

Souillac II - Final Report - 2

High Band-Width Network for Artistic Experimentation

All of the artists and institutions present during the two weeks of Souillac II expressed the need for higher band-width possibilities and for a permanent pipeline for artistic, educational and cultural experimentation. Many of the institutions and individual artists are already confronting the problem of limited band-width in their work and the need to find solutions permitting larger scale experimentation in interactive work. It was obvious in our discussions that the people present working in these related fields already have existing programmes and projects capable of testing the possibilities systems such as ATM could provide. The demand is project driven.

Since many such networks are being discussed, and built, it was decided to propose the kind of experimentation developed by the participants as the best possible way to test the potential of high band-width connections. Projects in the areas of art and education are by definition content based and the most demanding from the cultural, social and technical points of view. They are, therefore, ideal candidates for experimentation on the future use of such networks.

A specific recommendation was directed to the European Commission, DG-XIII, DG-III and ISPO regarding the EC's plan to connect universities throughout Europe with ATM. Since the kind of work presented, particularly artistic production, already exists at a considerable level, since that work is already confronted by the problems of limited band-width and since it is from several points of view the most challenging, it is natural that such a programme of connecting centres start with what is already happening. These existing programmes and projects are sometimes associated with university departments, art schools or other administrative systems, but many exist independently which should also be included. It would be faster and more efficient to start where there is an existing demand rather than generally connecting institutions in hope of results.

Art schools, universities, research centres, individual artists, industrial groups all agreed to pursue the idea further, tracing a line from the US west coast, through the east coast, Canada, across the Atlantic to France, Germany, the UK, the Netherlands and Spain as the first steps in building the art and education pipeline. The list below is far from exhaustive and represents only those who were directly or indirectly interested in the Souillac initiative. A further effort to identify interested people and institutions would easily double the number on both sides of the Atlantic.

The next step is to identify individuals who would be willing to act as country or regional co-ordinators working to put in place their part of the pipeline and inform everyone of what is already happening. Second, a call should be made to other institutions, centres, schools and groups interested in participating. Third, a list of interested industrial partners should be drawn up such as that started here. Fourth, a technical inventory is necessary to determine what connections already exist, how to have access to them, what projects are in the offing, and how they could be co-ordinated. Finally, an inventory of art, educational and cultural projects should be compiled to demonstrate more clearly the need for this technical support.

During the meeting between artists and representatives of industry the second week of Souillac II the artists presented several projects either completed or in production,

demonstrating the kind of work being done and the different directions being pursued (see Souillac Final Report - 1, Innovation Exchange Workshops). The group also discussed several criteria for identifying the kind of artistic, educational and cultural projects to be proposed and eventually showcased. Ideally, work should involve one or more of the following:

1. technical development and innovation
2. interesting partnerships
3. development of new "languages" in the widest sense
4. be considered a prototype
5. be seen in public spaces, i.e. museums, etc.
6. be highly legible - visible
7. be user conscious

It is possible that a project inventory and the list of interested institutions could be organised by using the Navihedron model developed during the Souillac meeting (see Final Report - 3). That information could be fed in to the various meetings being prepared between artists and industry proposed in part 1 of the Souillac II final report. The following have confirmed their interest in the high band-width network either during Souillac II or since:

Interested Institutions & Individuals:

San Diego Supercomputer Center, Univ. of California at San Diego, San Diego, Cal., USA
Contact: Rand Steiger, Professor

University of Southern California, Los Angeles, Cal., USA
Contact: Vibeke Sorensen, Professor

Columbia University, Institute for Learning Technologies, New York, NY, USA
Contact: Robert McClintock, Director

Young McDonald's Farm, Dover Plains, NY, USA
Contact: Daniel P. McVeigh, Director

School of Visual Arts, New York, NY, USA
Contact: John Simon, Professor

Daniel Langlois Foundation, Montreal, Canada
Contact: Jean Gagnon, Program Director

Music Technology Area, Music Faculty, McGill University, Montreal, Canada
Contact: Zack Settel, Chair

Laboratoire de Museographie, Ecole de Design Industriel, University of Montreal, Montreal, Canada
Contact: Luc Courchesne, Professor

Société des Arts Technologiques, Montreal, Canada
Contact: Monique Savoie, Director

McLuhan Centre, University of Ontario, Toronto, Canada
Contact: Derrick de Kerckhove, Director

Le Fresnoy, National Studio of Contemporary Art, Tourcoing, France
Contact: Don Foresta, Invited Artist

Cité des Sciences et de l'Industrie, La Villette, Paris, France
Contact: Emma Abadi, Head of Artistic Programmes

Ecole Nationale d'Arts, Cergy, France
Contact: Jean-Pierre Nohaud, Research Director

Ecole Européenne Supérieure des Arts et Technologie de l'Image, Angoulême, France
Contact: Sally Jane Norman, Director

Ecole Nationale des Beaux Arts, Nancy, France
Contact: Samuel Bianchini, Professor

Ecole Régionale des Beaux Arts, Nantes, France
Contact: Georges-Albert Kisfaludi, Professor

Ecole des Arts Décoratifs, Strasbourg, France
Contact: Eleonore Rueff, Professor

Centre National de Création Musical, Montluçon, France
Contact: Luc Martinez, Project Director

Centre Interational de Création vidéo, Montbéliard, France
Contact: Pierre Bongiovanni, Director

Society for Old and New Media, Amsterdam, Netherlands
Contact: Marleen Stikker, Director

V2 Organisation, Rotterdam, Netherlands
Contact: Alex Adriaansens, Director

V2 Media Lab, Rotterdam, Netherlands
Contact: Anne Nigten, Director

Museo Internacional de Electrografia (MIDE), Cuenca, Spain
Contact: Jose Ramon Alcala, Director

Wimbledon School of Art, Wimbledon, UK
Contact: Tessa Elliott, Senior Research Fellow

Science Museum, London, UK
Contact: Hannah Redler, New Media Art Commissions

Institute of Visual Media, ZKM, Karlsruhe, Germany
Contact: Jeffrey Shaw, Director

CyberCinema, European Audiovisual Center, Babelsberg, Germany
Contact: Wieland Schulz-Keil, Director

Academy for Art and Media, Cologne, Germany
Contact: Bernd Kracke, Professor

Media Arts Research Studies, Institute for Media Communication
German National Research Center for Information Technology, Sankt Augustin, Germany
Contact: Monika Fleishmann, Artistic Director

The Bonn Development Workshop for Computermedia, Animax (BEC), Bonn - Bad Godesberg,
Germany
Contact: Bodo Lensch, Director

International Center for Art and New Technologies, Prague, Czech Rep.
Contact: Pavel Smetana, Director

C3 Center for Culture & Communication, Budapest, Hungary
Contact: Miklos Peternak, Director

Interested Industrial Groups:

Bell Atlantic, New York, USA
Contact: Steve Kohn, Director, Educational Initiatives/Strategic Alliances

CESAM, Centre d'Expertise et de Services en Application Multimédias, Montreal, Canada
Contact: Louise Perras, Director

CréaNET, CNET, Paris, France
Contact: Eric Dufresne, Co-ordinator

EUTELSAT, European Telecommunication Satellite Organisation, Paris, France
Contact: Michael Gordon, Business Planning Manager

TELEFONICA, Foundation for Art & Technology
Contact: Roberto Velázquez, Director

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