



# VIDEO MAPPING FESTIVAL #7

# AVRIL > OCTOBRE 2024

# Région Hauts-de-France

[videomappingfestival.com](http://videomappingfestival.com)

 **RENCONTRES  
AUDIOVISUELLES**

 **VIDEO MAPPING  
EUROPEAN CENTER**

# Working Group 01: How to improve the writing for immersive video mapping?

—

Marcel Bückner  
Xavi Bové

## Working group participants:

- Claudio Caciolli
- Croitoru Miruna
- Ebami Fred
- Felix Frank
- Gauthe Marie-Jeanne
- Jing Guo
- Kento Tomiyoshi
- Ourth Eric
- Salès Christian
- Vidal Pia
- Weber Julie-Anne
- Yang Xiaoyi

## Main topics that have been discussed in the working group:

- Why immersive?
- Look backwards.
- How sound is also a key in immersive mapping.
- Language, length, narrative line.
- Guidance of the audience.
- The hype, the buss-word and the role of the artist.
- Learning from other disciplines.

# Main topics that have been discussed in the working group:

- Types:

Low-tech / High-tech

Interactive / Non - Interactive

Experiential / Narrative

## Challenges of the field which have been discussed:

- Formats of experiences (technology and content wise)
- Beyond the wow factor. Getting bored of the same stuff (particles or painters)?
- Balance in between popular productions and unique approaches.
- Industry and Creation
- Sound design (360°) and guidance
- Site specific proposals
- Lengths

## **Possible solutions and projects to be undertaken in regard to the field which have been discussed:**

- Look backwards to move forward.
- Have a critical approach to the use of technology
- Education of the audience.
- Improve writing skills in general!

## **WORKING GROUP 3:**

### **How to improve the writing for interactive video mapping?**

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Philipp Artus / Artist / Germany // // // philippartus.com

Mathieu Felix / Artist / Spain-France // // // tilergab.com



**Working Group participants:**

**Artist, Light designer, AV supplier, Curator, All really good and nice people.**

- Burchard Sabine
- Chury Shandar
- Di Meglio Thomas
- Haudegond Frédéric
- Marcello Arosio
- Salverda Anne Fie
- Tettenborn John
- Wälz Erik
- Slava (Viacheslav) Romanov
- Emmanuel Breysse

## Main topics that have been discussed in the working group:

*Nb: The role of the artists is to ask questions, not answer them.*

- What is interaction?
- Why we want to make our artwork interactive?
- What we win, what we loose? Accept to loose control? Total control?
- Is it a good idea when there are so many public?
- Complexity versus simplicity?
- Users need to discover by themself? duration of this learning period?
- How could we interact? (touch / moving / sound / .....)
- Is using the smartphone a good idea?

## Challenges of the field which have been discussed:

- More than only wow effect / Gaming characteristic
- Flow control for large scale project
- How to write a story
- Personal versus collective interaction / Grupal interaction
- How many people can be in an interactive space

**Possible solutions and projects to be undertaken concerning the field which have been discussed:**

- Interactivity -> Adding human factor to a realtime generative installation make it more alive, poetic and sensible.
- Interactivity -> Engaging Audience, make them part of the artwork
- Interactivity -> Allow creativity for audience
- Really interested in collective pieces, collaborative artworks where people build something over the duration of the exhibition.
- Changing interaction mechanic depending on site/affluence
- Smartphone as a tool to replace queue (virtual queue vs real)
- We talked only 2 minutes about IA
- We had really good time except than the group on the side had a bigger TV

WORKING GROUP 4

Business development in Video  
Mapping

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Tamás Vaspöri 1

Julian Hölscher 2

## Working group participants:

- Andreas Böttcher / Rebeam GmbH / Project Manager
- Petras Bevez / Vilnius Light Festival / Organizer
- Jean-Sebastien Martin - videomapping artist - azarek studio
- Ander Ugartemendia / Artist / Hotaru Visual Guerrilla
- Jone Vizcaino / Artist / Hotaru Visual Guerrilla
- Marco Noviello/artist/ 000PStudio
- Alessandro Grisendi/artist/ 000PStudio
- Roman Seling / Commercial Manager / Disguise
- Caroline Bernard / Directrice / Scenitz productions
- Sebastian Schneider - SCHLOSSLICHTSPIELE Karlsruhe

## Main topics that have been discussed in the working group:

- Art and business – How to manage this together?
- freelance vs. self-employed – working for other companies vs. focussing on your own brand?
- Business development around the world (cultural, business, art differences globally)
- How to build an art business entity

## Challenges of the field which have been discussed:

- how to find Projects? How can projects find you?
- (how) can financial security be ensured
- time as a resource – as a solo artist you have less time resources available when it comes to developing unpaid proposals
- When you work internationally, you have to understand the different cultures.
- How to build an art business entity?



## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- finding the right balance – between more artistic and more commercial/pop-cultural projects...
- Artist: to make an income / Studio: to please your employees / Festival: to please an audience and the art scene
- how to find Projects? How can projects find you?
- social media has stood out, especially instagram. but it is important who follows you and not how many - for example festivals
- trustful personal connection & networking
- Mentions in technical journals, that's what clients read
- open calls
- working for other companies vs. focussing on your own

## **Possible solutions and projects to be undertaken in regard to the field which have been discussed:**

- (how) can financial security be ensured?
- (Valuable?) contracts / budget transparency / deposit / understanding the stakeholders /
- **time as a resource – time invest – return of investment – as a solo artist you have less time resources available when it comes to developing unpaid proposals**
- Artists can adapt older works – these have usually already proven themselves
- reproducible mapping concepts, for example on objects
- **When you work internationally, you have to understand the different cultures.**
- Reading and learning a lot about the different cultures / adapting / let them know that you are interested

## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- How to build an art business entity
- you must have a goal!
- this is often very individual and so the approach varies:
- recognition / earning a living / to master artistic development and challenges / to expand your studio to fulfil larger tasks
- separate the roles inside the entity (if you are not alone)
- Handling growth with care
- If you are a company allow enough freedom for the employed artists - through freelance, more artistic projects from time to time

# WORKING GROUP (5)

## WORKING GROUP Production/Artist

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Moderator 1: Arnaud Doucet, producer

Moderator 2: Laurenz Theinert, artist

## Working group participants:

Samuel Cretiaux / Production

Arnoud Oosteryl / Mental care ?

Attila Kovacs / production

Akos Keresztein / production

Rodrigo Alonso / production

Allois Bernard / production mgmt

Fadjar Kurnia / production

Karen Monid / artist production

Helen Marriage / producer

Simon Lazarus / artiste

# Main topic 1 „communication“

## 1. communication (which platforms do we use):

- linkedin, manamana, Instagram ... use multiple platforms

### 1a. to communicate the work you need:

- good documentation to communicate the art work is essential
- good explanation of the art work

### 1b. communication in the production process

- open and early communication
- be honest tell the truth right away
- reconfirmation
- try to get to know people as well as possible

# Main topic 2 „timing“

## 2. Timing:

- define your common aims in the beginning / production is a journey to the result
- every project / festival is different
- art is not a product you deliver. You need time for development
- timescale depends on the project
- both sides must communicate their timescale

# Main topic 3 „learning from each other“

## 3. technical skills of crew and artists:

- let us teach each other about light and our experience in production
- communicate what is most important for the art work and what is less important
- a buffer person between artist and technicians with understanding for both sides
- always be motivated to achieve the common goal agreed on



## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- keep in mind that we are heading for a common result together as a team
  - be honest and open in communication
  - stay motivated, motivate yourself and others
  - share your knowledge
- 
- **in the future „production expert“ should / can become a profession linking art and organisers to achive a perfect result**

WORKING GROUP (6)

WORKING GROUP

(L'intelligence artificielle pour le video mapping

Artificial intelligence and video mapping)

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Javier Canal Sanchez

Bruno Ribeiro

## Working group participants:

- Bouaziz Fahd
- Dal Benoit
- Duterne Lise
- Donner Paul
- Joan Nieto Paulo
- Mathé Etienne
- Popescu Daniel
- Posta Martin
- Pusker Peter
- Saoud Zouhour
- Vytautas Zarnauskas
- Ziethen Mateo
- Rodas Juan Sebastian

## Main topics that have been discussed in the working group:

- How do you think Ai can help you in your creative process ?
- How could we apply this to mapping show production?
- Do you think you'll work faster ? Produce more ?
- AI and Ethics ?

## Challenges of the field which have been discussed:

- Authenticity and Originality
- Ethical Considerations
- Intellectual Property Rights
- Over-reliance and Diminished Human Skill

## **Possible solutions and projects to be undertaken in regard to the field which have been discussed:**

- Clarify Intellectual Property Laws
- Promote Collaborative Human-AI Processes
- Education and Skills Development
- Create your own dataset

**WORKING GROUP 07:**  
**(Sound : from creation to distribution)**

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Kourtney Lara Ross  
Guillaume Le Dain

## Working Group participants

- Benjamin Mathieu - Composer sound designer - Road Studio
- Luca Verreman - composer- independant
- Jhon Christian Cardenas - sound designer and music producer - VPM studio
- Christina Pop- Tiron- Visual artist and teacher- Teteloss Studio
- Asako Fujimoto- composer, sound designer - Ephemeral Tomorrow
- Flavien Morel - Sound engineer and composer- Boundless production
- Omar- Hetam Mahmoud Zaki - audiovisual artist - Oscilloscope Music
- Lucas Hoge.- , student, music producer and sound designer -Lumineus tracing



# Main topics that have been discussed in the working group:

- 1.Sound : The neglected part of video mapping
- 2.Cross-disciplinary collaboration
- 3.Applications and importance of audio and its role in enhancing the immersive experience
- 4.Future trends & innovation :
  - 3D Audio
  - AI in sound creation

# Challenges of the field which have been discussed:

## 1. Neglected part :

- Place of audio in mapping
- Budget issues

## 2. Cross-disciplinary collaboration

- Considering the budget for mixing and mastering and cross referencing
- Importance of story board

## 3. Applications and importance of audio and its role in enhancing the immersive experience

- Musical Cohesion
- Audio is immersive

## 4. Future trends & innovation :

- AI
- 3D Audio

# Possible solutions and projects to be undertaken concerning the field which have been discussed:

## 1.Neglected part :

- Considerate the importance of audio
- Good Venue Rendering = Consideration for the work of the composer

## 2.Cross-disciplinary collaboration

- Importance of story board and intentions for the composer
- Good communication & feedbacks
- Working in parallel between video & audio
- Shared vision during workshops

## 3.Applications and importance of audio and its role in enhancing the immersive experience

- Noise pollution
- Importance of good speaker design & proper installation

## 4.Future trends & innovation

- AI
- 3D Audio

**WORKING GROUP : 8**  
**HERITAGE ENHANCEMENT THROUGH**  
**VIDEOMAPPING**

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Antoine Roland  
Nina Wlodarczyk

# Working Group participants

Name, Role/Position, Studio/Festival/Institution or similar

Gellez Anne-Charlotte

Michele Spagnuolo

Turner Bianca

Poidatz Elodie

Malassiné Gildas

De Boer Jan Herman

Moure Mathilde

Meziaty Mouad

Nurulhuda Hamadi

Carelli Pamela

Seidel Robert

## Main topics that have been discussed in the working group:

- The sense of past bring to a narrative experience  
Interesting on other experiences to discover  
Transform the traditional monuments to tell a story  
Digital art can be a driver and an enhancement for the small villages  
Different ways to diversify the visions of monuments and heritage  
From the past to the new story  
How Museums and heritage sites can be used technologies ?  
Open the museums and shows what is inside

# Challenges of the field which have been discussed / Possible solutions and projects to be undertaken concerning the field which have been discussed

## 1. Spaces :

- it's not allowed to work on some parts of the monuments (ex : churches, religious buildings)
- ethical challenges -> give guidelines very useful
- The difficulties of coliving public spaces lights and artworks lights
- The management of the sound (to deal with it : directional and focus sounds ? mobile apps ?)

## 2. Collaboration public / private actors :

- it's difficult to work with private companies in public heritage sites without “selling” the monument
- Collaborations / partnership with collectivities and public authorities

## 3. Budget :

- A mix of budget : public money, ticketing, etc. -> Festivals could be a good mean to diversify fundings to bring tourism (indirect spendings) + A compromise between commitments and objectives of each other (sponsors, public authorities, artists, etc.) : works on artistic ways to challenge the requirements of sponsors, a balance between a curatorial (organizing a jury for example) and business point of views

# Challenges of the field which have been discussed / Possible solutions and projects to be undertaken concerning the field which have been discussed

## 4. Audiences

- Complaints of the Neighborhood (partnership, participation, technical solutions, time-dependent sound modulations and cultural programming, etc.)
- Flow the audience (regulate the time and the traffic)
- Security (important works with police department)

## 5. Respect of environment / eco-responsibility

- A question of mobility -> it's more a question for the public authorities
- impacts of new technologies on environment - we can measure and evaluate the different impacts using technologies
- Co-living with animals

## 6. Collaboration with heritage sites and their teams

- Difficulties to have technical helps to welcome show -> Program list and technical guides to help the artists and private company creating their projects (a necessary collaborations between artists, cultural venues and technical teams)
- Mix of shows, entertainment, cultural and scientific works – a permanent dialogue is necessary



# Challenges of the field which have been discussed / Possible solutions and projects to be undertaken concerning the field which have been discussed

## 7. Skills

- Dealing with the rights to artworks and copyrights to estimate the cost of the show
- Communication with the public authorities, spaces, technical teams and cultural venues (there are too many people)

## WORKING GROUP 9

WORKING GROUP: Best practices for public authorities wishing to work with video mapping

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Moderators: Frederic Ligneul & Ross Ashton

## Working group participants:

- Frederic LIGNEUL - Parcours Lumiere - Ville de. Roubaix
- Ross ASHTON - Artist & Consultant - The Projection Studio
- Jean-Jaques LEPRESTRE - EPSON
- Adeline CHAUSSON - Cosmo AV
- Louis - Creative Director - Guatemala
- Andrea - Architect - Guatamala
- Jessica - General Manager - Atelier BK

## **Main topics that have been discussed in the working group:**

- City must understand the outcomes required from the installation(s).
- Commissioning equipment and artists.
- How long should the artworks be?
- Environmental concerns.

## City must understand the outcomes required from the installation(s) / Festival.

- Why is the event / Installation being proposed?
- What are the outcomes that the city wants?

Each city will be unique.

Factors to consider are:

- What is the best time of year?
- When are tourists at their peak?
- When is the low season for business in the town?
- Where should the installations be in the city to drive visitors to those areas that will benefit most?

# Commissioning equipment and artists.

- It doesn't all have to be done in one go.
- Commissioning Equipment - Rent or buy?
- Commissioning Artists - Assuring that you get the artist and the quality that you need.

Factors to consider are:

- Planning a year on year growth of new installations and changing commissions to keep things fresh.
- If the event is long term then it is better to buy. (4 months plus).
- If the equipment rental / purchase is over a certain amount (40,000 Euros) then it must go to tender.
- Commissioning Artists - 'Johnny Halliday' clause.
- Going to tender for artists risks getting work you don't want.

# How long should the artworks be?

- Best duration for individual projection pieces at a large festival or city light project?

Factors to consider are:

- Depends on the weather during your event. Winter or Summer?
- Very long shows (30 minutes plus) stop the flow of visitors around the city and lead to fatigue.
- Rubaix are a maximum of 10 minutes each.

# Environmental concerns

- How to answer criticism of light pollution and energy use.

Factors to consider are:

- Giving the city the tools to counter arguments that our work causes environmental damage.
- Power consumption of the system compared to traditional lighting.
- Recyclability of the equipment.
- Damage to heritage buildings by different types of lighting installations.



# ADEME :The French Agency for Ecological Transition

Arcep sur l'empreinte environnementale du numérique en 2020, 2030 et 2050

Arcep study on the environmental footprint of digital technology in 2020, 2030 and 2050

**La substitution progressive des équipements les plus gourmands en ressources, notamment par la baisse du parc des téléviseurs au profit des vidéoprojecteurs.**

**The substitution of the most resource-intensive equipment, in particular by the reduction in the number of televisions in favour of video projectors.**

WORKING GROUP 10

Women in video mapping

—

Martina Stella

Helle Frøjk Knudsen

## Working Group participants:

- Craig Harvey
- Andres Möller
- Kate Harvey
- Lena Weisner
- Clarire Trollé
- Assh Mankotia
- Maëlle Blaszczyk
- Vanessa Penalosa
- Jules Camille Huvig
- Ronald Ramakers

## Main topics that have been discussed in the working group:

- Is positive discrimination necessary? Are radical positions necessary? (festivals only for women, how to communicate it?).
- Self-confidence, the feeling of illegitimacy, having the right to be vulnerable for all gender identities (the right to fail).
- Other topics: hidden power structures, positive discrimination, visibility, minorities and several gender identities, career opportunities after ending studies, why are we doing festival?

## Challenges of the field which have been discussed:

- Where are the female artists? Festival organisations struggle to balance diversity (clear focus, open calls).
- How to include men in the discussions and development? How do we address and discuss this topic without excluding at the same time?
- What are our blind angels? How do we define quality in this field and which selection criteria do we use?

## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- Build platforms that create rolemodels, mentorship programmes, talent development, research & development programmes.
- Mixed members in workplaces, festival organisations and technical teams.
- Open call and application processes: blind open calls, more inclusive language.
- Shared address book.
- Gender as subject.

WORKING GROUP 11  
FOCUS ON SOUTH AMERICA

—

Sofia Mellino

## Working Group participants:

- **Jeremy Oury** – Digital Artist- French- Currently based in Mexico City
- **Willy Posadas** – Guatemala – Local Producer from Antigua Viva
- **Manolo Fraga** – Brazil (Curitiba) Visual Artist with VM – VM contest 2015 participation – Festival Creator GUARA MAPPING
- **Gabriela Vernet** - Brazil (Curitiba) LABERINTO PRODUCCIONES - Festival Creator FIVBR
- **Maria Paula Quiroga** - (2D) Visual Artist & Tattoo Artist – VPM (Barcelona Artists collective)
- **Juan Jose Centeno** (JOTA) – Bolivia (Venecia) – Environmental Engineer & Interdisciplinary artist (ReBeam Ambassador)
- **Marise Bos** – LUNA MEDIA ART FRIESLAND (The Netherlands)
- **Tamas Zador** – Hungary – VM Artist & Technician + Educator (for 8 years)
- **Dietler Hartung** – Artist - Cologne (DE) and Venezuela (Caracas)
- **Jason Du** – China - Company for Lighting Design – Large scale Projects



## Main topics that have been discussed in the working group:

- Current situation in South America (Challenges, Technology Access, State of the Art, Festivals)
- How VM Festivals are being funded in SA?
- 
- Can we ship projectors to SA? How expensive is it? Are already projectors in SA that can be rented and transported inside the SA area?

# Challenges of the field which have been discussed:

## EDUCATION & NETWORK

- From the perspective of Tamas, after having provided years of educational workshops, he concludes that on a worldwide perspective there should be a Democratization of technologies -> Lots of educational steps must be done to work VP properly -> Tools are missing to achieve a VM piece, the learning curve of doing your own projects is still high. And added on that *nowadays there are more open-source workflows like VVVV*
- FESTIVAL INTERNACIONAL DE VIDEO MAPPING DE CURITIBA(BRAZIL) provides workshops free of charge during their festival. Out of curiosity, during their last edition, from the selected projects, out of 60 participants, 12 were women.
- *Network in Brazil: We have a whatsapp group of 200 people, with topic VJs. Later, it developed beyond this format, nowadays is a big catalyst of talent working with Media Art of the country. There exists a second group focusing on Women in the Industry.*

# Challenges of the field which have been discussed:

## IMPORTING AND TRANSPORTATION OF PROJECTORS TO/IN SOUTH AMERICA

- In Brazil (and most of SA) you don't produce the technology, you must import it. Therefore, taxes are very high, making it more expensive. The strategy we found is to import from Paraguay due to low or no taxes processes.
- In Sao Paulo we have loads of good projectors, but they are not easily accessible
  - > "Buy Chinese Projectors, prices are more accessible, only the quality is a little bit lower, but they still work well."
- ReBeam, your best friend ♥
  - > in Bolivia there are 5 Projectors of 20K Panasonic Ansi Lumens with one type of Lens. *For more information, call JOTA.*

## ABOUT FUNDING

*You are from and based in South America, how did you fund your travel to be here today?*

- Brazil: Own Resources + IBSIC sponsoring during festival, and perhaps, if it goes well, a grant from the Intercambio Cultural Do Ministerio da Cultura (Brazil – Nationwide) MINC
- Bolivia (JOTA): Sponsored by ReBeam

*How can we convince the South American governmental bodies that is important to fund artists and Festivals?*

VM in LAC as a medium to wow the audience but also to provide a new perspective of our heritage and urbanization. The wowing the audience as a medium to convince the governmental bodies to keep funding these activities. “To dream of a different reality for a night” (make people happy for one day and forget about the trouble)

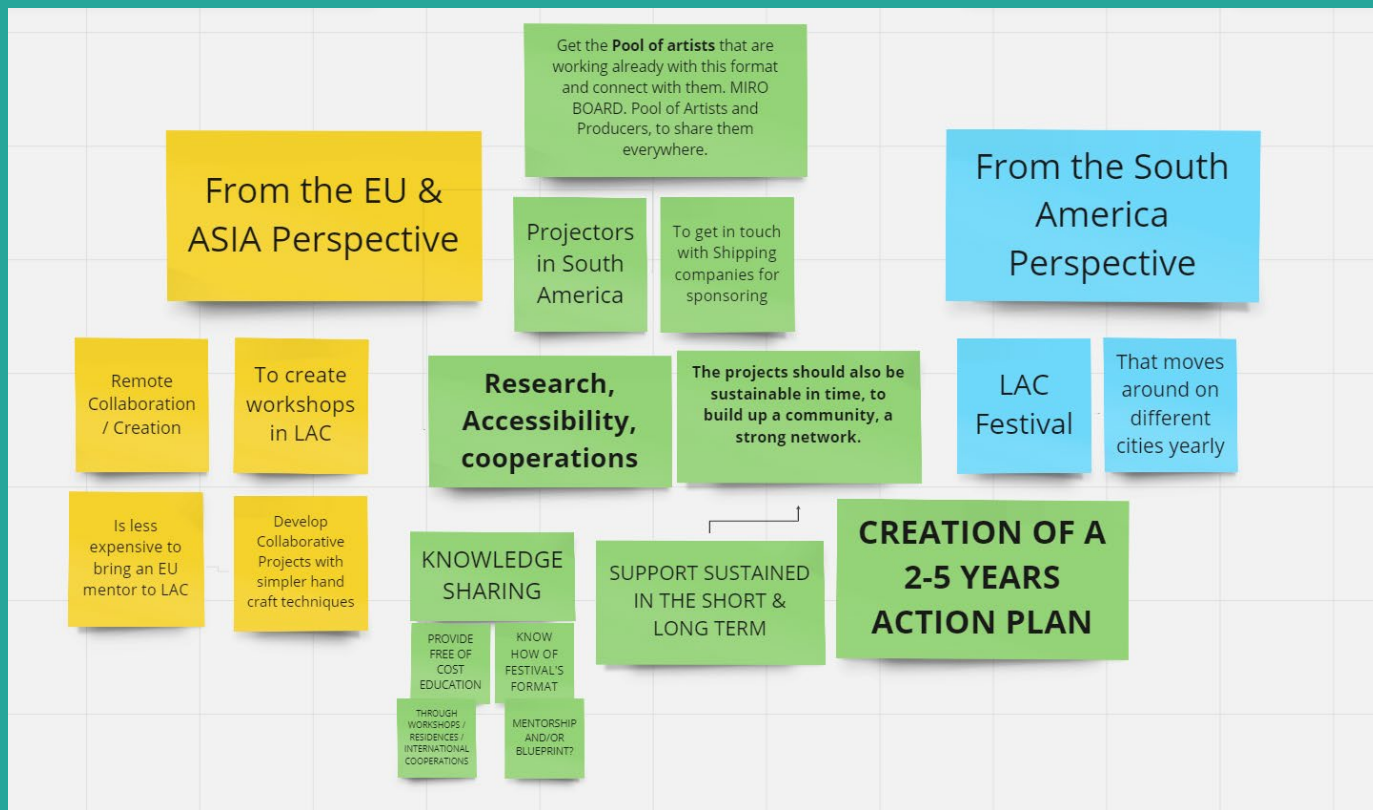
*How does the funding system work in EU in contrast to South America?*

In EU, a big percentage of the budget of a VM Festival tends to go most of technical equipment and related costs, rather than to the artists.

“Artists are not producers”. In that moment, we started a mini revolution -> Possible solution: Because of many roles for creation collective of multidisciplinary professionals to sharing skills, not fighting alone.

**Instead of concentrating on the stigmas, in lack of the technology or opportunity, we should concentrate in what we already have;  
Plenty of talented artists, creative, full of energy and motivation,  
willing to put hands-on!**

# Possible solutions and projects to be undertaken regarding the field which have been discussed:



WORKING GROUP 12

# Video mapping: towards sustainability

Moderators:

Nika Perne, Curator and Producer (Slovenia)

Marion Traversi, Project Manager and Curator, Lyon  
Festival of Lights (France)

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Presented by:

Camila Mejía, Artist (Colombia/Germany)

## Working Group participants

- Ludovic Burczykowski, Researcher, France
- Virginie Camerling-Salès, Artistic Director Assistant, France
- Fernando Hipolito Aldana Maldonado, Festival de la Luz, Antigua, Guatemala
- Ilona Karácsony, Artist, Hungary/Germany
- Parisa Karimi, Media Artist, Germany
- Camila Mejía, Artist, Colombia/Germany
- Liudmila Siewerski, Artist, Germany
- Nathalie Tilmant, Event Coordinator, BRIGHT Brussels
- Maximilian Trapp, Production Manager, Berlin Festival of Light
- Vincent Tutinoc, Producer, BRIGHT Brussels



## Main topics and challenges that have been discussed in the working group:

- Impact of Video Mapping on the Environment
- Sensibilization through artistic work & narratives.
- Different layers of sustainability to consider
- Measures festivals and artists can take to work more sustainably
- What do we need collectively to tackle the challenges? Research, network, resources, etc.
- Lack of time and resources.
- Site-specific work, remote work.
- Connection with local community, local universities, and local initiatives.
- Collaborations between artists, festivals, researchers, and professionals.

## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

### Time and Space:

- Creating conditions for having more time for production, creation and discussion.
- Eco conception: How do we put ecology at the beginning of the reflection and discussion about the project? How am I sustainable in approaching my art/practice (as a producer, or curator)?
- Sensibilization: Creating conditions for new artistic approaches and reflection (*How do you make sense with your work?*)
- The residency program, working with the local community to develop more meaningful projects.

## **Possible solutions and projects to be undertaken in regard to the field which have been discussed:**

### **Networking and data sharing:**

- Building on existing platforms that can host this WG and data in the future.

### **Mediation:**

- Sharing the message on technology and consumption use.

### **Collective experience:**

- How can we make society today?

# WORKING GROUP 13

## Financing of mapping projects and budget distribution

—

Luca Pulvirenti

## Working group participants:

- Birhekimoglu Yasemen - *Head of Business and Creative Producer* Nohlab
- Brugnoli Léa - *Media architect, exhibition designer, vj*
- Cordonnier Carl - *Photographer and Artistic Director*
- Epsztein Leslie - *Graphic designer specialised in projection mapping*
- Lu Yuan - *Chef Producer* Hantang Culture
- Macciò Francesca - *Visual Artist animation / illustration*
- Rota Philippe - *Event Mapping Video / Monumental projection / heritage valorisation*
- Santangelo Cristina - *Assistant producer* mammasONica
- Szabo Greisman Lara - *Executive Producer* Nobel Light Festival

## **Main topics that have been discussed in the working group:**

- Budget content & breakdown
- Team management and artistic process
- Financial Distribution
- Collaboration
- Co-production models
- Sponsorships
- Value based pitch for partners

## Challenges of the field which have been discussed:

- Creative freedom, sustainable growth & cultural enrichment
- Budget distribution among different project components (technical, creative production, hospitality, event production)
- Production glossary, technical terminology and language barriers
- Art & Industry: Public audience or consumers?

## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- **Explore** opportunities for collaborations, sharing resources and reduce costs
  - collaboration between governments, private organisations, and artists (PPP) Public-Private Partnerships
  - collaboration and exchange programs between artists, curators, and cultural organisations
- **Implement** & support Creative toolbox, Production Canvas or Frameworks
- **Foster** Educational & capacity building programs towards employment opportunities, network collaboration and financial support distribution.



**“Fast, Cheap, and Good... pick two.  
If it’s fast and cheap it won’t be good.  
If it’s cheap and good it won’t be fast.  
If it’s fast and good it won’t be cheap.  
Fast, cheap and good... pick two words to live by.”**

*Jim Jarmusch*

WORKING GROUP 14

WORKING GROUP Networks

—

Moderator Céline Berhoumieux

Moderator Romain Tamayo

## Working Group participants:

**Hannah Loué** - Digital creation program manager, Institut français

**Sonian Hurtarte** - Executive Director; Fundacion Paiz

**Cristina Barrios** - Project manager Antigua Viva & Light Festival of Antigua

**Valentin Golban** - iMapp Bucharest

**Silla Findstrom Herbst** - Visual Artist, Tokyo Blue

**Amadeo Savio** - artist sound designer - HAASKR

**Jésus s.Baptista** - digital artist - HAASKR

**Fabien Nowak** - digital artist - Glitch Production

**Kamil Zajíček** - Septembeam Festival Olomouc

**Isha Bottin** - International Project Officer - Xn Québec

**Nikolai von Sallwitz** = Composer/Sounddesigner/Artist

**Rad Gagnon** - Video artist / curator with the Musée d' art de Joliette / director of Art Partage

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# Main topics that have been discussed in the working group:

Main topics :

What do we mean by networks from the participants' point of view: platforms, unions, lobbying, mutualisation, etc.?

Do they belong to a network, which one, how does it work?

If so, why and what are the benefits?

If not, why not? What are the obstacles? Or what bad experiences have they had?

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# Challenges of the field which have been discussed:

What is the common definition of cooperation?

Is it the same to cooperate on a local, national or international scale?

What are the issues depending on the scale?

What are the benefits? What are the obstacles?

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# Possible solutions and projects to be undertaken in regard to the field which have been discussed:

How can we strengthen or develop inter-knowledge between networks?

What kind of inter-network cooperation can be devised and what work can be undertaken?

## **WORKING GROUP 15:**

### **Means for the emergence of new artistic talents**

Andrea Möller - Media Art Friesland (Luna Festival)

Hendrik Wendler - Genius Loci Weimar Festival

Mina Perrichon – Artist, Rennes

# Working Group participants

- Chi Him Chik  
Christopher Harrison  
Jeanne Peleman  
Mina Perrichon  
Emmanuel Recht  
Lee Seoyeon  
Woo Soobeen  
Carlos Sosa



## Main topics that have been discussed in the working group:

- Reasons to seek out for new artistic talents
  - What are the talents we are looking for
  - Where are the talents
  - What makes videomapping attractive
  - How to approach young talents?
  - What can festivals/curators/creatives/agencies offer?

## Challenges of the field which have been discussed:

- What are the talents and skills we we could be looking for
  - Writing and storytelling, dramaturgy
  - Animating
  - Aesthetics and design
  - Conceptual approach
  - Composition, Audio
  - Interactive
  - Technicians
  - Experimental (Water, Fog, Tissue ...)

## Challenges of the field which have been discussed:

- Is videomapping attractive, compared to other art/profession? What do talented artists think when you suggest taking part in videomapping competition/production?

Videomapping: very high skill level required.

Videomapping: mostly single performance, compare to:

Video/Film: run multiple times / submissions

Sculptures/paintings/installations: permanent

Stage performance, theatre play: personal presence

Music: stream everywhere

Writing: publish simple and everywhere

## Possible solutions and projects to be undertaken concerning the field which have been discussed:

- Where can the talents be found
  - Universities and schools
  - Agencies
  - Freelancers
  - Artists
  - Animators
  - Festivals
  - Jams / Demo scene / Conventions

## Possible solutions and projects to be undertaken concerning the field which have been discussed:

- What can festivals/curators/creatives/agencies offer?
  - Video mapping performance
  - Viewers, audience and attention!
  - Competition entries
  - Festival presence
  - Networking
  - Internships
  - Residencies
  - ‚Labs‘
  - Inspire/Challenge/Coach

# WORKING GROUP 16

## Curators in video mapping

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**Aymen Gharbi** architect, curator, co-director,  
INTERFERENCE (Tunisia)

**Gong Zhen** new media artist, director, curator,  
SKG+ (China)

## Working Group participants:

- Zhou Bo
- Kongshaug Jesper
- Hekler Krisztina
- Svilana Reinish
- Shen Ruhao
- Kui Xu
- Pavillard Julien
- Shadi Jafarabadi
- Durand Benjamin
- Zhong Ling
- Joy J Di Paola

## Main topics that have been discussed in the working group:

- What is Curating and what is the role of a curator.
- Different approaches in curatorial practices.
- Context, identity and Time in art and the curatorial.



## Challenges of the field which have been discussed:

- Missing trained curators in video mapping.
- Missing diversity and representation (gender, cultural background, generations, social background...).
- Almost non existing TEXT about video mapping: Reviews, evaluation, critical comments.

## Possible solutions and projects to be undertaken in regard to the field which have been discussed:

- More Learning programs: Specific training, workshop, residency for young curators in video mapping.
- For the next couple of years, highlighting diversity and intensively dedicating more space and projects.
- Using tools to impact, evaluate and monitor our results (more inclusive open calls, diversity grids,...).