



Speaking Digital

Speaking Digital

DOCTORAL
STUDENT
SYMPOSIUM
2022

“The boundary between science fiction and social reality is an optical illusion.”
- Donna Haraway,
A Cyborg Manifesto (1985)

In this quote, Haraway is describing the long non-existent boundary between the physical and virtual, organic and synthetic. It is just one of the disruptive positions and calls for “the construction of the consciousness and the imaginative apprehension”, as she puts it. Another perspective can be taken from William Gibson’s sci-fi novel *Pattern Recognition* (2003). It tells the story of a marketing consultant who can detect patterns or context in seemingly meaningless data. Twenty years later, interpreting clusters of data features is an everyday reality of our lives.

Cyberspace has often been seen as a concept to not only connect people around the world but also to allow anyone with an internet connection to find out what is happening in even the most remote places. Information is only a click away; collective intelligence, Pierre Lévy’s dream ideal, became ubiquitous.

This year’s SPEAKING DIGITAL conference will introduce doctoral research of PhD candidates in the Digital Culture and Creative Industries at MUNI ARTS. Its aim is to showcase the progression of interdisciplinary reflection in this field under the post-digital condition in the broader context of its societal impacts. You can look forward to lectures in Daňkovice (March 30, only on-site) and Brno (April 13, hybrid).

MUNI
ARTS



MARCH 30
2022
SELSKÝ DVŮR
DAŇKOVICE
CZECH REPUBLIC



DAY 1

Programme

Originality and authorship

Wlaska Laura Laurenčíková
CHANGES OF ORIGINALITY IN PHOTOGRAPHY

Originality and authorship

Luisa Pavlíková
AUTHORSHIP AS A SIGNUM IN THE CONTEXT OF CRITICAL DISCURSIVE ANALYSIS. ISSUES OF METHODOLOGICAL PROCEDURES AND TECHNIQUES OF MAPPING SOCIAL AND CULTURAL PRACTISE

Digital Archiving

Tereza Habartová
POSSIBILITIES OF DIGITAL AND NETWORK TECHNOLOGIES AS TOOLS FOR PRESERVATIONS AND MEDIATION OF INTANGIBLE REGIONAL CULTURAL HERITAGE: THE CONCEPT OF MULTIMEDIA EXPOSITION

Digital Archiving

Karolína Kouřilová
RESEARCH, PROCESSING AND DIGITIZATION OF MATERIALS RELATED TO THE HISTORY OF THE INSTITUTE FOR DEVELOPMENT IN THE FURNITURE INDUSTRY (VÝVOJ NÁBYTKÁŘSKÉHO PRŮMYSLU) IN BRNO WITH THE INTENTION TO CREATE A DIGITAL DATABASE

Digital Archiving

Ivan Koutný
CHANGES AND TRANSFORMATION OF ARCHAEOLOGICAL MUSEUMS IN THE HISTORICAL CONTEXT AND THE DIGITAL WORLD

Art in the context of its time

Júlia Chodúrová Bútorová
NEW MEDIA ART IN THE PEOPLE'S REPUBLIC OF CHINA: CONTEXTS OF INTERPRETATION

Art in the context of its time

Duňa Slavík
EXPLORATION OF THE SUBCULTURE OF THE CRUSADERS SCHOOL IN THE CONTEXT OF THE TIME PERIOD

New Spheres

Daniel Kvak
MUSIC AS A FORMAL LANGUAGE. THE USE OF MACHINE LEARNING IN MUSIC ANALYSIS AND COMPOSITION

New Spheres

Petr Vrba
GRAPHIC SCORES AS INTERMEDIA WITH AMBIGUOUS CODE

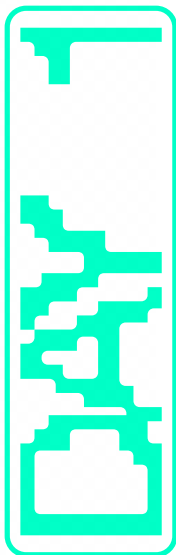
Understanding creative industries in the 21st century

Martin Kaščák
CULTURAL & CREATIVE CENTRES OF THE 21ST CENTURY: POST-PANDEMIC SITUATION AND THE DEVELOPMENT OF CULTURAL & CREATIVE CENTERS IN EUROPE

Understanding creative industries in the 21st century

Markéta Polášková
RESEARCH METHODOLOGY ON THE IMPACT AND BENEFITS OF ACTIVITIES TO SUPPORT THE CONCEPTUAL DEVELOPMENT OF CULTURAL AND CREATIVE INDUSTRIES IN THE CZECH REPUBLIC

Abstracts



Wlata Laura Laurenčíková

CHANGES OF ORIGINALITY IN PHOTOGRAPHY

What is the authenticity of a photographic artwork? Is there any content or visual originality of photography in contemporary art? Has this concept been transferred more to the spheres of production, presentation and the way of selling? The project looks for answers how the concept of originality of a photographic artwork has changed and what a specific time period required from the medium of photography. It is also questioning how the originality affects the authenticity of the photographic artwork and how its authenticity is taken into account in the art market.

Originality
and autorship

MARCH 30

Luisa Pavliková

AUTHORSHIP AS A SIGNUM IN THE
CONTEXT OF CRITICAL DISCURSIVE
ANALYSIS. ISSUES OF METHODOLOGICAL
PROCEDURES AND TECHNIQUES OF
MAPPING SOCIAL AND CULTURAL PRACTISE

The thesis presents the issue of methodological procedures in thinking about the topic of authorship and its manifestations in contemporary new media art and focuses on the possibilities of grasping the topic through critical discursive analysis, which inductively analyzes the concept of authorship that becomes both a theory and a method in the role of discourse. The interdisciplinary method of simultaneous interpretation also provides a socio-cultural frame to the topic.

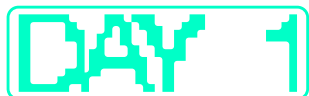
Originality
and authorship

Tereza Habartová

POSSIBILITIES OF DIGITAL AND NETWORK
TECHNOLOGIES AS TOOLS FOR
PRESERVATIONS AND MEDIATION OF INTAN-
GIBLE REGIONAL CULTURAL HERITAGE:
THE CONCEPT OF MULTIMEDIA EXPOSITION

The concept of digitization of cultural heritage has undergone considerable development in the last decade and has thus become an important new means of preserving and mediating the current state of cultural heritage. The future dissertation creates space for finding answers to the questions of how technological innovations and possibilities of new media can be applied in the process of transfer of intangible and material heritage, especially what is the function of new media in this transmission and to what extent is the potential to transfer and popularize selected matter through digital culture and creative industries. The tool of the intended transmission will be to adapt to the challenges of the new media through their theoretical and practical reflection.

Digital Archiving



MARCH 30

Karolína Kouřilová

RESEARCH, PROCESSING AND DIGITIZATION OF MATERIALS RELATED TO THE HISTORY OF THE INSTITUTE FOR DEVELOPMENT IN THE FURNITURE INDUSTRY (VÝVOJ NÁBYTKÁŘSKÉHO PRŮMYSLU) IN BRNO WITH THE INTENTION TO CREATE A DIGITAL DATABASE

Institute for Development in Furniture Industry (Vývoj nábytkářského průmyslu) in Brno operated as the main research, development, and methodological workplace in the field of the furniture industry after the Second World War. Although it was a significant institute that fundamentally influenced the shape and form of furniture in former Czechoslovakia, its history has not been sufficiently elaborated so far; many documents and sources are less accessible or scattered in various places. The presentation focuses on the research, collection, processing, and digitization of the documents related to this institute and on making their digital copies available to a broader audience within the intended database.

Digital Archiving

Ivan Koutný

CHANGES AND TRANSFORMATION OF ARCHAEOLOGICAL MUSEUMS IN THE HISTORICAL CONTEXT AND THE DIGITAL WORLD

The prepared presentation deals with issues of implementation of new media and technologies in archaeological museums. The author analyses the historical context through insights into archives of memory institutions. He further explores modern technical means of today archaeological museums based on personal experience in the frame of important European memory institutions. Examples of good practice are mentioned. In the practical part the project concerns the creation of augmented reality planed for a showcase in the Anthropos Pavilion in cooperation with a specialized author of augmented reality.

Digital Archiving

Júlia Chodúrová Bútorová

NEW MEDIA ART IN THE PEOPLE'S REPUBLIC OF CHINA: CONTEXTS OF INTERPRETATION

The presentation reflects on the specifics that determined the origins of new media art of the first post-Maoist generation in the People's Republic of China. It discusses possible causes of the politicization of archetypal symbols used in Chinese contemporary art in a global context. The aim is to introduce the historical and current social parallels, expressive conventions, and language of a defined set of authors.

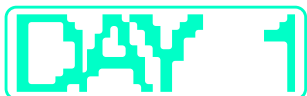
Art in the context
of its time

Duňa Slavík

EXPLORATION OF THE SUBCULTURE OF THE CRUSADERS SCHOOL IN THE CONTEXT OF THE TIME PERIOD

Interpretation of the essential motivation of the Crusaders play in the political context of the time. Estrangement as a tool of methodology aimed at clarification-humor and laughter as a basic category. Estrangement in connection with the Bakhtin conception of laughter and its categorization.

Art in the context
of its time



MARCH 30

Daniel Kvák

MUSIC AS A FORMAL LANGUAGE. THE USE OF MACHINE LEARNING IN MUSIC ANALYSIS AND COMPOSITION

Machine learning represents one of the most significant technological phenomena of the early 21st century, so it is no surprise that its application in creative domains presents a tempting challenge. Systems that can extract essential features from a training set can be found in the domain of unsupervised learning. These algorithms can be useful tools for analyzing and modeling musical styles from corpora for which we do not have sufficient knowledge to create an independent domain. The presentation focuses on the practical application of machine learning-based methods for generative modeling and music analysis.

New Spheres

Petr Vrba

GRAPHIC SCORES AS INTERMEDIA WITH AMBIGUOUS CODE

Compared to traditional notation, the graphic score is unconventionally coded, and it is the ambiguity of the used codes that leads to relatively frequent misinterpretations of the original author's intention. On the other hand, due to this ambiguity, the graphic score is open to several legitimate modes of interpretation, and thus a potentially richer source of aesthetic information. It is an open work that directly offers to try to read it in different ways. Theoretical and practical exploration of the interpretive boundaries of this modern genre of intermediate art is one of the research goals.

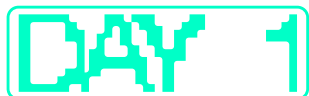
New Spheres

Martin Kaščák

CULTURAL & CREATIVE CENTRES OF THE 21ST CENTURY: POST-PANDEMIC SITUATION AND THE DEVELOPMENT OF CULTURAL & CREATIVE CENTERS IN EUROPE

Cultural and Creative Centers (CCCs) are currently a widespread phenomenon across Europe and form an integral part of the creative industries. Their common trait is diversity, which means that questions about how we can analyze, define and what their role is in the 21st century are emerging. From the very structures connecting similar institutions, there is a call for a more precise definition, from which the evaluation attributes for further research can be determined. The presentation is an introduction to CCCs in the context of the creative industries, with sidenotes on creativity as such, and the impact of contemporary cultural policies on these institutions.

Understanding
creative industries
in the 21st century



Markéta Polášková

RESEARCH METHODOLOGY ON THE IMPACT AND BENEFITS OF ACTIVITIES TO SUPPORT THE CONCEPTUAL DEVELOPMENT OF CULTURAL AND CREATIVE INDUSTRIES IN THE CZECH REPUBLIC

Measurement and evaluation seem to be logical steps to determine the level of success of any project. But how to approach them within sectors that are (as they say) difficult to measure? And how does one assess categories that are essential for evaluation but cannot be easily quantified? The project aims to outline ways of determining the impact and benefits of activities designed to support the development of the cultural and creative sector in the Czech Republic.

Understanding
creative industries
in the 21st century

MARCH 30

Notes

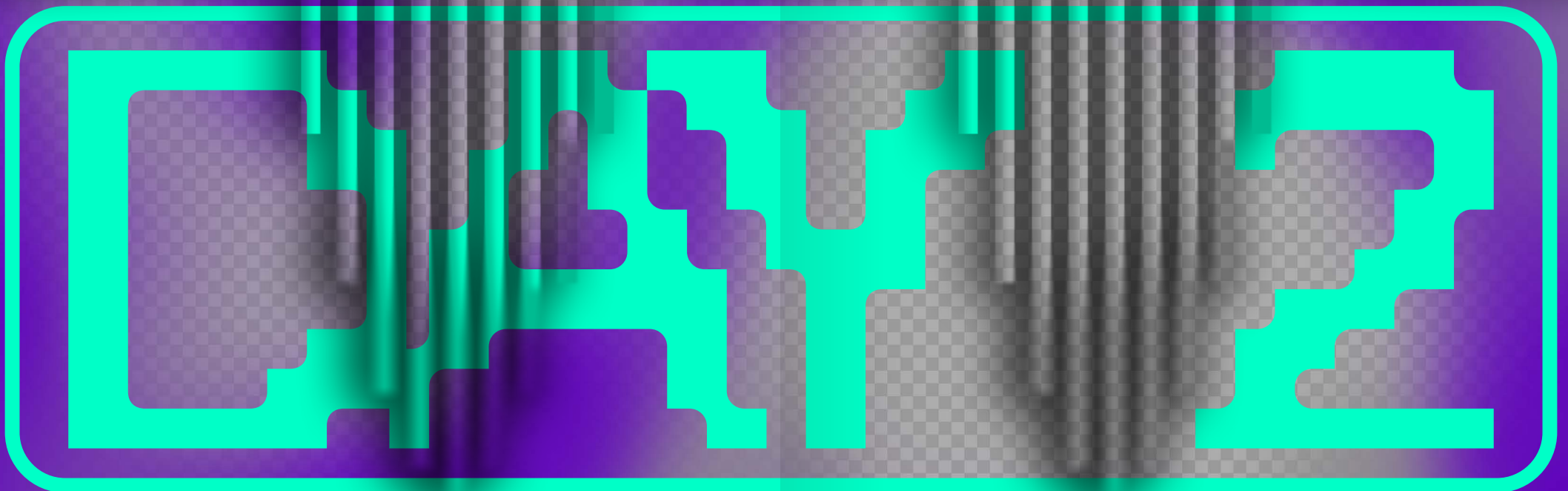
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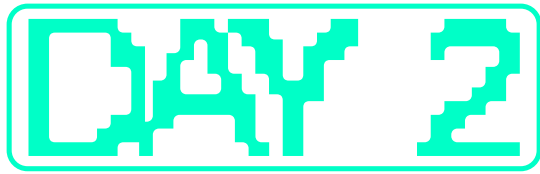
CONFERENCE
ROOM

DEAN'S OFFICE
MUNIARTS

BRNO

CZECH REPUBLIC
+ ONLINE





Programme

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|--------------------------|--------------|---|--|--------------|--|
| Digital Archiving | 10:00 | Svatava Doubková
VIDEO ART ARCHIVES – NEW INCARNATIONS, THEIR PRESENTATION AND THE VIDEO ART MARKET IN THE LIGHT OF THE PRESENT AND THE NEAR FUTURE | Digital Games | 14.00 | Dustin Breitling
GAMING THE AFTERMATH |
| New Spheres | 10.30 | Anna Minjariková
PEOPLE, TECHNOLOGY AND MUSIC: RESEARCH ON CHANGES IN THE PERCEPTION OF POPULAR MUSIC IN A DIGITALIZED WORLD | Digital Games | 14.30 | Zdeněk Záhora
LIFE CYCLES OF DIGITAL GAMES IN CONTEMPORARY INTERNET CULTURE AND THE INFLUENCE OF GAME DESIGN ON THEIR STRUCTURE AND LENGTH |
| New Spheres | 11.00 | Filip Johánek
SOUND-MEDIATED ECOLOGICAL INTERACTIONS AND PROCESSES: MATERIALIZATION OF AURAL HISTORY THROUGH SOUND TIME COLLECTION | Understanding creative industries in the 21st century | 15.00 | Anna Štícková
INDEPENDENT LITERATURE, BOOK PROFESSIONALS AND SMALL PUBLISHERS |
| New Spheres | 11.30 | Lai Man Tin
TOWARDS A MACHINE-ORIENTED PHENOMENOLOGY OF PERCEPTION | | | |
| New Spheres | 12.00 | Veronika Sellner
POSTHUMANISM, FLAT ONTOLOGY AND SYNTHETIC BIOLOGY: RESEARCHING APPROCHES TO NON-HUMAN ACTORS IN ARTISTIC INTERVENTIONS | | | |
| New Spheres | 12.30 | Roman Novotný
CITY, INTERFACE AND DESIGN: REFLECTION OF NON-HUMAN ACTION FOR DESIGN THINKING AND URBANISM | | | |

Svatava Doubková

VIDEO ART ARCHIVES - NEW INCARNATIONS, THEIR PRESENTATION AND THE VIDEO ART MARKET IN THE LIGHT OF THE PRESENT AND THE NEAR FUTURE

The proposed work deals comprehensively with the issue of preservation and presentation of moving image art. Methodologically, it deals with issues related to long-term sustainability, authenticity and adequate accessibility, as well as more pragmatic issues such as the situation and position of video art on the art market. It also aims to grasp the issue in the context of current and possible future technological innovations that may affect the medium as such.

Digital Archiving

Anna Minjariková

PEOPLE, TECHNOLOGY AND MUSIC: RESEARCH ON CHANGES IN THE PERCEPTION OF POPULAR MUSIC IN A DIGITALIZED WORLD

The fact that music is affected by technology and technological development has been long known and as such, it has been researched. It is also known that music is affected by digitalisation, however not much is known about its effect on our perception of music. This research is therefore focused on the question of digitalisation's effect on our perception of popular music, in which this effect is most obvious. In the research, I also try to prove a connection between digitalisation and the commodification of music in relation to its easier accessibility and changes in the ways of consumption.

New Spheres

Filip Johánek

SOUND-MEDIATED ECOLOGICAL INTERACTI- ONS AND PROCESSES: MATERIALIZATION OF AURAL HISTORY THROUGH SOUND TIME COLLECTION

Approaches to phonography. Finding the ideal sound system: microphones, distribution of the recording signal, recording equipment, possibilities of stereo techniques, choice of format, monitoring. After the research, selection and acquisition of measuring technology for the research of the Brno soundscape, it is necessary to analyze, select and implement a phonographic approach, ie a choice that decides on the final meaning of the time-lapse document that accompanies the measurement. The paper mentions the most common stereo techniques, including current binaural techniques.

New Spheres

Lai Man Tin

TOWARDS A MACHINE-ORIENTED PHENOMENOLOGY OF PERCEPTION

Machine learning technology brings a whole new dimension to art and art creation. The works generated by artificial intelligence and its automation are unprecedented artistic creations, how to interpret and decode machine-generated content is an issue that has to be addressed.

The phenomenological method of Maurice Merleau-Ponty (1908–1961) is employed to pave the way for discussion and understanding of the dynamic and continuum nature of machine-made art, attempt to investigate the transition from human-oriented to machine-oriented art and expand the phenomenology of perception to a current situation.

New Spheres

Veronika Sellner

POSTHUMANISM, FLAT ONTOLOGY AND SYNTHETIC BIOLOGY: RESEARCHING APPROCHES TO NON-HUMAN ACTORS IN ARTISTIC INTERVENTIONS

On the intersection of art, science and technology, the ongoing PhD project explores artistic interventions in the field of synthetic biology and synthetic ecology. It draws on thinking about the categories of technology and nature and their interconnection such as posthumanism, as well as approaches to the redefinition of humanity and the status of non-human actors, including flat ontology.

Two of the main answers this research is aiming to provide are on (1) working with and for the non-human actors, (2) describing the “horizontal” relations between human and non-human actors. In this talk I will outline dominant concepts of the research project and introduce work in progress, as well lay down its theoretical foundation and the process (methods and tools).

New Spheres

DAY 2

APRIL 13

Roman Novotný

CITY, INTERFACE AND DESIGN: REFLECTION OF NON-HUMAN ACTION FOR DESIGN THINKING AND URBANISM

In the face of current global crises and continental thinking, human-centered design is becoming insufficient. Both design theory and methodology need to involve both human and non-human actors in design processes. Therefore, one of the main aims of this research project is to create a new set of design methods for (not only) the public sector, while focusing on socially, technologically and environmentally sustainable innovations within the realm of postanthropocentrism. In this presentation, I will outline the current state of research and present used research methods.

New Spheres

Dustin Breitling

GAMING THE AFTERMATH

Surveying the emergence and increasing ubiquity of gaming globally, this presentation will aim to explore how games as a medium generates and designs 'futures'. It will analyze the concept of premediation as a form of 'design' that influences and shapes what we anticipate are plausible 'future scenarios'. How do games perhaps capture future scenarios, do they perpetuate the logic of inevitable catastrophe or can they equally be utilised as tools that counter such scenarios.

Digital Games

DAY 2

APRIL 13

Zdeněk Záhora

LIFE CYCLES OF DIGITAL GAMES IN CONTEMPORARY INTERNET CULTURE AND THE INFLUENCE OF GAME DESIGN ON THEIR STRUCTURE AND LENGTH

Why do some games circulate and stay “alive” significantly longer than others? And what is an imaginary life cycle? In contemporary internet culture, which is the hypothetical fuel for extending game life cycles, digital games exist in an ecosystem of different actors, in an environment of convenient technological and social circumstances. These include the emergence and popularity of YouTube, Twitch.tv platforms, social networking sites (mostly those allowing for more extensive interest group discussion (Facebook, Reddit)), and the development of text poaching or audience/player participation. A longer life, the life cycle of the game, is not guaranteed though. Significant participation in the primary text (the piece) is relatively common in media history, and the creation of paratexts is a typical phenomenon in various areas of artistic creation and the entertainment industry. However, the nature of this paratext creation is peculiar and unexplored in the games industry and games culture. I start from the premise that audience participation combined with game design are significant reasons for the longer lifecycles of digital games. The

Digital Games

research struggles with the need to define major and minor terms, some of which are not even articulated in the discourse of media and game studies. In this paper, I focus on the research problems and the methods of trying to reduce or incorporate these problems into research procedures.

DAY 2

APRIL 13

Anna Štíková

INDEPENDENT LITERATURE, BOOK PROFESSIONALS AND SMALL PUBLISHERS

The book market is one of the most stable and self-sufficient creative industries in the Czech Republic. It is highly interdependent and in recent years predatory and dependency relationships have emerged within it. What is the position of independent actors within this market?

Do we even need independent, artistically valuable literature? The concept of bibliodiversity argues that we do and describes why. But book professionals and independent publishers are often squeezed out of the mainstream market, even though they are the carriers of culture. My qualitative research focuses on this peculiar group standing at the intersection of independent culture and the marketplace, viewing them not only in economic terms but also in cultural terms.

Understanding
creative industries
in the 21st century

DAY 2

APRIL 13

Notes

