Deliverable Reporting

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Beneficiaries: PTE, Miastopracownia, FBAUL, ON, CP, NKUA, NR

Partner institutions: KU, PUNO

Work package no: WP3

Work package title: Community – traditional and virtual global villages

Deliverable no: D3.1

Deliverable title: Report on symposium on new coordinates for hybrid space experiences in communities on different level of technological development

Report

Public

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1. Description of deliverable task

A two-day symposium featuring lectures, discussions, demonstrations and performances highlighted CAPHE's initial mobility at Kenyatta University in Nairobi (Kenya), with researchers charting the project course over the ensuing four years. Organised by partner institution the Kenyatta University (KU) and the Polish Society for Aesthetics (PTE), the two-day session featured presentations themed on "New Coordinate for Hybrid Space-Experiences".

The effects of advanced technologies on the making and presentation of culture featured among the topics for consideration at Kenyatta University's International Language and Culture Centre. Presenters included academics, artists, instructors, organisers, and performers, who provided views on trends enabled by virtual and augmented reality.

Aimed at providing attendees and viewers with a comprehensive examination of the effects of these technologies on culture production, the symposium embraced not only creation and presentation. Segments included those on ethics, heritage preservation, political and social impacts, as well as those on teaching and learning.

In addition to CAPHE participants, the symposium drew speakers from outside the project, as well as those who delivered their addresses remotely. Keynotes by Kenyuan collector E. Mutuma Marangu and Prof. Michal Ostrowicki from Poland's Jagiellonian University bracketed the presentations.

They touched on such areas as the methodologies for knowledge transfer in artmaking, networked performance, the prospect for expanded engagement among cultural actors on a global scale, and the impact on politics of these technologies. Speakers examined skills-acquisition through game-based learning, strategies for cultural integration in the performing arts, and the aesthetics applied in mental health and social welfare.

A hybridized opera performance opened the symposium, which was carried live on Kenyatta University's KUTV television station. And case-study examples from the worlds of music, installation, and fashion provided illustrative examples of the ways that virtual and augmented reality are changing the way art and culture are made a received for an audience that included students and members of the public.

2. Program of the Symposium

"New Coordinates for Creative Hybrid Space-Experiences Program of the Symposium" – Kenyatta University, Nairobi, Kenya, February 15-17, 2023

February 15, 2023

18.00-20.00
A special performance:
Orpheus, Lwanda and the khthónios journey
The Soul in spiritual and hybrid traditions

by: **Opera Network Firenze, Conservatorio Puccini La Spezia, Kenyatta University Music & Dance Department, Nairobi**; in collaboration with **Narratologies, Athens**, and **Jagiellonian University, Kraków**

February 16, 2023

08.00-08.30
Registration of participants

08.30-09.00
Welcome by the Hosts and opening remarks from the Organisers

09.00-10.00
Opening Keynote Address

Mutuma Marangu - TMMSAC sculpture collection, its history, ideals, and the concept of "phygitality" in art

10.00-10:30
[Coffee break]

10.30-13:00
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Beneah Shapaya, Clinton Kihima – The Potential of Hybridity and Digitalization of Film Festivals in the Appreciation of Film as Storytelling in opera live performances - Emotional content/representation between physical and digital

Andrea Bareggi - Networked Music Performance made easy: Open Source and budget technologies for low-latency distant rehearsal in opera and musical theatre

Helena Elias, José Revez, Ana Mena and Mónica Mendes - To care for knowledge transfer? Hybrid environments, art practice and artistic research training. Towards the emergence of epistemic objects

Bogna J. Gladden-Obidzińska - Between the private and the shared: A genius of virtual

and hybrid loci

13.00-14.00
[Lunch break]

14.00-16.00
Block 2. Social, Ethical, and Cultural Heritage

Priscilla Gitonga, Elijah Adongo - An exploration into the potentiality of African Musical arts in hybrid environments, especially in engaging with global social discourses

Maria Roussou, Katerina El Raheb, Dimitris Nastos, Athanasios Soulis, Christos Lougiakis, Dimitris Christopoulos, George Sofianopoulos, Katerina Servi, Kleanthis Zoumpoulakis, Lucas Katsikaris, Ioannis Parcharidis, Sakis Rogkas, Hara Sfyri - Visiting an ancient Athenian home within a multi-visitor, multi-sensorial eXtended Reality storytelling experience

Aleksandra Łukaszewicz - Ethical Approaches in Constructing VR Environments

Christos Lougiakis, Akrivi Katifori, Maria Roussou, Athanasios Soulis, Sara Perry, Kristen N O'Connor, Sebastian Vizcay, George Drettakis - Designing historical empathy into a shared cultural- heritage VR experience

February 17, 2023

Posters
Throughout the day, talks to the authors during breaks

Tiago M. Mindrico - Ludic hybrid-space experiences in education: Which skills can transmedia game-based learning projects teach?

Maurice Amateshe - Place of Performing Arts in Cultural Integration: Strategies, Challenges and Urgency

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Block 3. Social and Political Aspects of VR

Elżbieta Perzycka-Borowska, Aleksander Cywiński, Michał Parchimowicz - Technological visuality in educationn. The QR Gallery and Artificial Intelligence Arts

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Jakub Petri - VR Cities of Tomorrow: Urban Ecology of the 4th IR

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Block 4. Teaching and Learning

Alessandra Montali - New Technologies and the History of Music: Teaching Methodologies and Responsibility in the Transmission of Information and Encounters Between Cultures

Grażyna Czubińska, Roman Mazur - Applied aesthetics in future design of the safe and ethical AI-supported avatars for the VR implementation in the 18+ mental health education related to the notion of death

Dorota Hrycak-Krzyżanowska - Challenges during synchronous, hybrid teaching and learning in the language classroom

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Noemi Iglesias Barrios - Techo-Ceramics: Mining the Urban Landscape

Oluwatosin John Ibitoye - Towards the Glocalisation of Yoruba Folk- Pop Music in the Global Age: Example of Segun Akinlolu (Beautiful Nubia)

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J. Kisato & B. Price - Technological Visuality: Enhancing eCommerce traction for Fashion MSEs

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15.30-16.30
Concluding Keynote Address

Michał Ostrowicki aka Sidey Myoo - VR ART as a new kind of art in the Metaverse

16.30-17.00

Closing remarks from the Hosts and Organisers, summarizing the accomplishments of the Symposium

[Dinner]

3. Book of abstracts

New Coordinates for Creative Hybrid Space-Experiences

Book of Abstracts

International Language and Cultural Centre
Kenyatta University, Nairobi
February 15-17, 2023

Communities and Artistic Participation
in Hybrid Environment (CAPHE)

New Coordinates for Creative Hybrid Space-Experiences
Book of Abstracts

New Coordinates for Creative Hybrid Space-Experiences

Book of Abstracts

Adrián Kvokačka (Ed.)

International Language and Cultural Centre
Kenyatta University, Nairobi
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[17] **Helena Elias, José Revez, Ana Mena and Mónica Mendes** – To care for knowledge transfer? Hybrid environments, art practice and artistic research training. Towards the emergence of epistemic objects

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Maurice Amateshe – Place of Performing Arts in Cultural Integration: [11]
Strategies, Challenges and Urgency

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TMMSAC sculpture collection, its history, ideals, and the concept of "phygitality" in art

Mutuma Marangu

Please note that as TMMSAC is a collection created by an "active practitioner", rather than by a "passive theoretician", TMMSAC's Keynote Address to the CAPHE Symposium will focus on the impact and implications of the two unreconciled constructs depicted by the Graphs below, which will be outlined in detail.
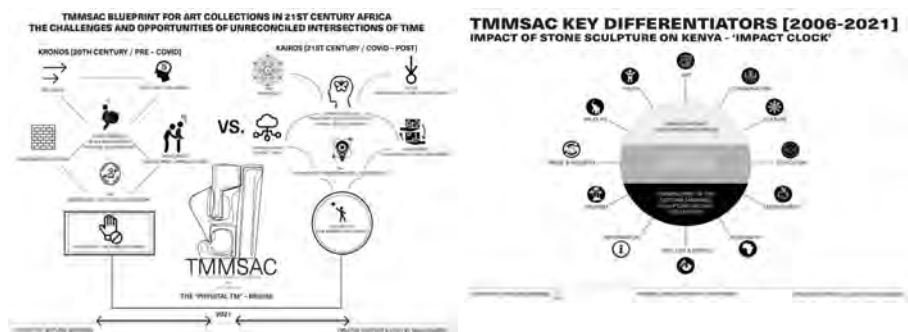
A. TMMSAC Blueprint for Art Collections in 21st Century Africa — The Challenges and Opportunities of Unreconciled Intersections of Time is focused on the "Macro" impact of TMMSAC within a non-linear, "Horizontal" Time and Space construct

which is intersected by

B. TMMSAC Key Differentiators [2006-2021] — Impact of Stone Sculptures on Kenya — 'Impact Clock' is focused on the "Micro" impact of TMMSAC within a cylindrical, non-linear, "Vertical" Interdisciplinary Sectoral construct

The intention of TMMSAC's Keynote Address to the CAPHE Symposium will be to provide multiple routes and examples for the potential identification and reconciliation of these challenges and opportunities.

Mutuma Marangu
The Mutuma Marangu Sculpture and Art Collection [TMMSAC]
mutu@888mail.net

VR ART as a new kind of art in the Metaverse

Michał Ostrowicki, aka Sidey Myoo

The presentation entitled *VR ART as a new kind of art in the Metaverse* will deal with virtual reality art with regard to its historical development and its genericity. Streamed simultaneously at the Academia Electronica in the AltspaceVR virtual world, the presentation uses phenomenological analysis and demonstration to define and detail the character of art made in hybrid environments. Virtual Reality headsets are used to illustrate generic qualities of telepresence, telemacity, interactivity and immersion in a review of VR art's historical development.

Michał Ostrowicki, aka Sidey Myoo
Jagiellonian University (Poland)
michal.ostrowicki@uj.edu.pl

Place of Performing Arts in Cultural Integration: Strategies, Challenges and Urgency

Maurice Amateshe

Necessitated by ongoing global efforts to formulate strategies aimed at socializing, uniting and de-polarizing a world bedecked with increasing conflict, this study of strategies and challenges is intended to stimulate debate on the role of performing arts in cultural integration and the urgent need for practical experimentation. Religion, economics and politics are loudest in this conversation, making timely its critical reflection on the place of culture in the integration equation and the societal benefits it can engender. The research sampled Governmental and Non-Governmental agencies involved in peacekeeping and conflict resolution, as well as experts with a proven record in global peace initiatives. Questionnaires were used to collect data that was cross-checked with literature on peace and conflict studies to locate the exact point of intervention of performing arts. Although the urgency is well-documented, work remains ongoing to devise and implement workable strategies. Analysis of the results applying the tenets of the Cultural Historical Activity Theory poularised by Finnish education researcher Yjrö Engeström points the way to facilitate integration, specifically between contemporary and indigenous cultures in Africa.

Maurice Amateshe
Kenyatta University (Kenya)
amateshe.maurice@ku.ac.ke

Ludic hybrid-space experiences in education: Which skills can transmedia game-based learning projects teach?

Tiago M. Mindrico

Play environments are a knowledge tool in pedagogy. With the emergence of hybrid space experiences, such as transmedia projects focused on education, the classroom environment should incorporate a more holistic dimension, integrating different social and human aspects in the acquisition of skills. This poster presents an analysis of different projects and articles in this area and suggests which skills can be taught.

Tiago M. Mindrico
Faculdade de Belas-Artes da Universidade de Lisboa (Portugal)
tiagomindrico@gmail.com

Networked Music Performance made easy: Open Source and budget technologies for low-latency rehearsal at distance in opera and musical theatre

Andrea Bareggi

As networking evolves from a computer-based communication medium to a shared virtual space inhabited and animated by bodily presences, Networked Music Performance (NMP) is a field of ongoing research. The relationship between technology and the transmission of contemporary popular music is well-established. However, music for opera and theatre staging is a social practice characterized by particular spatial and temporal interactions. In NMP, these relationships are altered by the interposition of the network. NMP computer systems are categorized according to their temporal (synchronous/asynchronous) and spatial (co-located/remote) dimensions. NMP relies on remote music performance systems that support real-time synchronous musical interactions among geographically displaced musicians, aiming to reproduce realistic environmental conditions for a wide range of applications; from tele-auditions and remote music rehearsals, to distributed jam sessions and concerts. However, several aspects of musical interactions must be taken into account if NMP's fuller potential is to be realized. Musicians practicing in the same room rely on several modalities in addition to the sounds generated by their instruments, including sound reverberation within the physical environment, and visual feedback from movements and gestures of other players. This work focuses on the technological issues that exist for musicians that play together from remote locations, with special interest in opera and musical theatre training and performance. The research examines the NMP experience within the frame of the EU-funded Erasmus+ project Virtual Stage for professional training in Opera music that uses open-source tools to minimise the digital divide.

Andrea Bareggi
Opera Network (Italy)
bareggia@tcd.ie

Techno-Ceramics: Mining the Urban Landscape

Noemi Iglesias Barrios

Everything we manufacture has the potential to become a geological legacy, once interred in a landfill or through other burial processes. For this reason, it is important to adequately understand the historical and contemporary processes of the forced removal of raw material from the Earth's surface, depths and biosphere. Mining activities have been closely linked to the development of human history since prehistoric times as humans have transformed pure ore into commodities to construct and provide services to society. However, the current depletion of natural resources required for us to live our networked life is consequently leading to the appropriation and expropriation of spaces, values, infrastructures and forms of life that are subjected to capitalist valuation and processes of dispossession. As rare-earth minerals, such as cobalt, are needed to make our digital media machines work, the used, outdated and obsolete media technologies are returning to the earth as a residue of our digital culture. These mineralised remnants of electronic waste structures have planetary consequences as they are bound to shrink as a sediment and permanent component. They become a stratum, and thus the mineral signature that marks our current technological time. Electronic waste has a low grade of biodegradability in the compost environment. Therefore, it is necessary to consider more efficient management options from the field of Art.

Within this context, the Techno-Ceramics Research is conceived to explore possible forms of geo-subjectivity derived from the process of experimental artistic creation, applying respectful actions toward natural resources in the creation of ceramic objects. The methodology is an open approach whereby the source of materials do not come from extractive activities, but from independent and autonomous processes of cobalt recycling of the discarded electronic devices found in the daily objects of our current digital time. Techno-ceramic objects lay the foundations for a necessary reconsideration of the role of crafts in this digital time, broadening traditional implications into new media. Far from considering cobalt's temporalities as a melancholic engagement for artistic reflection, this research explores the potential synergies between geological and artistic research methodologies, identifying commonalities and developing cross-disciplinary collaborations.

Noemi Iglesias Barrios
Faculdade de Belas-Artes da Universidade de Lisboa (Portugal)
n.iglesiasbarrios@gmail.com

Applied aesthetics in future design of safe and ethical AI-supported avatars for VR implementation in 18+ mental health education related to the notion of death

Grazyna Czubinska, Roman Mazur

The Holmes and Rahe stress scale includes three death-related life events: death of a spouse, death of a close family member and death of a close friend. Respectively, their life change units are: 100, 63 and 37. The death of somebody one knows can be not only the most traumatic experience in lifetime. Untreated, it can stay in the mind for years and lead to mental health disorders that range from an increased fear of death to the complex trauma built on almost anything one goes through over and over with thinking they were able to do better than they did. Technological progress is bringing our civilisation to the brink of redefining of almost all scopes of the everyday life we know. One of them is the mental wellbeing of people living with grief after such a losing as the death of someone close. Implementing Virtual Reality (VR) technologies, together with safe and ethical Artificial Intelligence (AI) solutions, can improve the efficiency of reducing the five stages of grief after loss. They are: denial, anger, bargaining, depression and acceptance. Depending on the kind of Holmes and Rahe stress-scale event, future professionals in 18+ mental health will be able to introduce to their clients AI-supported VR solutions that enable fully controlled discussions with interactive avatars of late relatives and friends. To make those avatars as realistic as possible requires applied aesthetics. According to our research, the most efficient avatars ought to show the deceased in full health and in neutral conditions. Therefore, more is needed than to scan a picture and transform it into a simple VR object. The model must be extended aesthetically in a safe and ethical AI prism, adjusting for such outlook, character and personality variables as: age range, tone of voice and characteristic behaviours. Moreover, colours such as green, blue and white appear best for the avatar's virtual outfit and surrounding environment, as. Researchers expect this kind of social innovation to be business-ready by 2030.

Grazyna Czubinska, Roman Mazur
Polish University Abroad in London (United Kingdom)
grazyna.czubinska@puno.ac.uk
roman.mazur@puno.ac.uk

Videosyntezy Exhibition: Hybridity as a continuum between the analog and digital in video synthesis

Małgorzata Dancewicz-Pawlik

Waveform video art is many-layered. These immersive environments do not have to be purely analog or purely digital. They can exist on a continuum between the two. The roots of video synthesis are hybrid, exerting a mutual influence in musical experimentation and video art. Audio signal manipulation and video signal manipulation have roots in 1970's, when video began to no longer be solely a vehicle for documentation, but a medium of abstract and illusory creation, as well. In this light, perhaps we should consider what role in our approach to innovative hybridity is played by media archaeology, brought to life, and put back into circulation by Waveform image and sound production? Dan Sandin and Tom DeFanti at The University of Illinois, Chicago created the Habitat system for A/V performances. This later developed into the CAVE project, a cube made of screens that in 1991 became the first interactive, immersive installation. Today, Sandin Image Processor voltage is combined with Max/MSP/Jitter in such environments.

Based on video synthesis technology, Videosyntezy is a unique presentation of Waveform video art that shows contemporary trends and traditions in the somatic interaction of images and live sound. Since 2020 a part of Poland's long-running Intermediale Festival of Audiovisual Forms (www.intermediale.com), two exhibitions staged through 2022 demonstrate creative processes that result from the close interaction of what the artist wants to express and what the artist sees and hears in performances that take place between man and machine: its software, hardware, knobs and sliders. Culled from more than 200 works shown at Videosyntezy exhibitions, this presentation examines the techniques, communities and inheritance in the field of Waveform video art.

Małgorzata Dancewicz-Pawlik
University of Wrocław (Poland)
malgorzata.dancewicz-pawlik@uwr.edu.pl

To care for knowledge transfer? Hybrid environments, art practice and artistic research training. Towards the emergence of epistemic objects

Helena Elias, José Revez, Ana Mena, Mónica Mendes

Referencing a theoretical foundation that traces back more than a decade, this presentation argues for documenting the creative process with existing and emergent technologies during formal training as a vehicle both for research into their utility for knowledge transfer in artistic education, and as collaborative platforms for artistic exploration. Based on a study of methods employed in Sculpture and Multimedia Arts classes at the Faculty of Fine Arts of the University of Lisbon (FBAUL), the research considers the potentiality of hybrid spaces and media technology to connect and stimulate participatory processes. It address questions of how to care for the research experience in tertiary education; how to extend the experience of artworks produced during artistic research training as form and knowledge transfer to future PhD candidates, and how to develop dynamic performances for knowledge transfer to peer researchers. Ultimately, the study seeks to determine whether and how it is possible to enhance aesthetic qualities within Contemporary Art practice as epistemic instances that emerge from the research. While offering an overview of the variety of instruction methods at FBAUL, the project demonstrates the often-overlooked potential of exhibited artworks and the documented process of artmaking. The examples provided discuss practice and locate them on the research map. From the examination of creative connectedness and assemblage, operational concepts emerge and manifest as points of departure for future and cooperative inquiry.

Helena Elias, José Revez, Ana Mena, Mónica Mendes
Faculdade de Belas-Artes da Universidade de Lisboa (Portugal)
VICARTE and CIEBA research centres
h.elias@belasartes.ulisboa.pt

An exploration into the potentiality of African Musical arts in hybrid environments especially in engaging with global social discourses

Priscilla Gitonga, Elijah Adongo

The musical arts are an important cultural aspect of Indigenous Knowledge Systems (IKS) in Africa that are transmitted orally from one generation to another. Their associated practices are intentional and have crucial significances for the communities that practice them. They are a means through which indigenous communities make sense of their world, changes in that world, and, consequently, how these experiences are communicated. Such oral practices remain a large part of cultural expression today among young people as they commit to different identities.

The authors of this paper have explored extensively the uses of IKS in the conservation and preservation of indigenous heritage. Conservation is active in nature and traditional practices while appreciating and taking into account the nature of the context and influences revealed in that context. Although we may not impose on how the practitioners engage in hybrid environments, exploration on the importance and nature of that engagement is key, especially in face of events such as war, conflict and pandemics that disrupt the way these practices are conducted. Such research should consider the pros and cons of the various modalities, structures and frameworks of collaboration in these environments. This is especially important due to the roles that IKS play in their communities, including as vehicles for interacting with global concerns such as climatic change, and sexuality, among other things, most of which pose a threat to knowledge contained in those systems.

Priscilla Gitonga, Elijah Adongo
Kenyatta University (Kenya)
gitonga.priscilla@ku.ac.ke

Between the private and the shared: A genius of virtual and hybrid loci

Bogna J. Gladden-Obidzińska

As much as VR and AR experiences are disruptive to perceptions of the external world, they rely on and relate to the natural aesthetic-cognitive functioning of the participant. While altering their users' experience of the physical environment, these immersive and hybrid phenomena exert a subjective impact that reaches to proprioception, psychic self-awareness, intellectual faculties, emotional responses, will and desire, and imagination.

A proposed grid for classification of such experiences according to the type of object and subject of the experience can be drawn as follows: On the x-axis are two categories regarding the epistemological dimension of a) the 'shared' external object of (sensorially mediated) experience and/or b) the 'private' internal object of experience (the 'mind's eye', reflection, memory, imagination, and the affective and abstract cognitive faculties). While on the y-axis are the possible ontological domains of the perceived object, i.e., 1. entirely natural; 2. "entirely" virtual (to the extent that that is possible); 3. hybrid or virtually augmented. Thus, we can distinguish six model spheres: 1.a) the natural presentation of the external realm; 1.b) the internal realm inspired the natural experience; 2.a) the virtual presentation of the external realm; 2.b) the internal realm inspired by the virtual experience; 3.a) the hybrid presentation of the external realm; 3.b) the internal realm inspired by the hybrid experience.

These spheres are certainly not discrete. They overlap, interconnect, and impact one another. The x-axis categories are also subject to longstanding debates among both empirical scientists (psychologists, neuroscientists, etc.) and philosophers (cognitivists, aestheticians, etc.). Notwithstanding the shortcomings; these classifications may be useful for analysing various aspects of virtual or hybrid experiences, such as: channels of communication and exchange between human actants in the virtual, hybrid, and natural realms; boundaries of influence of users across the internal (private) and the external (shared) experience between the three distinguished realms, and many others.

The presentation proposes the use of this classification model as the basis for phenomenological inquiry into how virtual and the hybrid internal and external experience can impact the perception of a place's specificity; defined by Norberg-Schulz as its genius loci and more widely conceived of as a natural and cultural; private and shared; direct and symbolic context. Such settings are often created by works of art or architecture (like the Heideggerian temple) introduced into a space (e.g.; a room; a square) and, conversely, they

usually impact the reception of an artwork set in their midst; creating a backdrop that casts its features as a significant context (a museum, a dwelling, a public office). By "moving" a selected, exemplary setting across the proposed grid — between the internal (private) and the external (shared) — we will observe how virtual and hybrid domains impact the experience of the genius loci of a place.

Bogna J. Gladden-Obidzińska
Polish Association of Aesthetics (Poland)
b.j.obidzinska@uw.edu.pl

tChallenges during synchronous hybrid teaching and learning in the language classroom

Dorota Hrycak-Krzyżanowska

While synchronous hybrid teaching and learning is gaining popularity in secondary education, its impact on students' experiences has not yet been fully explored. Few studies have been conducted to contextualise the effects of this mode of teaching and learning. This paper presents a qualitative study of students' experiences of simultaneous online and face-to-face teaching of Polish as an inherited language. It aims to understand the impacts of social design, set design and epistemic design on students' experience of hybrid learning. What are the associated challenges with this mode of teaching and learning? How do these challenges affect learning outcomes?

This study focuses on the potential of synchronous teaching and learning in the hybrid space as a vehicle for high-quality learning experiences. It reveals (1) significant challenges to students' interaction with each other; (2) the importance of lesson planning and tool/platform selection; and (3) that with appropriate tailoring of social, set, and epistemic design of hybrid learning, students can achieve similar learning outcomes as from studying face-to-face. The article suggests that educational organisations adopting synchronous hybrid learning provide sufficient support to both students and teachers in the instruction, social and educational dimensions to achieve optimum results.

Dorota Hrycak-Krzyżanowska
Polish University Abroad (United Kingdom)
dorota.hrycak@puno.ac.uk

Designing historical empathy into a shared cultural heritage VR experience

Christos Lougiakis, Akrivi Katifori, Maria Roussou, Athanasios Soulis, Sara Perry, Kristen N O'Connor, Sebastian Vizcay, George Drettakis

We present ÇVR, an immersive Virtual Reality experience in which pairs of remotely located participants collaborate in a virtual reconstruction of the UNESCO World Heritage Site of Çatalhöyük, a Neolithic tell in Anatolia in modern-day Turkey. ÇVR takes the form of guided exploration in which each pair follows a narrator's directions to explore virtual renderings of neolithic houses found at the site, as well as the ongoing present-day archaeological excavation.

Our approach prioritizes historical empathy and sociality as part of an overarching strategy to achieve more meaningful user encounters within immersive cultural experiences. The immersive experience is explicitly designed as a social activity: throughout the experience, participants collaboratively act out simplified versions of the cultural actions, from artistic expression of group identity to home repair and burial customs, that archaeologists hypothesize were commonly practiced at Çatalhöyük. For example, activities include plastering a wall and leaving grave offerings. ÇVR pushes the limits of common heritage experiences in VR beyond the cliched 'time travel' plot by inviting participants to reflect together upon human relatedness across time and space, and to think more deeply about our impacts on the world today.

Participants are confronted with a number of open-ended questions that ask them to compare ancient and modern practices.

Moreover, ÇVR's interaction mechanisms address collaboration challenges in multi-user social VR experiences. Namely, how to engage users in starting a conversation and maintaining it throughout; how to establish a synchronized flow of collaborative and coordinated action, and how to leverage familiar cues to achieve social interaction.

This work has been developed in the context of the EMOTIVE project, which aims to move away from privileging didactic learning outcomes and to explore other ways audiences feel and experience cultural heritage. We believe that employing emotive storytelling in the context of cultural heritage is a unique form of art, with distinct differences from other forms, such as movies, books, or video games. Delivering personal, emotive narratives via various means promises both to attract and retain visitors and to reshape our understanding and appreciation of the past.

Drawing from insights collected through the participation of more than 50 users at different venues, we highlight the challenges of designing experiences to support social interaction in heritage eXtended Reality (XR) projects.

The VR experience to be presented at the New Coordinates for Hybrid Space Experiences may be downloaded from https://narralive.itch.io/catalhoyuk-vr.

For more information about the Çatalhöyük VR experience see https://www.narralive.org/catalhoyuk-vr/

Christos Lougiakis, Akrivi Katifori, Maria Roussou, Athanasios Soulis
National and Kapodistrian University of Athens, Greece & Athena Research & Innovation Center (Greece)

Sara Perry
Museum of London Archaeology (United Kingdom)

Kristen N O'Connor
University of York (United Kingdom)

Sebastian Vizcay, George Drettakis
National Research Institute of Computer Science and Automation (INRIA) (France)

mroussou@di.uoa.gr
chrislou@di.uoa.gr

Towards the Glocalisation of Yoruba Folk-Pop Music in a Global Age: Example of Segun Akinlolu (Beautiful Nubia)

Oluwatosin John Ibitoye

Having experienced European contact through the transatlantic slave trade, colonialism, and religious missionaries, Yoruba folk music evolved in syncretic hybridity before globalization raised issues of identity and originality amid the quest for global peace, and homegrown solutions to the 21st century global challenges. A conscious revival, renaissance, reinvention and transformation of folk music culture from a local perspective finds its form as part of the so-called Glocalisation. Against this backdrop, the study examines, interrogates and evaluates the presence and influence of Glocal trends in contemporary productions of Yoruba folk-pop music through the frame of local resources used in the production of Yoruba folk music for a global audience. Through interviews and field observation of live performances, this study examines the Glocal approach of Segun Akinlolu, a Nigerian musician whose Beautiful Nubia band plays Yorba-inspired tunes categorised in the Folk-pop music genre. Selected songs and music videos taken from studio and live productions and streamed via the band's official social media channels and platforms are sampled in the survey. Preliminary analysis reveals socio-cultural consciousness; commodification of culture through communication and digital technologies; poignant melodies; historical documentation; organic hybridity; syncretism; strict African organum and polyphony; poetic folkloric traditions and the flowery use of indigenous Yoruba language, as well as complex percussive rhythms fused with folk flutes and Western orchestra instruments all are evident in these performances. Findings indicate that a Glocal approach in production will place Yoruba folk music on a global pedestal of music appreciation. Change, especially in cultural and social contexts, is inevitable; anything which cannot stand the force of change must be uprooted or be blown into oblivion by the storm heralding the new season. With its theoretical underpinning in Klopper's theory of Intercultural Musicianship (2010) and in Robertson's theory of Glocalisation (1995), the study proposes "Glocal intercultural musicianship" as model for Yoruba folk-pop music in a globalising society.

Oluwatosin John Ibitoye
Kwara State University (Nigeria)
oluwatosin.ibitoye@kwasu.edu.ng

SampleBar Kenya and beyond: Digital, Interactive, Traditional Music

Kahithe Kiiru

The task and the mandate of preserving and promoting traditional music in Kenya must be re-thought in light of contemporary global trends in cultural heritage preservation. The incorporation of digital technology is undoubtedly one of these trends.

The innovative SampleBar Kenya project is a unique digital installation that offers audiences of all generations, geo-cultural origins, social backgrounds and abilities, a ludic and creative way to interact with sounds and visuals of Kenyan traditional instruments. As visitors move wooden blocks with QR codes across the SampleBar tables, they explore, play with and remix traditional melodies and rhythms recorded across this ethnically and culturally diverse country. In addition to heritage conservation, this novel approach aims at inspiring new generations of creatives to adopt, adapt and safeguard their musical heritage in ways that strengthen creative and cultural industries in Kenya and beyond.

As its implementation continues, several elements of the SampleBar Kenya project require critical interrogation. What are the benefits of digital documentation? What are its risks and limitations? Can the installation ensure a creativity continuum between physical and digital spaces? And will its development lead to improved creativity and marketability of music industry products? To an improved attractiveness of cultural tourism experiences? And, last but not least, to which extent does this heritage remix benefit the local communities involved in the project?

Conceptualized at the intersection of theory, empirical research and artistic practice, this paper discusses the place and role of digital technology in the documentation and exhibition of traditional music in contemporary society. In doing so, it advocates for innovation, sustainability and global marketability as essential components of successful conservation trends and initiatives in the 21st century.

Kahithe Kiiru
Bomas of Kenya Ltd. (Kenya)
kahithe@bomasofkenya.co.ke

Technological Visuality: Enhancing eCommerce traction for Fashion MSEs

Jacqueline Kisato, B. Price

Visual technologies can promote customer engagement by strengthening the process of understanding and enhancing value delivery to potential consumers. The 21st century has seen the development of new visual technological tools such as Virtual Reality (VR), Augmented Reality (AR), and visual Artificial intelligence (AI) that have enhanced immersive engagements in different fields. These technological tools, albeit costly, facilitate a combination of remote associations and novelty by adopting concepts that embody, embed, and enact experiential shopping regardless of a customer's location. Coincidentally, Generation Z — branded the iGeneration, Gen Tech, the Facebook Generation and the online generation — prefer online shopping, reviewing comments and "always clicking" to see the latest posts by influencers on Facebook, Pinterest, or Instagram. This digital habitus has shaped the consumption of fashion globally. In Africa, and in Kenya particularly, technological leapfrogging has made the mobile phone the tool of trade, mobile money (MPESA) the mode for financial transactions, and social media the platform of choice. In a highly competitive fashion market, Kenyan designers and marketers use visual technologies as a basis for innovation and advancement in retail. They provide fashion designers/retailers with presence in competitive markets while emphasizing receptiveness to input, genuine acknowledgment of feedback, and the development of more robust customer-retailer communication loops. This paper explores the discovery perspective of technological affordance theory and investigates the use of visual technologies among fashion micro and small enterprises (MSEs) to enhance their presence in digital space. Data collected from 12 MSEs that have implemented social media marketing to enhance eCommerce is analysed in a case-study approach. The findings show that fashion MSEs with limited marketing budgets adopt different visual technological pathways to actively seek more effective consumer engagement and brand presence on various social media platforms. Although the use of these tools is mainly limited to technologies that capture, filter, display or distribute visual data of different fashion products on social media platforms, it is noteworthy that these enterprises achieved better sales performance, brand presence and customer loyalty. Even as they lack the immersive shopping experiences that further enhance eCommerce metrics. This study calls for more explorations of the appropriation of VR, interactive mirrors, AR and AI technologies that can enhance immersive shopping experiences for MSEs with limited marketing budgets.

Jacqueline Kisato
Kenyatta University (Kenya)
kisatojacqueline@ku.ac.ke

B. Price
Medgar Evers College (USA)

Ethical Approaches in Constructing VR Environments

Aleksandra Łukaszewicz

Two types of approaches increasingly are noticeable in the implementation and use of advanced communication technologies like Virtual Reality (VR) that are connected with different social, economic, and religious points of view. They aim to address ethical concerns specific to both digital and non-digital life, including privacy, social and economic inequalities, accessibility, identity control, and freedom of creative expression. As well as accessibility to biometric or brainwave data, the use of multiple identities in different Metaverse spaces, and accountability.

These emerging approaches can be characterized briefly as Humanistic and Christian, though neither exists in pure form.

The Humanistic is based on values of liberty, equality, and brotherhood/sisterhood. It combines a pro-social and socialistic orientation, with the user's religious beliefs often relegated to the private sphere. The Humanistic approach opens these environments to temporal, non-hierarchical communal arrangements, transforming their structures and making them more equal.

The Christian perspective is based on values of truth and good, implemented in ways assuring obedience and modesty of the users. This approach fits well with Capitalist structures, favouring market-based, neoliberal economic models underpinned by technology, which are regarded as enabling individuals to realize their fuller potential.

With VR environments becoming the environments of life — somatic, conscious, emotional, social, and cultural — ethical reflection is needed on the kinds of hybrid environments we want to build. And why. That is because the values on which these environments are founded define their structure, their organization and the socio-cultural interactions that take place within their confines.

Referring to recommendations set forth in UNESCO's recently published Ethics of Artificial Intelligence, this presentation addresses specific moral dilemmas that arise in the construction of VR environments. Its aim is to open space for discussion about alternatives to the prevailing ethical approaches to shaping our technologically defined world.

Aleksandra Lukaszewicz
Polish Society of Aesthetics (Poland)
aleksandra.alcaraz@gmail.com

New Technologies and the History of Music: Teaching Methodologies and Responsibility in the Transmission of Information and Encounters Between Cultures

Alessandra Montali

The rapid spread of immersive technologies in the field of teaching encourages a transition from the concept of learning as a passive transfer of knowledge to one of active learning that involves the student in "doing". Concerning artistic disciplines such as music, emerging scientific evaluations of the application of virtual realities to learning reveal benefits that are especially evident in the greater involvement that immersion produces. They also increase the dissemination of knowledge through a network that can reach disadvantaged geographical areas.

The lecture examines three aspects of the application of immersive technologies for teaching Music History:

1. *Its impact on teaching methodologies*. It is necessary to consider: the interaction between emotions and memory processes; the relationship between the speed and fluidity of access to content and the development of critical autonomy; the relationship between immersion experiences in the history of music through VR, and development of the cognitive skills of abstraction and sense-building.

2. *Responsibility in the transmission and processing of information*. Sectoral specialization detached from dialogue and confrontation with other areas produces cultural isolation. Without sacrificing scientific and philological rigour, new technologies convey a strongly interdisciplinary approach.

3. *Encounters between cultures*. The ease with which new technologies connect and intersect cultures and knowledge conveys the possibility of overcoming Western culture's diachronic development model that excluded entire territories and ancient cultures and produced an evolutionary and Eurocentric vision when encountering with other cultures. Technological possibilities that encourage the exchange between cultures reveal the weaknesses highlighted in the nonlinear artistic languages of the 20th century.

The lecture references a case study of *Orpheus and the khthónios journey* proposed by Italian research team for the first phase of the CAPHE project. Orpheus is perhaps the most deeply rooted and significant myth in the history of Western music. It is closely linked to the birth of the opera that took place early in 17th century Florence (*Euridice* by Peri, *Euridice* by

Caccini, *L'Orfeo* by Monteverdi) and is therefore proposed as a possible example of cultural integration and contamination at a performance level.

Alessandra Montali
Conservatorio G. Puccini La Spezia (Italy)
alessandra.montali@conssp.it

Technological visuality in education. The QR Gallery and Artificial Intelligence Arts

Elzbieta Perzycka-Borowska, Aleksander Cywiński, Michał Parchimowicz

The rise of online classes and trends in digitally delivered instruction is changing the way technology can be used to facilitate learning. Visuality allows for collaboration between teachers and students, helping them to better understand concepts and engage in meaningful conversations. By adopting approaches to learning based on technological visuality, teachers and students can experience a higher level of engagement and understanding. Augmented Reality provides a more immersive learning experience than traditional teaching methods. We can explore simulations in virtual worlds, engage in hands-on activities, and learn from interactive visualizations and multimedia content. This approach to learning encourages students to think critically and apply problem-solving skills.

The presentation will focus on the use of QR codes to create an Augmented Reality Learning Environment that is both engaging and educational. The primary goal of our project is to determine if QR codes can improve the learning experience and ultimately enhance educational outcomes. We will test the effectiveness of QR codes in linking digital resources to educational materials in order to create a more interactive learning experience. We will also discuss ways to create meaningful content that engages students and ensures that digital technology is implemented correctly. Finally, we will evaluate the results of using QR codes to improve learning outcomes.

The QR Gallery will include features such as multiple QR code templates, the ability to customize codes, and the ability to track usage.

Elzbieta Perzycka-Borowska
University of Szczecin (Poland)
elzbieta.perzycka@usz.edu.pl

Aleksander Cywiński
University of Szczecin (Poland)
aleksander.cywinski@usz.edu.pl

Michał Parchimowicz
Polish University Abroad (United Kingdom)
parchimowicz@gmail.com

VR Cities of Tomorrow: Urban Ecology of the 4th IR

Jakub Petri

Published 125 years ago, Ebenezer Howard's "Garden Cities of To-morrow" spread a futuristic vision of utopian society in which people in developed economies lived in full harmony with nature despite the devastating effects of industrial production on their natural environment. The book sought to resolve problems caused by revolution in industry that polluted air, water and land, and lowered the quality of life for workers in those societies. The vision linking ecology, industry, leisure, art and dwelling made itself felt in the urban planning of such industrial titans as England and Prussia at the beginning of the 20th century.

Whilst a new Howard has to reveal himself yet, similar utopian visions are being realised in the sands of Saudi Arabia, in the shade of Silicon Valley, and in the tangled streets of Seoul. Marked by the widespread uptake of advanced technologies like VR and AR, the 4th Industrial Revolution (4th IR) today actively promotes concepts similar to Howard's urban gardens in such fields as ecology, social theories and architecture that blend together to offer universal solutions for living in a time of impending ecological catastrophe.

This paper examines VR-mediated concepts and prototypes of new urbanity, which are fueled by 4th IR ideas on the future of society, identity and ecology. It looks at the questions being raised about the quality of this vision of urban ecology with respect to issues such as human rights, body autonomy, personal identity and the real ecological impact of the technologies underpinning the 4th IR.

Jakub Petri
Jagiellonian University (Poland)
kuba.petri@gmail.com

Visiting an ancient Athenian home within a multi-visitor, multi-sensorial eXtended Reality storytelling experience

Maria Roussou, Katerina El Raheb, Dimitris Nastos, Athanasios Soulis, Christos Lougiakis, Dimitris Christopoulos, George Sofianopoulos, Katerina Servi, Kleanthis Zoumpoulakis, Lucas Katsikaris, Ioannis Parcharidis, Sakis Rogkas, Hara Sfyri

In this talk, we present the design and reflect on the challenges of creating a multi-user, multi-sensory eXtended Reality (XR) experience in an informal learning context.

The XR experience is designed for groups of up to five users, who partake in a guided storytelling scenario inspired by daily life in Classical Greece. Visitors may choose their own character and assume the roles of guests invited to the household of a middle-class pottery maker/merchant in Ancient Athens. The group enters the XR experience in a specially constructed physical space that matches the walls of the virtual house. Greeted by their virtual hosts, visitors are able to physically walk around the house (even ascend to the upper story using a virtual staircase), interact with the virtual characters, smell the food being cooked, pray to the gods, and generally interact with virtual and physical objects by gesturing with their hands.

The XR platform has been installed at the Hellenic Cosmos Cultural Center1 of the Foundation of the Hellenic World in Athens, Greece, as part of the ongoing BRIDGES project. Its key technical and operational features include: 1) a mixed reality setting of multiple rooms, corridors, etc., combining physical and virtual interaction; multi-user concurrent interaction in physical and virtual space, supporting a sizeable number (e.g. 10) of co-located participants; 2) a low-cost solution for tracking the physical area and mapping the virtual world onto the built environment, including the architecture, objects, machinery, equipment and any object related to the scenario of each application; 3) intuitive interaction, where hands and fingers are tracked optically and represented in the virtual world, thus eliminating the need for hand controllers; users can shake hands as they do in real life and navigate the virtual naturally by physically walking around in the real world; 4) multi-sensorial stimulus incorporating effects such as wind, heat, odor, vibration, in addition to the visual, auditory and tactile.

Using this platform, we are experimenting with the design of XR experiences that fuse the physical and the virtual world, allow movement and interaction between large groups of players, and expand the boundaries of what a shared experience looks and feels like within a merged physical/virtual environment. Our aim is to leverage such an interactive, social and

participatory, multi-sensorial experience that combines historical accuracy in representation with dramatic storytelling to enhance knowledge about the past, historical empathy, and resonance.

Maria Roussou, Katerina El Raheb, Dimitris Nastos, Athanasios Soulis, Christos Lougiakis
National and Kapodistrian University of Athens (Greece)

Dimitris Christopoulos, George Sofianopoulos, Katerina Servi, Kleanthis Zoumpoulakis
Foundation of the Hellenic World (Greece)

Lucas Katsikaris, Ioannis Parcharidis, Sakis Rogkas, Hara Sfyri
Bolt Virtual (Greece)

mroussou@di.uoa.gr
chrislou@di.uoa.gr

The Potential of Hybridity and Digitalization of Film Festivals in the Appreciation of Film as Art

Beneah Shapaya, Clinton Kihima

Hybridity in cinema is a reality taking shape, with film festivals being at the center of the art as an open ground for experimentation on the extent to which film can be a hybrid phenomenon. Film festivals are heading to a hybrid space where films are staged both at a physical location with a physically present audience and an online audience also in attendance through one or a variety of streaming channels. Marijke de Valck (2008) points to the American Media that Matters Film Festival and the Japanese CON-CAN Movie Festival as being the earliest precursors of film festivals in hybrid space. The author notes the challenges that a strictly online festival presents to the concept of what film festivals have evolved into as mechanisms for film distribution, marketing and feedback. De Valck bases her analysis on major international and commercial film festivals. However, this paper argues that student films can be used as to trial festivals where the challenges faced/feared by commercial festivals can be addressed and solutions suggested. Student films are mostly shot for an institutional examination process or experimentation by students and are rarely seen as an avenue for profit or an item that may achieve commercial success. It is from this background that the paper examines the potential of student film festival as an avant-garde tool that can reveal the potential that both the commercial and specialized (by themes and topics) film festivals have in the hybrid and wholly digital environment. The paper challenges the notion of locality and champions the multiplicity offered by hybrid and digital film environments where films can be submitted and screened without the physical restriction of place. It also looks at the notion of festivals as competitions and the necessity (or needlessness) of such contests in the appreciation of film.

Beneah Shapaya, Clinton Kihima
Kenyatta University (Kenya)
shapaya.beneah@ku.ac.ke
kihima.clinton@ku.ac.ke

The Dystopia of Imitation: The Ecstasy of St. Teresa sculptural art installation

Jaroslaw Solecki

The *Dystopia of Imitation: Ecstasy of St. Teresa* sculptural art installation is used to summarise the experience of the transgression of stone carving skills into the shaping of virtual objects (e.g., NFTs) and to explain the concept of *sculpting-through* the Metaverse.

Jaroslaw Solecki
Polish University Abroad (United Kingdom)
jaroslaw.solecki@puno.ac.uk

Testing the limits of democracy from the perspective of Internet development. Two artistic projects: Wiktoria Cukt's Presidential Campaign (Poland, 2001) and The Synthetic Party (Denmark, 2022), and in between

Joanna Szczepanik

The presentation examines two artistic activities carried out over the first two decades of the 21st century in two countries in Western and Central Europe. Using the technology available in 2000, the Polish art collective Central Office of Technical Culture (Centralny Biuro Kultury Technicznej) created a candidate for the presidency made from a computer program, Civic Election Software (Obywatelski Software Wyborczy). Her views represented everyone who wanted to vote for her and election billboards with her likeness were hung in the largest Polish cities. In May 2022, Danish artist Asker Staunæs created the Synthetic Party, represented by the Artificial Intelligence (AI) chatbot Leader Lars. Its program is written with AI, based on a synthesis of the demands of parties that have failed to enter parliament since 1970 and which together represent the voice of about 20% of society in Denmark's representative democracy. Are these projects a joke? An artistic provocation? Or a test of the extent technological development can improve democracy? Are societies ready for AI in government? To what extent can technological development contribute to a broad social transformation?

Joanna Szczepanik
West Pomeranian University of Technology (Poland)
joszte@gmail.com

VR impact on dramatic storytelling in opera live performances - Emotional content/representation between physical and digital

Carla Zanin

The case study presented on 15th February – **Orpheus and the khthónios journey** *The Soul in Spiritual Traditions in Hybrid Environments* – comes from ongoing research begun during the pandemic. Thanks to a series of experimentations in the staging of different operas [L'Orfeo by Monteverdi was the first.] over the last three years, today it is possible to bring the first results of a new methodology, and to outline the next steps of this in-progress research. Orpheus is the psychopomp and his archetype could well be connected to Animist traditions: he completes the shamanic journey between physical and spiritual realms, becoming an intermediary between visible and invisible worlds, as shamans do.

Opera is the intersection where all arts meet and develop, flowing into an immersive experience; it feeds on a **profound emotional interchange** between the artists on stage, thosebackstage, and the audience: the score, the libretto, the visual content and all the components involved contribute to enhance this continuous interaction, creating a unique atmosphere. In the context of my activity as stage director and creative, several questions came out. The first regard hybridity in opera representation: To what degree can feelings, emotions and moods be transferred to virtual environment? Where do the emotions reside? How are they produced? And therefore, are they themselves virtual? This is a key focus of the study I am currently carrying out.

In Western society, our soul can be related to the archetypes of Greek myths; the *psyché* is populated by images that come from memories, external impulses, unconscious stimuli. Every action we perform is reflected in physical matter. And internally, in the world of inner images which generate emotions, moods, feelings, and thoughts. The soul works through symbols and metaphors. The interpretation of the poetic content in opera is symbolic not literal. In traditional opera, emotion is portrayed by a physical character (allegory of gods such as Love, Hope etc.). Presentation in digital space allows us to imagine new forms of representation where the emotion comes back to its original, "virtual" form. Represented by an Avatar, it is a hybrid expression since it uses a physical body that becomes a virtual performing image through a video projection. So, are Avatars just masks? Or they can be expressions of the soul and its emotional content? In this way, the performer influences the spectator. who can send back perceptions continuously in hybrid environments,

VR impact on dramatic storytelling in opera live performances - Emotional content/representation between physical and digital

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where characters, real and avatar, can be mixed, and the audience can be present and remote.

According to this new vision, we can imagine the operatic representations as a continuous dialogue between Virtual and Real seamlessly.

Carla Zanin
Opera Network (Italy)
presidente@operanetwork.net

Orpheus, Lwanda and the khthónios journey
The Soul in spiritual and hybrid traditions

Kenyan Traditional Music & Dance – L'Orfeo by Claudio Monteverdi

Concept by *Carla Zanin*

Music & Dance
Opera Network Firenze
Conservatorio Puccini La Spezia
Kenyatta University Music & Dance Department Nairobi
Chorus Almasi Nairobi
Rambolo Dancers Nairobi
Digital Applied Technologies
Narratologies
Jagiellonian University

Program by **Elijah Adongo, Federico Bardazzi, Priscilla Gitonga, Alessandra Montali, Carla Zanin**

Carla Zanin *Director*
Elijah Adongo *Composer, Choir Conductor, Arrangements*
Federico Bardazzi *Conductor, Arrangements*
Priscilla Gitonga *Choreographer*
Aliki Iovita, Natasha Papathoma *Avatar 2D*
Michal Ostrowicki *VR*

Leonardo De Lisi Orfeo *Tenor*

Andrea Bareggi *Midi Keyboard*
Alessandra Montali *Midi Keyboard*
Andrea Nicoli *Midi Keyboard*

with the Virtual Participation of

Ensemble San Felice Firenze

Juvenes Cantores della Cattedrale di Sarzana *Conductor* Alessandra Montali

First Picture

Claudio Monteverdi *L'Orfeo* **ATTO 1**
Rosa del ciel Orfeo *Tenor, Continuo, Dance*
Vieni Imeneo *Chorus, Dance*

Elijah Adongo *Lwanda Magere*
Grand

Second Picture

Claudio Monteverdi *L'Orfeo* **ATTO 11**
Tu se' morta Orfeo *Tenor, Continuo*
Ahi! Caso acerbo *Chorus, Dance*

Kenyan Dance

Third Picture

Claudio Monteverdi *L'Orfeo* **ATTO 111**
Possente spirto Orfeo *Tenor, Continuo, Dance*
Nulla impresa *Chorus, Dance*

Vaida traditional Kenyan song

Fourth Picture

Claudio Monteverdi *L'Orfeo* **ATTO 1V**
Qual honor di te sia degno Orfeo *Tenor, Continuo*
E' la virtute un raggio *Chorus, Dance*

Dudu traditional Kenyan song

Fifth Picture

Claudio Monteverdi *L'Orfeo* **ATTO V**
Vanne Orfeo *Chorus, Dance*

Elijah Adongo *Lwanda Magere*

This case study comes from Virtual Stage concept, a research started 3 years ago during the pandemic and is still ongoing. Thanks to a series of experimentations in different opera staging (*L'Orfeo* and *Il Ritorno d'Ulisse in patria* by Monteverdi, *L'elisir d'amore* by Donizetti, *Don Giovanni* and *Le nozze di Figaro* by Mozart), today it is possible to bring the first results of a new methodology of Hybrid staging and outline the next steps of this research in progress.

The aim of the project is to try to find a cultural bridge between the myth of Orpheus and African legends and traditions.

This joint case study takes into account the most representative pieces of Monteverdi's opera "L'Orfeo", one of the first forms of "melodrama", the closest one we know today.

The program foresees intersections among singers, instrumentalists, dancers and video projections, avatar 2D, and focuses on the integration between Monteverdian harmonies and sounds of Kenyan musical traditions. The performance tells the stories of two heroes, archetypal figures of Western and African myths, *Orfeo* and *Lwanda Magere* and it is structured in five pictures developing in a continuous flow where the dancers act as a "catalyst", accompanying the two legends.

Orpheus makes the journey into the underworld which is a physical and virtual journey since by walking the streets of Hades at the same time he immerses himself in his own soul where pain resides which can be transformed into creative energy and new inspiration. So, in this case study, the singer who plays Orpheus represents the physical journey, while the video projection avatar 2D represents and reverberates the path within himself, in the world of emotions and images.

In the geographical area of Kenya and neighboring countries, animism and tribal ancient shamanic traditions coexist integrated with new form of spirituality and they are well connected in the social and religious fabric. Despite the official religions, African animist beliefs persevere. Orpheus is the psychopomp and his archetype could be well connected to the animism tradition, as he makes the shaman travel between the physical and spiritual realms, becoming an intermediary between visible and invisible worlds as shamans do.

Sampled sounds of original western baroque instruments and traditional African instruments will be played by midi keyboards. Some physical instruments will integrate the performance. Some partial prerecorded playbacks (chorus, brasses, percussions) will interact with live musicians. The performance can be held in an unconventional venue.

The dancers will contribute to a deeper visual and expressive emotion in a continuous exchange with the different music genres.

Carla Zanin

Lwanda Magere the Great Warrior of the Luo

No Luo warrior has had a more profound effect on the community than Luanda Magere, son of the Sidho clan. His name means "fierce rock", or the rock that he builds and this shows how mighty this warrior once was.

Stories are told of his supernatural powers and stony skin. It is said that he was

indestructible and that spears, arrows and maces simply bounced off his body. His uncanny ability to tear apart entire armies is still celebrated today. The Nandi were the traditional enemies of the Luo and were extremely good at fighting especially at night.

On the other hand, Luanda Magere and his tribesmen fought better during the day. While the people fought, Luanda was seen at home smoking tobacco, but if he felt that the Nandi were threatening his people, he demanded that the shield and spear be brought to him immediately.

The ensuing battles would result in Luanda taking down so many Nandi Warriors at once that the rest would have no choice but to flee. The Nandi were so afraid of mighty Luanda that whenever they heard that he too was on the battlefield, they all ran back to their lands.

Luanda Magere sometimes even followed them into their homes and took their livestock, their most prized possessions. It finally reached a point where the Nandi gave up fighting Luanda Magere as they didn't know what to do to defeat him. They left him alone, deciding that it was indeed God's miracle.

Luanda's downfall, however, came in the form of his wife, Nandi. The Nandi had given him their most beautiful girl to appease him and make him leave their cattle alone.

It so happened that one day Luanda fell ill and his first wife was not there to take care of him. He chose to call his wife Nandi to bring him medicine. He instructed his wife Nandi to cut his shadow with a knife to administer the medicine. Can you imagine her shock when she saw the shadow bleed!

That same night, cunning wife Nandi sneaked back to her people and told them the secret of Luanda and they attacked the same night using the element of surprise. Caught unprepared, Luanda and the Luos fought bravely and defeated the Nandi.

It was nearly dawn when the cowardly attackers retreated in defeat. And then a Nandi warrior remembered that Luanda's shadow was bleeding. He stopped at the top of a hill and speared the emerging shadow of Luanda. Alas!

Suddenly, strong winds blew over the land of the Nandi and Kano, the land of the Luanda people. And then, two years of drought followed the death of Luanda Magere. Luanda appeared to the Luo elders in a dream and told them where he had died.

To this day, the place where he died is revered and people come from all over the world to conduct rituals and prayers on the stone. Even today, the story of Luanda Magere is handed down from generation to generation.

4. Virtual Stage performance

Whether making musical theatre or attending classical concerts, CAPHE researchers proved performance both a field of inquiry and an avenue for engagement during the project's initial secondment. Events took place at a range of venues in Nairobi and incorporated new technologies as performers from Europe and Africa displayed their talents.

Musicians from Italy led the performative turn, working with professional and community groups in the capital to weave offerings that underscored the transcultural aspect of artmaking in hybrid environments. Together with technology partners from Greece and Poland, they created works that demonstrated the power of virtual and augmented reality in enabling new forms of expression.

Researchers from the Conservatorio Puccini La Spezia and Opera Network Firenze worked with their counterparts from Kenyatta University on *Orpheus, Lwanda and the Khthónios Journey*, a case-study performance composed by the University's Elijah Adongo and choreographed by Priscilla Gitonga that opened CAPHE's symposium on New Coordinate for Hybrid Space-Experiences. Conceived by the Opera Network's Carla Zanin and co-conducted by Federico Bardazzi from La Spezia, the production that included virtual reality dance and display drew on the Italian canon and the mythology of Kenya's Luo tribe.

Symposium CAPHE-Communities and Artistic Participation in Hybrid Environment
European Union Program Horizon Action Marie Curie

15 February 2023 18.00 Kenyatta University Conference Center Nairobi

Music & Dance
Opera Network Firenze
Conservatorio Puccini La Spezia
Kenyatta University Music & Dance Department Nairobi
Chorus Almasi Nairobi
Rambolo Dancers Nairobi

Digital Applied Technologies
Narratologies
Jagiellonian University

Orpheus, Lwanda and the *khthónios* journey
The Soul in spiritual and hybrid traditions

Kenyan Traditional Music & Dance - L'Orfeo by Claudio Monteverdi

Concept by *Carla Zanin*

Program by *Elijah Adongo, Federico Bardazzi, Priscilla Gitonga,*
Alessandra Montali, Carla Zanin

Carla Zanin *Director*
Elijah Adongo *Composer, Choir Conductor, Arrangements*
Federico Bardazzi *Conductor, Arrangements*
Priscilla Gitonga *Choreographer*
Aliki Iovita, Natasha Papathoma *Avatar 2D*
Michal Ostrowicki *VR*

Leonardo De Lisi Orfeo *Tenor*

Andrea Bareggi *Midi Keyboard*
Alessandra Montali *Midi Keyboard*
Andrea Nicoli *Midi Keyboard*

with the Virtual Participation of
Ensemble San Felice Firenze
Juvenes Cantores della Cattedrale di Sarzana *Conductor* Alessandra Montali

5. Outreach

Project participants filled the Kenyan airwaves during their initial secondment, with local media providing extensive coverage of events related to the exploration of culture production in augmented and virtual reality. Among those making news were presenters from CAPHE's symposium themed on "New Coordinate for Hybrid Space-Experiences", allied performers and musicians, and researchers from partner institutions.

With the help of Kenyatta University institutional lead Prof. John Mugubi, the CAPHE communications team secured extensive coverage from KUTV. The University's television station live-streamed the Symposium and related events to its nationwide audience.

A living laboratory for students in broadcast journalism, the station devoted segments of its Morning Rise programme to CAPHE musicians and performers. This included segments of *Orpheus, Lwanda and the Khthónios Journey*, a case-study performace composed by the University's Elijah Adongo and choreographed by Priscilla Gitonga.

Conceived by the Opera Network Firenze's Carla Zanin and co-conducted by Federico Bardazzi from Conservatorio Puccini La Spezia, the production combined the Italian traditions with mythology from Kenya's Luo tribe in a tech-enabled performance that featured tenor Leonardo di Lisi and musicians Alessandra Montali, Andrea Bareggi and Andrea Nicoli.

The station also conducted extensive interviews with CAPHE researchers as part of a programme dedicated to *Cutting Edge Research*. Those interviewed included CAPHE Main Coordinator Jakub Petri and Michal Ostrowicki from Jagiellonian University.

The show profiled the work of Christos Lougaikas from National and Kapodistrian University of Athens in Greece, and the feminist architects from Miastopracownia in Poland, among others. Meanwhile, Jose Manuel Reyes from FBAUL Faculdade de Belas-Artes da Universidade de Lisboa in Portugal featured on Morning Rise.

KBC, the national broadcaster, devoted airtime to CAPHE, interviewing Symposium Keynote speaker E. Mutuma Marangu about his sculpture collection and examining the impact of virtual reality on Kenyan life with FBAUL's Helena Elias and Aleksandra Lukaszewicz of the Polish Society for Aesthetics.

6. Photographs

CAPHE – 101086391