program for their basic design works at “Basic Design in Digital Medium” lecture apart from “Basic Art Education” lecture as a main course. This poster presentation explains “PATTERN” subject as a basic design element in the scope of Basic Design in Digital Medium lecture. Pattern works are very important in Basic Art Education. In traditional works, the very first thing you do is to show light-shadow effects on natural and artificial objects. After that, to improve personal creativity of the students, they evaluate pattern systems with personal interpretation. Every object has a pattern. Roughness, slipperiness, softness, hardness, cavities and outcroppings are all tactile effects and evidence of patterns. These are the practical characteristics which defines pattern. The limits of creativity produced by digital medium reaches far beyond by the resources of Adobe Photoshop software. By the help of this software, you can copy, superpose, minimize, maximize, rearrange with different effects and colors.

To work with patterns in digital medium, first you need extensive amounts of pattern photograph. These photographs can either be taken by the student or can be found online and then uploaded to the computer. Pattern not only exist in artistic features, but in every aspect of everyday life, since it is an important design element shaping our life. In this manner, the basic design element of “PATTERN” which has a vital importance in existence is explained using different color alternatives and different appearances from various angles. The students, using visual examples and unlimited types of patterns also learn how to digitally transfer one pattern from one object to another.

As a result, the most important aspect of Basic Art Education for the student is to renew and improve himself / herself. It is experimental by definition. They have to reach different alternatives by easy trial and errors, as if they are working with a puzzle. Importance of digital medium is undeniable for these kinds of studies.

One thing to keep in mind is that, even technological developments are vast, ideas that are produced by someone’s brain and imagination are the main factor here. They are all a vessel, be it traditional or technological, to transfer artist’s ideas to reality.

Acknowledgements
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GÖKAYDIN, Nevide: Temel Sanat Eğitimi, Milli Eğitim Bakanlığı Yayınları, Ankara, 2002
Abstract

It is crucial that we move away from the Industrial Revolution production model of education and recognise the need to facilitate idea development and creative practice in our future generations to meet the needs of our fast changing societies.

Keywords
Creativity/ Pedagogy/ Systems theory/ Leadership/ Environment/ Undergraduate

Introduction

Can we release ourselves from current deep-rooted pedagogic paradigms to flatten lecture theatres and break the lines and rows that govern our practices?

Are we shackled by a belief that the ideology of the recent past is the ‘nature of good education’?

How do we prepare new generations to, not just cope with, but lead the way through constantly shifting environments; where cultures mix and morph, information is everywhere, knowledge no longer concerns a notion of certainties but empowers those who can use it as a tool?

The intention of this study is to investigate current understandings of creativity, emerging methodologies for teaching creative processes, and analyse current practices. The intended outcome is to develop a strategy for enhancing creativity in undergraduates working in convergent domains such as digital media, video games and television. A secondary intention is to foster creative thinking in undergraduates as a transferable skill; enhancing problem finding/solving, adapting to or even initiating change, identifying and harnessing the assets of environments and communities to broaden possibilities.

The methodology will be derived from systems theory both in terms of establishing research methods and as a model for creative process.
Considering the systems approach the lecturer needs to provide leadership setting the environment as far as possible, encouraging the person and facilitating the process by which collaborative activities can lead to appropriate products, and where formative and summative assessment supports creative change that feeds back into the qualities of person, process and place.

Challenges include; inappropriate physical environments, students with under developed or repressed creative identities, getting the leadership right.

References