

# Occupy the Screen

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22nd November 2013

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## Pre-Selection Clarification

### **1. Participation is key to connecting cities' 2014 curatorial vision: How do you intend to work with the communities/groups to create the background film? What would the format of the workshops be like?**

With the support of the Connecting Cities partners in the host cities it is our intension to work with selected community groups at key stages throughout the development of this project, in both an online and offline capacity. Stage 1 would involve promoting the project to young people, including performance, arts and media students and staff at local Art Schools, University Faculties and possibly High Schools - using our own academic affiliations and the Connecting Cities curators to broker these partnerships. We would propose to give free public talks and lectures about our work and introduce the project to build interest and involvement from these communities. And in turn we would encourage these student partners to extend this network to other groups beyond this academic context. Stage 2 would include pre-production work with student volunteers to help build the installation. Interactive workshops would also be held to discuss their involvement and ideas for the interactive backdrop and animations that would provoke particular kinds of scenarios in keeping with their own cultural community interest. Stage 3 would involve the students in the final production/performance of the installation to help steer and drive public interaction; this would include both their own semi-choreographed interventions and assisting the general public by joining in and demonstrating/initiating telematic encounters. Finally stage 4 would include documentation; interviewing, recording responses, interaction and archiving; a closing plenary roundtable seminar, crediting the students involvement and a final celebration event.

### **2. Does the piece work with several people (drop in) as we cannot guarantee crowds?**

The installation will function for a wide range of participants from individual user interaction to large groups, either as a single or dual site installation. It is not our intention to strictly invigilate participation. The ludic scope of interaction and the intuitive nature of the interface will provide audience groups and individuals with the ability to control and determine the number of participants and the nature of the interaction. From our experience of previous telematic urban screen projects, the use of self-view telepresence can attract unusually large crowds of passers-by as well as individual drop-in participants, which we are prepared for.

### **3. How intuitive is the interaction for participants?**

*Occupy the Screen* offers a completely open-system of interaction and any particular narrative sequences or rule-based scenarios that emerge will be purely intuitive and improvised. Fundamentally there are no right or wrong ways to interact within this installation. The background scenes, contexts and interactive animations will provide a platform from which the public can respond, play and create by stimulating and provoking a response in what is a vacant space of potential. The concept and structure of *Occupy the Screen* is an open framework, where the artwork itself emerges only through the participation of users and through their lived experience at a given moment in space and time. Bluntly put, the intuitive experience through this interface is the artwork.

### **4. Will the film / screenings also contain images from the two cities?**

The interactive backdrops will be created and augmented in-situ for both locations. The actual animated sections will be integrated within a background screenshot of the public location in front of the screen; taken before the blue ground sheet is in position. Thereby the animated elements of the background will appear on screen as if occurring in the actual city square where the audiences are located. A sequence of background shots from both cities will be used and blended to create a shared sense of co-location.

### **5. Does the installation contain sound? Live and/or from the background film?**

The interactive backdrop will contain low-level ambient passive sounds and higher-level sound samples will be triggered according to the particular animated sequences contained and revealed in the background scene. As a default there will be no audio contact between the locations so as to encourage participants to explore body language and gesture - avoiding language barriers, exclusion and translation issues. However, it will be possible to enable live audio contact if required and useful at times, which will be monitored and evaluated accordingly.