<u>MeCCSA Practice Network symposium 2024,</u>
<u>Call for Papers</u>

Creative Practice Research and "Intelligent" Technologies:

On the Future of Creativity

A conference at Ravensbourne University, London in partnership with the MeCCSA Practice Network.

Keynote Speaker: Prof. Tracey Harwood (De Montfort University)

The area of Creative Practice Research is continually impacted and transformed by emerging technologies. While still coming to terms with the implications of how digital technologies have revolutionised modes of production, distribution and exhibition, there now appears on the horizon an even more profound technological rupture: so-called "intelligent" technologies. The question of how technology structures physical and social environments, collective and individual identities, along with cultural and artistic production, is a motivating force for practitioners across a spectrum of disciplines. The use of technologies in creative practice research often seeks to comment upon what Don Ihde called the "mutual constitution" (1990) between machines and humans. Implicit and explicit in such work is the philosophical theme of existential crisis, drawn from a rich lineage of thinkers such as Williams, Arendt, McLuhan, Barthes, Baudrillard, Haraway, and Kristeva to name a few. The effect of technology on social systems, economic power, questions of moral judgement, notions of reality, and the integrity of the human self, are all grand discourses that hold two competing ideas: the notion of progressive intent inherent in modern technological expansion versus the unintended consequences and outcomes of technological impacts, which once there, cannot be erased.

The most recent acceleration in technological change is of course related to so-called AI (Artificial Intelligence) and Machine Learning. Provoking an explosion of hype and anxiety across the social and cultural milieu, the familiar narratives of technological dystopianism and utopianism are being recycled once again, but arguably with a renewed urgency. In the creative industries, there are step changes taking place regarding production practices which have aesthetic and industrial implications. The ease with which virtual production and computer-generated imagery can construct entire world challenges our traditional understanding of truth in visual media. Deep fakes produced by "intelligent" software enables the manipulation of audio, video, and images to produce highly realistic but fabricated content that further disrupts traditional notions of authenticity. Furthermore,

debates centering on human creativity, and ideas around representation, technique, inspiration, and interpretation, have exacerbated anxieties around the nature of expression as a human value. Yet, simultaneously, there is a cadre of creatives that embrace the use of AI in their practice, with methods and outcomes often challenging deeply held notions around artistic, industrial, and cultural production. Creative Practice Research therefore offers myriad re-engagements with, and new critical interventions on, the way technological change shapes societies and lives.

All forms of creative practice are subject to technological influences, therefore the history of research into the correlations, collaborations, and utilisations of technology in creative fields is a vital element. Indeed, Creative Practice Research has historically incorporated the use of cutting-edge or emergent technologies, often in avant-garde or transformative ways. In the digital era, the so-called democratisation of technology has opened out creative practice to a wider range of people and contexts. While this has been understood as a positive undermining of hierarchies of power related to what constitutes creativity and who has access to it, a host of debates that extend well beyond the creative sphere have emerged pointing huge transformations in education, labour, intellectual property, environmentalism, and ethics.

We would like the conference to be a vital forum for engaging in critical conversations about the evolving landscape of Creative Practice Research and how it is being transformed by technological innovation. By creating a space for critical discourse and knowledge exchange sharing knowledge we seek to establish a framework for understanding the interaction between technology and creative processes within the field.

Key topics of exploration include but are not limited to:

1. Technological intelligence: Investigating the intersection of AI and Machine Learning on creative practice and media production, including AI-generated content, deepfakes, and algorithmic storytelling.
2. Technological immersivity: Exploring the creative potential and social impact of Virtual Reality, Augmented Reality and the Metaverse, especially with regards to the construction of interactive and immersive narratives.
3. Virtual Productions: Exploring the role of LED volumes, Unreal Engine-produced virtual environments and real-time rendering in creative production and storytelling.
4. Time Shifting and Space Shifting: Analysing the impact of globalization on creative production, distribution, and audience reception, and exploring its implications for research.
5. Examining the challenges and opportunities of remote collaboration in creative production and its potential for redefining traditional modes of working.
6. Technological Pedagogy: question of teaching and learning that go beyond the issue of plagiarism and address the very concept knowledge and its production
7. Environmental practices: how do we challenge the immense of environment footprint of technology through creative practice research

We invite scholars, technologists, artists, and industry professionals to contribute to these discussions using presentations of their own or others' work as a framing reference. By bringing together diverse perspectives and experiences, this conference aims to foster interdisciplinary dialogue and inspire new research directions within creative practice research.

The conference will be structured around the traditional time slots of 30 minutes per presenter, and we are happy to accept the tradition 20-minute paper, however, we encourage participants to employ creative practice of some form, as a provocation for interactive discussion. Furthermore, we would like to have a selection of workshops and panel debates which will intervene in the core themes proposed above. As an industry focused institution, we will be looking to bring in external partners to both contribute to the debate, demonstrate technologies and network for potential partnerships.

Please submit no more than 300 word abstract with 5 keywords and a 50 word biography.

The conference will take place June 27th at Ravensbourne University https://www.ravensbourne.ac.uk/ and at the Institute for Creativity and Technology https://www.ravensbourne.ac.uk/theinstitute in the North Greenwich Design District https://designdistrict.co.uk/.

- Deadline for abstract submission: **Friday March 31, 2024**:
- Selections announced: **May 2024.**
- Conference date: **June 27**

Affiliation: Ravensbourne University. https://www.ravensbourne.ac.uk/ Ravensbourne University London is a digital media and design university that runs BAs in film, fashion, broadcasting, interactive product design, architecture, graphic design, animation, music production for media and sound design. We are a diverse, close-knit community of creators, makers and innovators. Based in London's brand-new Design District, https://designdistrict.co.uk/ Ravensbourne is renowned for its strong links to industry.

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