FENICE
INTERDISCIPLINARY EDUCATION

Unit 1:

Management and Entrepreneurship in CCIs

Theme 1.3.

New Media, Creative Technologies and Digital Environment

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1 THEME Overview

The Theme ***New Media, Creative Technologies and Digital Environment*** focuses on the several aspects crucial to the implementation of an art project.

New media in the XX Century are an unlimited creative playground, giving both the creators and the audience the chance to experience, create and communicate through art in new and unexpected ways.

2 THEME Reader

Digital Technology has shifted the requirement for Media to be based on real world sources. Media nowadays is almost entirely digital at least in some stages of creation and thus, more reliant on technical capabilities. Since that technology is being improved constantly, new media variants are developed exponentially.

Media production facilities extended the delivery options of content with the widening importance of the Internet, streaming services, mobile apps and similar, shifting the media formats and availability options away from traditional analogue options.

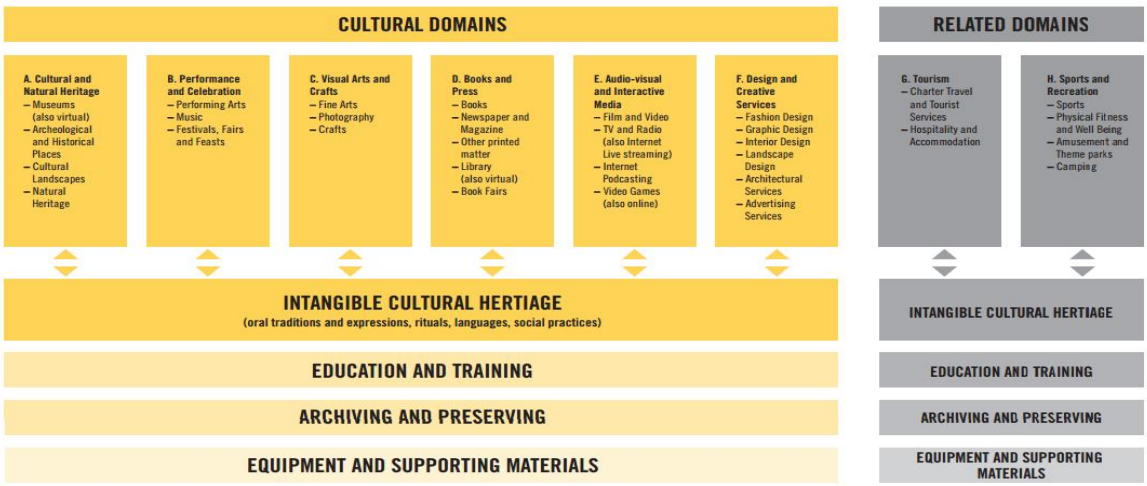
Creative Technologies are not limited to one industry anymore. Gaming, Special FX, Film and TV, Music, Internet, Digital TV, Satellite Broadcast, Arts, Cultural Facilities such as Theatre and Opera and many more, do not seem to have exclusive environments for content creation and delivery.

Digital Environment is present everywhere. Starting with billboards on the street, digitally inserted ads on broadcast television, digital and real-world morphs in contemporary visual media being the new normal and ending with virtual universes online, where people can live virtual lives or have virtual online meetings or even court appearances and legal proceedings by means of Zoom or Skype applications, the world has irreversibly changed.

The Cultural Economy is one of the pillars of world economy.

The Cultural Economy

Based on UNESCO'S Framework for Cultural Statistics



Source: 2009 UNESCO Framework for Cultural Statistics, p. 24.

Internet and the World Wide Web introduced a whole new virtual world to humanity. Every aspect of creative and cultural industries suddenly received a new, accessible means of distribution, worldwide and immediate. Virtual museums, streaming services, video and audio portals, web sites providing news, media, broadcasts and other content were readily available, knowledge got instantly transmitted throughout the globe and users readily and massively adopted the new cultural and creative outlet.

One of the most important cornerstones of new media are the Social Media platforms like: YouTube, TikTok, Twitch, Facebook, Instagram, Twitter, Reddit and many more. It is wrong to think of them as merely vessels that carry messages. They, like all media, are crucial in shaping the message. The thesis of Marshall McLuhan that: "The media is the message", was best confirmed through different social media platforms that, through technical set up and creative offers shape the messages of all creators on the platform in a similar way.

"The electric light is pure information. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic of all media, means that the "content" of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph. If it is asked, "What is the content of speech?," it is necessary to say, "It is an actual process of thought, which is in itself nonverbal." An abstract painting represents direct manifestation of creative thought processes as they might appear in computer designs. What we are considering here, however, are the psychic and social consequences of the designs or patterns as they amplify or accelerate existing processes. For the "message" of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs. The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous human functions, creating totally new kinds of cities and new kinds of work and leisure… Whether the

light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the “content” of the electric light, since they could not exist without the electric light. This fact merely underlines the point that “the medium is the message” because it is the medium that shapes and controls the scale and form of human association and action. The content or uses of such media are as diverse as they are ineffectual in shaping the form of human association. Indeed, it is only too typical that the “content” of any medium blinds us to the character of the medium. It is only today that industries have become aware of the various kinds of business in which they are engaged. When IBM discovered that it was not in the business of making office equipment or business machines, but that it was in the business of processing information, then it began to navigate with clear vision.” (Understanding Media: The Extensions of Man by Marshall McLuhan)

TikTok is a platform that is entirely video focused. The short video form – 15 seconds and longer – appealed initially mostly to younger users, which prompted celebrities to join. In the meantime, the population of users grew in numbers and variety. Currently TikTok reported surpassing 1 billion users.

Besides the social media platforms, what also shapes new, creative industries are also various streaming portals like: Netflix, Amazon Prime, Disney+ but also Twitch. Besides generating huge revenues, these portals are much more efficient in reaching both younger and older audiences, as compared to traditional television channels that seem to have huge difficulties in reaching viewers under 30. Large TV networks try to create a presence on various platforms, but as the medium/platform inevitably shapes the message, they need to adjust their materials and messages to fit the mediums and platforms they are using to reach the audiences.

One of the most interesting aspects of new creative media in the digital environment, is the possibility to merge new and old, technologies of the future with those that were considered to be expired. The result of such a merger of old and new is always an exciting amalgam that is more than just its components.

Expired technologies within contemporary CCI – creative potential, cultural values.

The theme involves traditional technologies, or creatively identified as expired technologies - those of the industrial age of the last century. They are part of the history and already developed aesthetic and cultural potential, at least for the contemporary CCI - e.g. Typewriter Art. We may consider as object of study for this course/theme a whole post-industrial archive - blueprints, designs, and accessible artefacts of the age. Facilitating the practices of contemporary CCI by the exploration of expired technologies means democratizing access to creativity, originality and experimental knowledge in a professional cultural field, deeply dependent on abilities and skills whose traditional development is today prohibitively expensive - resources, time and a CCI labor market with requirements that need to be adapted to contemporary creative realities.

Introducing The Lomography

The creative movement of Lomography is approaching 30 years anniversary and retains its active potential in contemporary CCI, apart from its own status as global cultural organization and popular creativity icon.

Lomography is a creative analogue photographic technique, an Afterlife of film photography. So the Future is analogue, as Lomographic Society stated three decades ago, at least as long as analogue cameras and film will be around, for decades to come, maybe a whole century. And taking into consideration that instant photographic gratification trend, working with instant film and dedicated cameras and the appetite for creative experiment with film, it could be foreseen that high quality 3D printers will easy produce low-fi plastic cameras. The same is already happens with CNC cutter in plywood or cardboard for basic, cheap pinhole cameras.

Campanology – a cultural trend.

The bells/church bells as liturgical artefact, sculptural installations, contemporary social memorials. An interdisciplinary field and its cultural evolution from traditional artefact to the status of social symbol and contemporary cultural icon.

Visual Arts, architecture, and especially contemporary sculpture exhibit the bells in the most visible manner, together with their supporting structures, whether functional or not, useful or just display artefacts. The belfries of modern churches become aesthetically and visually autonomous and are visual and sound landscape generators, as created by architects like Mario Botta and Le Corbusier. In contemporary sculpture, the bells become readymade sculptural objects fully integrated into sculptural installation, as artists like Jannis Kounellis, Claudio Parmiggiani, Barry Flanagan does, or even manifest memorial and social attitude, like Zaphos Xagoraris and Marcus Vergette.

The phenomenon of bells as Social Memorial has emerged from the need for social attitude and involvement in the post-war era, also on the background of an evolutionary process of symbolic values secularization of this typology of traditional liturgical artefacts.

The Social Memorial identified today by the artefacts of bells covers from remembrance, heroism, the signalling of a memory archive symbolic or not, to attitude, motivation and social commentary, passing through artistic involvement in contemporary crises - war, suffering and human loss, drama in any situation. It always marks ideas or memory through the sound landscape and the visual structure that inevitably accesses a liturgical reflex of bells, a community memory.

The bell and its adjacent structures, all elements of the art and science of campanology, triggers an anthropological vector and evolving cultural icon, due to already occurred essential mutation through the secularization of the original liturgical artefact into a sculptural object and installation, now a militant Social Memorial or archive of memory.

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