

Digital space: Digital Communication/ Creation/ Collaboration

Part I



Report from the working group of the same name as part of the

IETM Autumn Plenary Meeting in Sofia, Bulgaria, 16 - 19 October 2014

Moderator: Corina Bucea, Fabrica De Pensule (Cluj, Romania): www.fabricadepensule.ro

Presentations: Ivan Dimitrov, Betahaus (Sofia, Bulgaria): www.betahaus.bg;
Venelin Shurelov, SubHuman théâtre (Sofia, Bulgaria): www.subhumantheatre.com;
Carine Le Malet, Le Cube (Paris, France): www.lecube.com



Summary

The session featured three presentations on the topic of the Digital shift: a product presentation, and artist presentation and an organization presentation.

Introduction and background

Ivan Dimitrov: Ideas becoming alive - digital tools and structures

We are inundated by usable data every day and we provide more data with each step we take. The question is: how do we use these data to add value to our actions, to our lives?

Venelin Shurelov: Mythos & Logos in the digital world

Shurelov's bizarre and fascinating object-performances play with the intersection between man and technology, human and subhuman, the real and the imaginary. His site-specific 'SubHuman Theatre' is always interactive.

Carine Le Malet: Space for digital arts and collaboration

A pioneer on the French digital culture scene, Le Cube is a place of reference for digital art and creation. This space is open to everyone, regardless of age and level of digital skills. It serves as a platform for discovering, practicing, creating and sharing via workshops, courses, exhibitions, shows, conferences and discussions with digital artists and experts.

Key points, main questions

Ivan Dimitrov, data marketing specialist: Ideas becoming alive - digital tools and structures

We are inundated by usable data every day and we provide more data with each step we take. The question is: how do we use these data to add value to our actions, to our lives?

The major questions in marketing are:

1. How can we reach more people?

2. How to give more to our audience?

Contemporary arts are immersed in the situation of *infobesity* (too much information) – everyone who makes something is fighting for our attention. Arts are on the same battlefield.

What is content?

Susan Blackmore, [Memetics](#). See her TED talk [here](#).

According to her theory: genes = replication on a body level; memes = replication on the level of the brain (ideas being copied intentionally or not - this is how ideas survive); themes = replication on the level of society – technology memes.

Everyone is creating content. There is an emotional urge to share content. New value added when retranslating the content.

What is content marketing?

In traditional advertising, the advertiser needs audience for the marketing content and is willing to pay for it. The media has the audience – but the audience gets tired so the advertiser begins to create content and to get directly to the audience, skipping the media. That is called content marketing.

The arts are “ultimate” content generators and many advertisers would ride the wave of artistic creativity.

Examples:

For example, US Army advertises through the rock band One Republic via an on-tour reality show with two US army representatives backstage who explained the tour logistics as similar to army logistics. See [here](#). The US army needs young people interested in technologies so they enter the tour of one of the celebrated pop rock bands.

[Intel's Museum of Me](#) – generate a video of your own content (virtual museum)

A special high-tech product, [Wr1st](#) was demonstrated. It is a cutting-edge contactless payment technology, which [now is often used at concerts and festivals](#).

With the help of Wr1st or any [other motion capture technology](#) and a data processing application a performing arts work (dance) could be digitalized and mingled with some kind of personal content. Thus it supposedly would form an emotional bond with the user so that the user would cherish the new content and share it.

The presenter has written custom software application, which used the wristband as movement detector and produced visualizations while simultaneously obtaining data from a user's Facebook account.

So, a dancer got the Wr1st bracelet on her wrist and one on her ankle. Her movements, detected by the sensors and digitalized, provided the first dataset [Dataset 1].

The second dataset was chosen to be a Facebook timeline of status updates [Dataset 2].

The two datasets were combined and generated into a video where the animation was directed by the dancer's movements and, at certain beats, specific status updates from the user's Timeline popped out on the screen. As the presenter explained, statuses were chosen according to the velocity of the dancer's movements.

The main goal of the experiment was to create a tool for the promotion of a performing arts work in terms of experience marketing.

When the user buys an [e-ticket](#) and checks it in at the event they could be authenticated and thus their social media account could be logged to the custom application and provide for Dataset 2.

When both datasets are processed together each user will have in result a unique video of their personal content [Dataset 2] and the performance work on stage [Dataset 1]. This video will be available for the user to share on social media platforms.

According to marketers this will ensure successful dissemination of the marketing message. "If something uses my own content I become engaged and I will share it like forever."

[Dataset 1] + [Dataset 2] = my own personalized content that is greater than the simple sum of its parts.

The key issue is to bring value to the individual - that is content marketing.

Q: There was a question concerning cost effectiveness of content marketing in connection with performing arts. Are such efforts feasible since the play for ex. will be staged just 5 times and it's gone. How to market via digital technologies bearing in mind the short life of performing arts?

A: The play, the show, is the content; the theatre, the artists or company is the product that you have to promote!

Direct marketing tools (posters, Facebook events, etc.) could be used for short-term event promotion. On the long term, *branding activities towards the theatre or the artist should be carried out. That is where the content marketing works.* It is feasible not merely to attract

visitors to an event but to create emotionally connected fans that will return again and again.

Venelin Shurelov: Mythos & Logos in the digital world

Venelin Shurelov is an artist and scenographer working on the interaction between mythos and logos, between biology and technology, bionics and low-tech hybridization. He is a co-founder and lecturer in the MA Digital Arts program at the National Academy of Art in Sofia, Bulgaria. He is a curator of the DA Fest, International Digital Art Festival in Sofia, Bulgaria, a founder of the Subhuman Theatre in 2004 and also the International art group Via Pontica in 2002.

Logos – classifies reality. Mythos – creates new reality.

In human nature intersections of mythos and logos could be found. In our nature we combine both. The man is a mythological configuration. In terms of natural and artificial, in the interaction between man and the machine, the man is *mythos* because he creates worlds.

In our partnership with technology we create new structures, new mythological content.

Self-construction and self-destruction in the fantasy realm of technology has been fascinating artists for a long time. Here follow some recent examples.

Performing arts represent different levels of body image on the stage. The ideology of the actor is based on the impossibility, the artificiality.

[Hans Bellmer](#) – the sculptor and his Frankenstein.

Pendulum Choir, Cod.Act - <http://codact.ch/fr/pendu.html>

[Peter Holden](#)

Gregory Garvey - [The Catholic Turing test – on demand salvation](#)

[Guo Cheng](#)

[Eduardo Kac](#) – Time Capsule (1997)

[Stelarc](#)

[ORLAN](#)

[Patricia Piccinini](#)

Some of Venelin Shurelov's artworks interpreting the mythos/ logos interaction between the human and the technologies:

[Tabula rasa](#) – Anatomical theatre, performance

[Fantomat](#) – imitate the vending machine

[Orthoman](#) – the invalidisation of the modern human

[Man ex Machina](#) – cyber lecture

[Hand Extension](#)

Logos provides us means of communicating with people who matter most and mythos provides us context, the content of the communication. In the combination of mythos and logos lies our salvation as human beings.

Carine Le Malet: Space for digital arts and collaboration

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History and mission:

Le Cube is an initiative created in 2001 by the city of Issy-les-Moulineaux, as the Urban Community of Grand Paris Seine Ouest's centre for digital creation. It is organized and managed by the ART3000 association.

Main activities:

Mediation and digital education --- video of practical digital courses for everyone, digital; events, support for productions, research and innovation, dig education. Augmented reality. Cube festival.

Diffusion - audiovisual performances and new media, digital anthropology, literature.

[Cube revue](#) – web magazine.

[Cube TV](#) – a bimonthly show where you can interact with tutors.

[Production-creation](#) – 10 productions annually in the field of digital media. Master classes, workshops, residencies.

[The Cube Prize](#) for emerging artists in digital art.

[The Cube festival](#) - International program at the forefront of the creation and new uses of digital technology. An exploration of different art forms that links creation and innovation together.

Partners of Le Cube: http://www.lecube.com/en/partners_966

Seguin Island Project 2018 - First stone of an exceptional cluster dedicated to culture. Ambitious and high quality program for international visibility. Architectural program directed by the French architect Jean Nouvel.

The Cube is mainly funded by the municipality as well as some funding from the Ministry of Culture of France.

Disclosure

The presentations were mostly informative and did not provoke a discussion.

Key notion towards performing arts marketing: the play, the show is the content, the performing artists, the theatre is the product that you have to promote!

Conclusions and recommendations

Informative presentations (introducing the work of an artist, organization) should be shorter. If such a panel has to be conducted may be it would be better to invite more presenters so that the audience could form a more balanced view (i.e. various types of organizations, different funding sources).

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