

# Platforms for distributing & experiencing digital works

[@christydena](#)

[Creative Connections Summit](#)

8th April, 2020



Australian Government



with commissioned art by [Marigold Bartlett](#)

I have been asked to talk about platforms for digital works. This is in response to the isolation the world is undertaking now, as part of the effort to sway the spread of the COVID-19. This has meant many organisations, companies, collectives, and individuals are needing to move online to do their work and connect with audiences. I am aware that for some of you this is a major shift, that is bringing up a lot of fears and concerns about how this can work. These fears and concerns about your practice and work are happening at the same time as being ill, experiencing death, taking care of family, getting food on the table, and navigating bureaucratic violence. But unlike other times in our lives when you've experienced these, just about the whole planet is experiencing isolation and disruption too -- to varying degrees. There is a worldwide community that has been created with this shared event. We will look at platforms and digital works that support this truth.



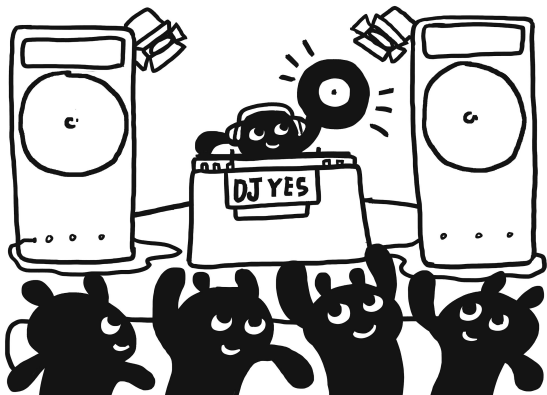
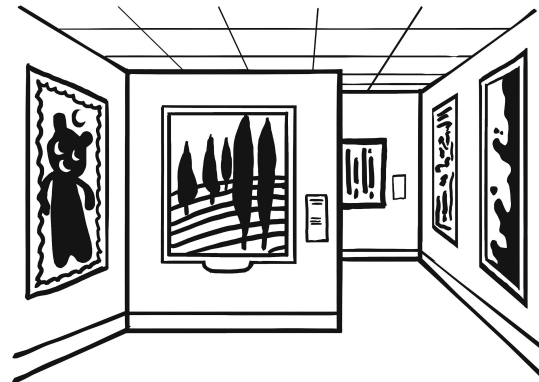
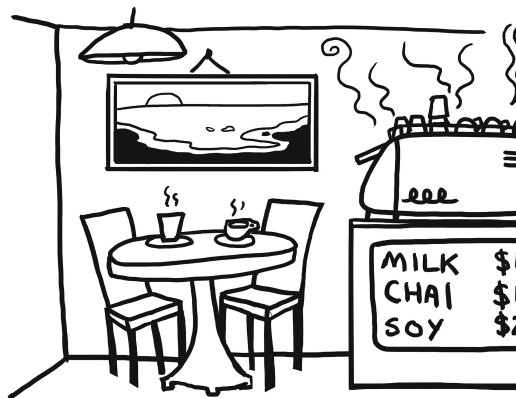
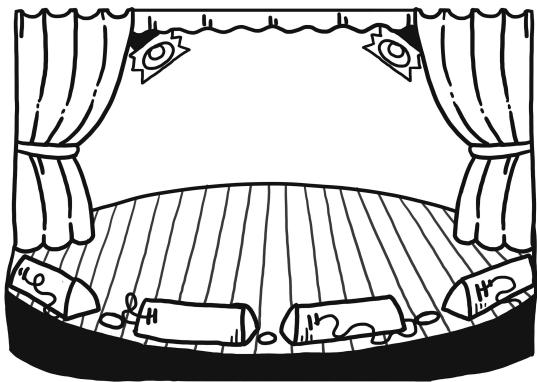
I will be talking about platforms and strategies. When we think about what involves our decisions with platforms, these are the factors that come up: the needs and constraints of the audience, artwork, artist, the technology, business models, copyright. Regarding copyright, there will be a detailed webinar run by Elliot Bledsloe who I believe is here. Regarding business models and technology, I will be giving you lots of links to platforms I have worked with and other ones recommended, as well as links to many webinars with creatives who go into detail about the features of the technologies and also provide interviews with the various platforms, as well as links to groups that help you. I will be sharing these slides in the chat at the end of the talk, and the Aust Council will email this out to you, and I will put it on my website if you're viewing this later.

Because this information is literally already out there, I've switched to emphasising what isn't necessarily out there. What I find important right now. And I encourage you to share in the chat too. In the words of adrienne marie-brown "There is a conversation in the room that only these people at this moment can have. Find it." [[source](#)]

To begin with, I always consider platforms in their context. The places we work with platforms, rather than going straight to the platforms themselves. Platforms, like objects, are, in Western thinking, often dissociated from their context. So we begin with our context, our context of COVID-19, our context of being in this webinar together at this point in time, joining from unceded lands. This is a context of not being in our *usual places of work and art experience*.

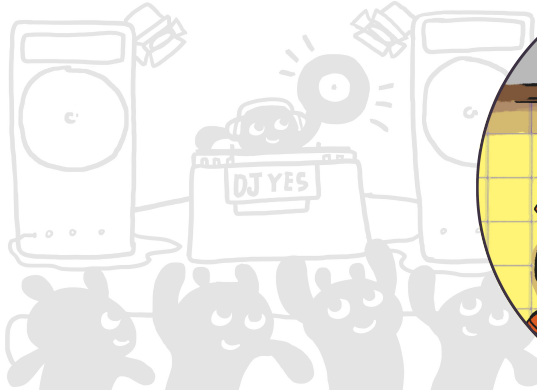
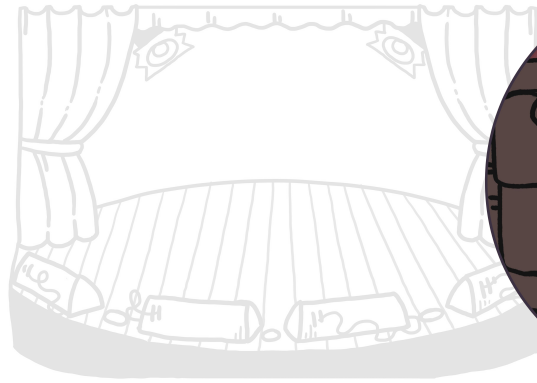
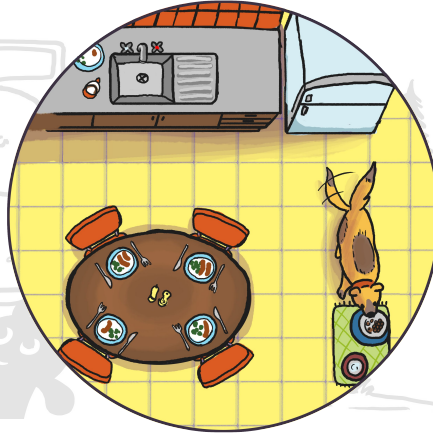
What are these usual places?

# Places of Presence & Connection



These usual places are the theatres, the concert halls or the warehouses, the cafes, parks, museums, and cinemas. These are some of the common sites of presence and connection. The platforms in these places include the large screens, the big sound system, the paintings, the white walls, the lights, the stage, and the bodies.

# Places of Presence & Connection



But in the context of isolation, most peoples' places of presence and connection is their own living room, bedroom, kitchen, or study. And for some, their office, hospital, car park, or shelter. Our theatres are now our lounge rooms, our museums our bedrooms, our concerts our kitchens, and our cinemas our studios. This is for some a shift in our relationship with the world. The co-curator of the Chicago Architecture Biennial, Se-pa-ke An-gi-ama, explains this shift.

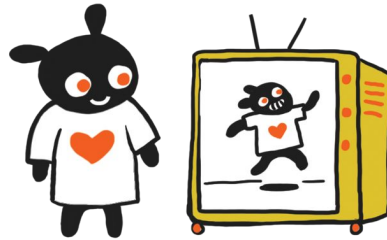
“Part of the process of unlearning is recognizing the power that architecture has on constructing the way we behave. Whether you feel that you need to be quiet in a certain space or whether you feel that you can be loud—the architecture determines that. [...] This requires us to increasingly recognize that, regardless of where you are in the world, Western thought tends to dominate. Its influence on our way of being, even if you don't study it specifically, comes through in lots of different ways. One of these is how we construct ways of being together.” [\[source\]](#)

What we are seeing with the shift to living, working, and making from the home, is a move away from the constructed zones of Art, of Business, to the personal. Western thinking, indeed capitalism, does not recognise the personal. This pandemic is asking for a movement inwards, and to each other. As the 13 Indigenous Grandmothers said, “Instead of traveling to a goal out there, you will voyage deeper into yourself.” [\[source\]](#) So we are bringing more of our personal selves to our art, social experiences, and work experiences. As creators, that means a call to meet your audience in the personal.





Rufus Wainwright's *Quarantunes*  
<https://www.facebook.com/rufuswainwrightofficial/videos/520360078533392/>



John Krasinski's *Some Good News*  
[https://youtu.be/F5pgG1M\\_h\\_U](https://youtu.be/F5pgG1M_h_U)



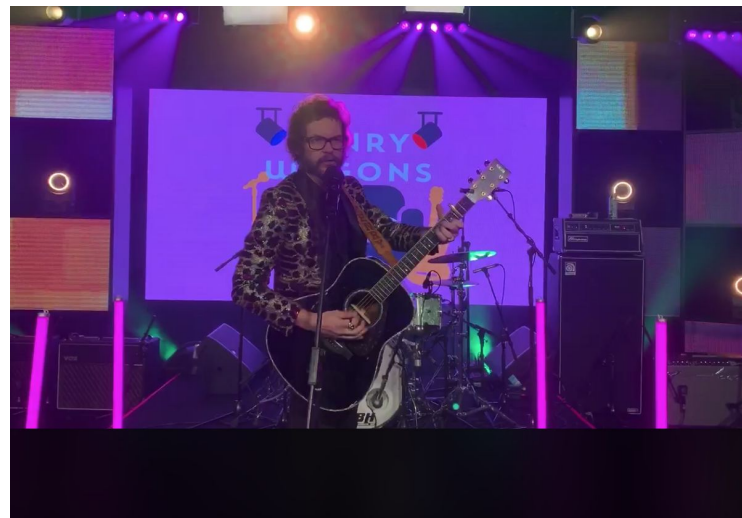
Rebecca Solnit's *Fairy Tales for Emergencies*  
<https://www.facebook.com/rebecca.solnit/videos/10157873670395552/>

For instance, in this screenshot of musician Rufus Wainwright at his piano in his home, in his dressing gown with paintings and sculptures in the background; and this screenshot of actor John Krasinski in a suit and tie but with hand-drawn signage for his impromptu news show; and the screenshot of author Rebecca Solnit in her home, with flowers and a winged sculpture in the background as she annotates fairy tale stories, we see three artists choosing to meet their audience in the personal. To connect as themselves.



Screen Producers Australia -  
SPA Takeaways

<https://www.facebook.com/ScreenProducersAustralia/videos/229304701810577/>



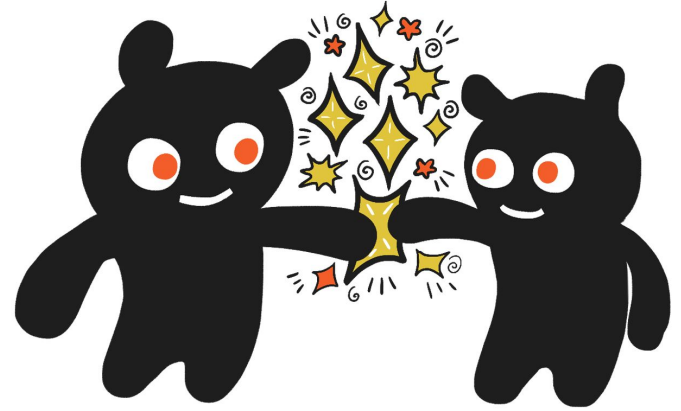
Delivered Live - socially isolated  
music festival

<https://deliveredlive.com.au/>

In contrast, we have the Screen Producers Australia Council screenshot where we see the CEO seated at a big desk in a studio, with glowing signage, far away from the camera; and this screenshot of the musician Henry Wagons rehearsing on stage by himself for the Delivered Live socially isolated music festival. There is nothing wrong with the use of broadcast-quality equipment. Notice I didn't call these "professional environments"? I'm trying to unbundle "professionalism" and "impersonal." The issue is not the use of equipment, but the set dressing, and the urge to keep up appearances. There is a need to read the room, or to read the rooms we're all in.

I understand this is scary and new for some. There are fears around revealing who you really are. But living in the impersonal is one way the privileged are complicit. There are many reasons to be your true self.

# Touchpoints, Objects of Connection



Which brings us the technologies in our rooms. Technologies like the ones we see in this illustration, of laptops, mobile phones, tablets, games, audio, and books. They can be viewed as objects disconnected or containers of human thought, whim, and emotion. As if they're separate, as if we're separate. But this is why I like the term "touchpoints". Touchpoints, like the illustration of the two figures touching with magic stars between them, communicates how we connect with each other with media. How we touch across time and space. We all affect each other no matter how far apart.

# Ways to Explore Digital + Online

- ★ **Distribution** of existing content
- ★ **New Works: adaptation** of works to digital & online context
- ★ **New Works: born-digital**
- ★ **Cultural Development**
- ★ **Online Studios:** project-based, org/comp, residency/lab, (curated) co-working
- ★ **Project Development** (polymorphic/“[parallel diverse design](#)”): non-digital works experimented with in digital forms as experimental development



What we do with these technologies is based on a variety of factors. Here is a list of some options I see for you. Let's go through each one.



# Ways to Explore Digital + Online

★ Distribution of existing content



You can put existing videos, audio, text and visuals online for more to access. For instance, uploading a video of a performance (once you have the rights sorted), film, artist interviews, and making-of interviews, and docos. UbuWeb has been sharing archival footage and audio for years.



## Australian Chamber Orchestra

April 4 at 8:30 AM · 🌐

Today we unveil ACO HomeCasts: our digital season that will bring the music and musicians of the ACO directly to you while we're out of the concert hall: [bit.ly/ACOHOMECasts](https://bit.ly/ACOHOMECasts)

You can expect new recordings, live-streamed performances, access to archival and never-released footage, specially curated playlists, in-depth interviews and more, delivered to you every week.

It all begins from 6pm tonight as we share a brand-new filmed recording of Artistic Director Richard Tognetti, Principal Violin Satu Väänskä, Guest Principal Viola Stefanie Farrands and Principal Cello Timo-Veikko Valve performing Arvo Pärt's 'Da Pacem Domine', broadcast from their homes to yours: <https://bit.ly/2UX0BF7>

Click the link below to get a sneak peek at what else we have coming up this week, including more live performances, new videos and a chance for you to collaborate with us.



ACO.COM.AU

### ACO HomeCasts - Australian Chamber Orchestra

One of the world's most lauded chamber ensembles, the ACO is renowned...

<https://www.facebook.com/AustralianChamberOrchestra/>



## Soda Jerk

10 hrs · 🌐

Praise be [Spectacle Theater](#) has rebooted as a virtual microcinema with daily screenings. Pls join us for **TERROR NULLIUS** this Friday April 10th @9pm NYC-time from your isolationz anywhere via [Twitch.tv/spectaclenyc](https://www.twitch.tv/spectaclenyc) (that's Saturday morning for Oz mates but think a bloody mary could be a great drink for this film). Pls take care friends & keep quarantine weird 🙌



<https://www.twitch.tv/spectaclenyc>

But in our isolated but also internal journey context right now, real connection with others in time is heightened. The Australian Chamber Orchestra started HomeCasts, where they're sharing archival footage and new recordings with Facebook Live scheduled streams. So they're creating a shared viewing experience where they can comment and join together in a moment in time. Likewise with films, including the streaming of Soda Jerk's *TERROR NULLIUS* this Friday on Twitch. Twitch is a predominately game audience. So you'll be bringing your own audience, and introducing new audiences to your work. But note too, the context is not just the desire for real connection, it is also the subject-matter. How are the themes and mood of your work relating to the context of what is being felt? If you're unsure, tap into your own needs.

# Public-Facing - Digital & Online

## Video Distribution & Streaming

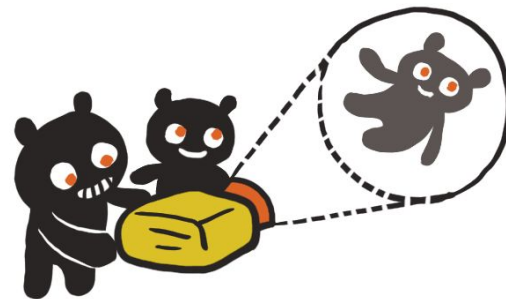
Examples Live

[Vimeo](#), [Vimeo Livestreaming](#) ([help](#)), [Vimeo OTT](#), [Youtube Livestream](#), [Facebook Live](#), [Instagram Live](#), [IGTV](#), [Zoom](#), [Crowdcast](#), [HowlRound](#), [Twitch](#), [TikTok](#), [Mean TV](#), [SeekandSpark](#), [OBS Studio](#),... [[See livestreaming for artists](#)]

Examples On Demand

[National Theatre Live](#), [LaMedea](#), [Live Stream Archive](#), [HBO Fire & Ice](#), [Schaubuhne](#), ([collection](#)),...

[UbuWeb](#), [Sydney Opera House Digital](#), [Australian Ballet Digital Season](#), ([online performance history](#)),...



## Shared Viewing & Playing

Examples

[Facebook Watch Party](#), [Netflix Parties](#), [Twitch](#), [Metastream](#), [Watch2Gether](#), [Ovee](#), [Indee](#), [Mozilla Hubs](#), [VRChat](#), [JamKazam](#)... [ACO Home Casts](#), [MSO Live Online](#), [ACMI Virtual Cinemateque](#), [Spectacle Theatre](#), [Delivered Live](#),...

## Audio, Music & Podcasts

[Bandcamp](#), [Soundcloud](#), [Stitcher](#), [Apple iTunes](#),... [[podcast download stats](#)]

Here are some platforms, and examples for you to explore. Share some in chat as well. I will highlight that there is a variety of technologies available to stream, some free, some requiring ongoing large investment. Thankfully the notion of shared viewing and playing is somewhat pervasive, and so there are already technologies that enable this. Such as Facebook Watchparty, Netflix Parties, Twitch, and just about any online game.

I'll mention Zoom here, because I know there are concerns about privacy and safety with Zoom. Zoom have been changing their terms and conditions and algorithms I believe when it comes to the amount of background data collection happening. Regarding zoombombing, there are ways to prevent that - which you can find online. I've seen a lot of community organisations work with crowdcast instead. But I believe that Zoom is still the most accessible of all the videochat platforms. So you need to consider that.

# Ways to Explore Digital + Online

- ★ **Distribution** of existing content
- ★ **New Works:** **adaptation** of works to digital & online context



And then there are changes to not just the way it is experienced, but how it is made. You could adapt works created for different contexts to be online. For instance, livestreaming a performance, with the changes you need to make for it to work in that delivery.





Thao & The Get Down Stay Down - Phenom (Official Music Video)



Watch later



Share



Info

MORE VIDEOS



0:05 / 2:50



YouTube



<http://smarturl.it/TempleAlbum>

I'll give a quick example here. The band Thao (Tow) and the Get Down were ready to release their new album, and decided to record their music video with Zoom. It's a cracker of a track.



## Extended Theatre Experience

An exploration of how technology can extend and ultimately enhance a live performance experience, like theatre or a music concert.

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Film by Geoffrey Taylor

<https://www.watershed.co.uk/studio/projects/extended-theatre-experience> (2009)

<https://www.christydena.com/2018/06/the-secrets-to-creating-an-indie-game-franchise-my-full-gdc18-talk-with-slides/>

This is an earlier work, back in 2009 actually. But one that has stuck with me. This was an experiment in enhancing the live performance experience. What they did was design a play that had an audience, but the actors had mini cameras on them, and there were cameras throughout the set. There were two works then -- the one you experience in person, and the one you experience in the film form. I was the audience of the latter because this was produced in the UK. For the audience in the theatre, they were able to experience both. This is what I call the Reliving Promise. We get to relive the experience in some way, like the excitement of going down a slide again and again. Even though we experience it in different artforms, there is a strong reliving drive in there. We're seeing this with nostalgic Shakespeare readings happening now. Of experiencing something familiar. I link at the bottom of this slide to a talk I gave on the various promises you can work with. But to get back to this specific But this is the closest I have ever got to feeling the presence of in person performance, in a film format. So I recommend checking out the short video they have online about it.

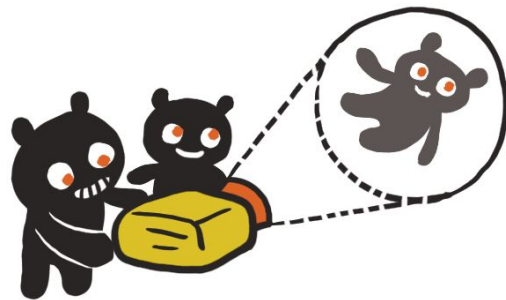
# Public-Facing - Digital & Online

[Ethical.Net](https://ethical.net)

## Interactive Writing +

Examples

[itch.io](https://itch.io), [GOG](https://gog.com), [Google Play](https://play.google.com/store), [Steam](https://store.steampowered.com),  
[Apple App Store](https://apps.apple.com),...  
([multiuser performance history](#))



## Galleries

Examples

[Art Steps](#), [SketchUp](#), [Artivive](#), [TrueView](#),...  
[Delmar Gallery](#), [Ginninderry](#), [Griffith University Art Collection](#),  
[Fremantle Arts Centre](#), [Tate](#),...

## Festivals

Examples

[Superfest Disability Film Festival - Showcase Online](#), [Biennale of Sydney Online](#),  
[Tribeca Together Apart](#), [NWF - Story to You](#), [EWF - Fully Online](#),

## Conferences, Workshops, Talks

Examples

[Zoom](#), [Crowdcast](#), [Jitsi](#), [Google Hangouts](#), [HeySummit](#), [WebinarJam](#),  
[Creative Connections](#), [Little Lunch Online](#), [Crafting Intangibles](#), [Solmukohta](#),  
[CPH:DOX](#), [NowPlayThis at Home](#),

## Crowdfunding

[SeekandSpark](#), [Pozible](#), [Patreon](#), [Kickstarter](#),...

So, to add to our links earlier, I have some more for you to explore, as well as some examples. Some will be familiar, and some won't. One question that comes to mind in these circumstances is whether to go with the most popular platforms, or the ones that work best for your artform or ethics. They're not always the same thing. What if you want to work with a platform and people find the learning of the new platform too much of an obstacle? I have some contradictory thoughts on this:

- 1) I have found people are willing to move to lesser known platforms for a specific period of time. For the short length of the project. But if you're asking them to make a jump for ongoing attention, then less will join and even less will stay.
- 2) Ease of Use is a way of thinking that redirects the energy towards the comfort of the self, rather than the energy produced to bring us closer. Ease of Use wants you to feel the softness, the smoothness of your own body moving in concert with society. There is a nice flow to your tango. But this is an allowed performance, when the system allows you to shine in certain ways. It is great when the system is invisible, when it is frictionless...because we don't think about it. So "ease of use" can actually be "ease of being used." You are easy to use.
- 3) And in recognising this, let's develop another ritual of discernment that is around connection. "Is this platform, is this technology, is this creation something I choose to work with at this time?" Notice I say "work with" and not "use"? This is intentional, to give the technology agency in the relationship. Objects, including the intangible ones, are connected to us too. Our technologies are as much part of GAIA as everything else in this planetary ecosystem. We need caretakers of our human-created technologies, as much as our animals and plants.

No answers here, but perspectives and processes to consider...

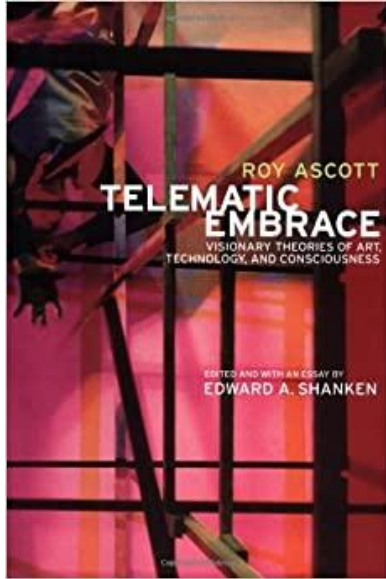
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- ★ **New Works: born-networked**



Some of you are conceiving of works that work with these international connection technologies. We are all in relationship with each in the ecosystem of GAIA, but many of us are trained away from that. This moment, and networked technologies, are helping to relearn our interconnectedness. There is a rich history of exploration into this area, including one of my favourites: telematic arts.



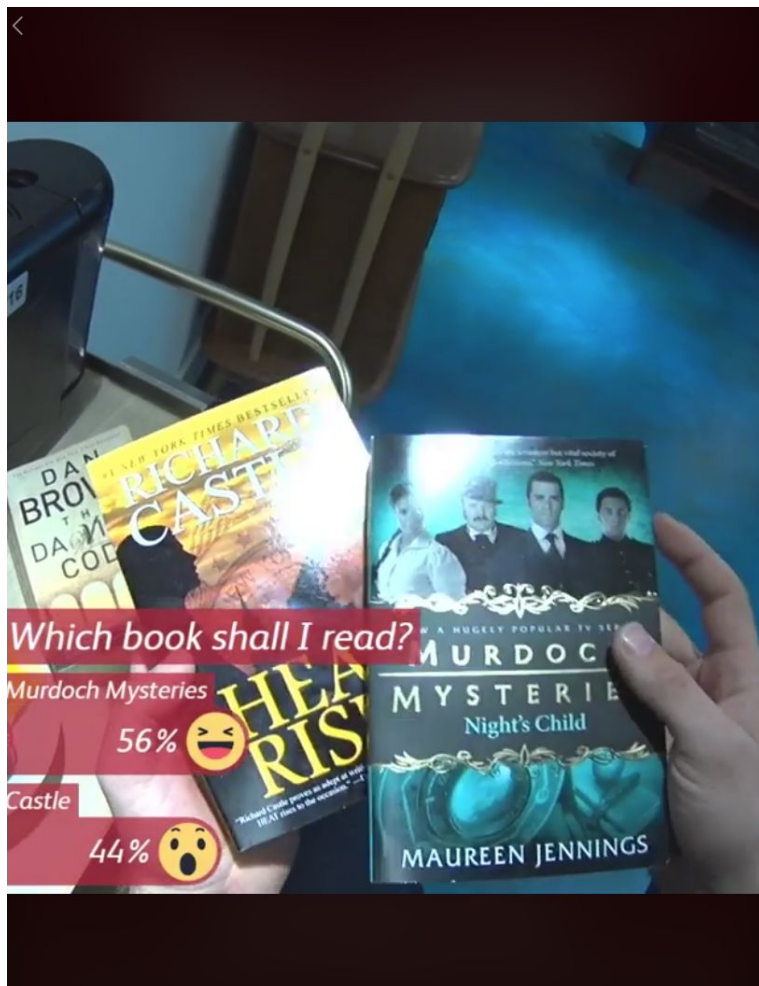


<https://www.ucpress.edu/book/9780520222946/telematic-embrace>

[Galloway, Kit; Rabinowitz, Sherrie,](#)  
[«Hole in Space», 1980](#)  
 Photography | © Galloway, Kit; Rabinowitz, Sherrie

<http://www.ecafe.com/museum/history/ksoverview2.html>

Some of you will be familiar with this already, but Roy Ascott's essays, in the *Telematic Embrace*, is a great textbook to explore at this time. And of course, the key work of Kit Galloway and Sherrie Rabinowitz in 1980 with their *Hole in Space*. Where people walking by the Lincoln Center of the Performing Arts in New York City could see not their reflection but other people in the windows. Those people were walking by a department store in Century City Los Angeles, connected via satellite. There was no signage or announcements. Just people figuring out how it worked. It continued over 3 days, with families connecting with each other for the first time in twenty years.



**Alibi Channel** was live.  
about 3 years ago · 🌐

That was FRAMED!

If you took part in our murder mystery story, thanks for joining in. The live show is over now, but you can watch the video again whenever you like.

👍❤️🔥 475      71 Shares 14K Views

Like Comment Share Up Next

Comments

Realtime Comments ▾

**Bonnie Dellar** · 1:11  
😂😂👍 1  
Like · Reply · 3y

**Sergey Bernõson** · 1:12 Great event!!!  
Like · Reply · 3y

**Sharon Thompson** · 1:19 All set! 🤖  
Like · Reply · 3y

**Ronán Lorcán Mc Cluskey** · 1:26 This will be amazing if it works  
Like · Reply · 3y

**John Freda** · 1:26 Thank u Engadget!  
👍 1  
Like · Reply · 3y

**Ruth L Wolseley** · 1:28 Excited  
Like · Reply · 3y

**Alibi Channel** · 1:31 Detectives. YOU are in control, help guide our security guard...  
👍 9  
Like · Reply · 3y

**Lmc Cooper** · 1:37 OMG ITS LIVE  
Like · Reply · 3y

**Aaron Seale** · 1:38 The Content Zone  
Like · Reply · 3y

**Jonathan Almond** · 1:42 Yes!!!!  
👍 1  
Like · Reply · 3y

**Paul Adrian Jones** · 1:53 Hi  
Like · Reply · 3y

An example of an unusual format to stretch your thinking about what is possible is this interactive live action murder mystery in Facebook from a few years ago, called *Framed*, that a colleague David Varela worked on. You can watch the video archive of it at the [link](#).



Toshiko Takaezu



sev7nthcircle • Following



sev7nthcircle CRAFTERS

Here are the stories of 9 incredible ARTISTS released from the Nether last night. #Sev7nthCircle 🔴🟡🟢🟠\*



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#arthistory #art #women  
#womenempowerment  
#womenartists  
#womensupportingwomen  
#woodcarving #womenshistorymonth  
#history #topple #textileart #pottery  
#womencrafters #craftoftheday  
#crafts #igtv #webseries  
#historyofcrafters #crafters

19h

And this current one, in Instagram, *Sev7nth Circle 2*, by colleague Jan Libby. Both of these colleagues are from alternate reality gaming backgrounds. Which is not augmented reality, but interactive stories experienced through everyday technologies. It is these kinds of projects that I learnt the kind of interactivity that resonates with me. I'll share with you some things I find important.

# Interactivity

## Presence

recognised  
in the world



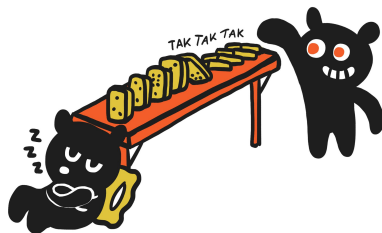
## Loop

understanding  
the world



## Agency

affecting  
the world



## Direct

learning  
by doing in  
the world



Interactivity is desired because it is not the default way of being in Western society. It is for this reason I am *not* interested in interactive experiences that perpetuate systems of control, competition, domination, and abuse in society. But let's look at some key elements of interactivity that I have found can aid in nurturing your experience here in the world. Presence, Loop, Agency, Direct. These are concepts that overlap, but they highlight particular angles.

**Presence** -- how does the technology and design enable you to recognise someone is present? Are you recognising them on their terms, or yours?

**Loop** -- a feedback loop is when you have a mental model of how you think the interactivity works, and the logic of the world created, and you act, and then the system responds. That response gives you an indication as to whether you understand how the constructed world operates. Figuring out the system is a pleasure in itself.

**Agency** -- how can your audience and players affect the world? Affect the little creative world you've created, and the world it is created and experience in?

**Direct** -- are people able to learn what they want through their own lived experience, in their own way, through self-transformation and direct experience...rather than you telling them how your world operates and how they should act or what the goal is? For instance, the people figuring out for themselves the windows were a live connection in *Hole in Space*.

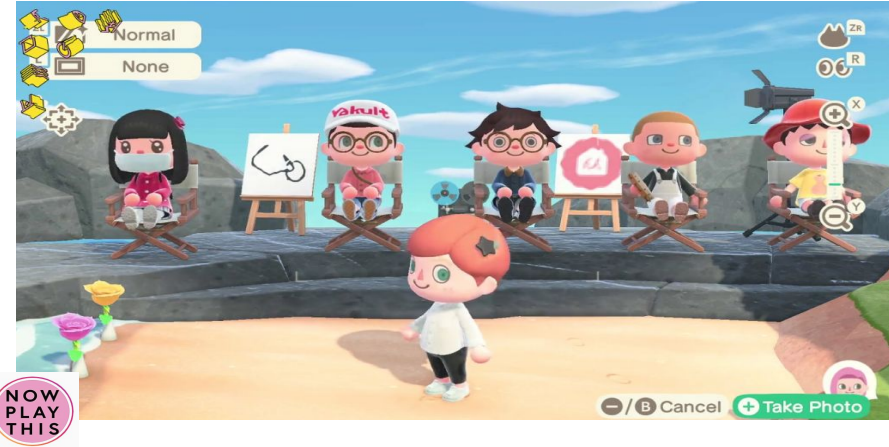


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- ★ **Cultural Development**



Indeed, we are all learning together online. Cultural development includes this series the Australia Council for the Arts is putting on with Creative Connections here. Working with Zoom, and the Heysummit platform.



Now Play This

<https://www.twitch.tv/videos/583001395>

Little Lunch Online (LLOL)

<https://artsfront.com/event/37103-little-lunch-online-llool>

ArtsFront are also putting on *Little Lunch Online*, with Zoom and a custom website design. Elliot has been sharing how this has been put together, so you can get over there to hear more about the structure. The UK experimental games festival *Now Play This* moved online, and ran their sessions in various online games. This keynote talk was in *Animal Crossing: New Horizons*, streamed through Twitch. *Animal Crossing* has had a big boost of players, as it provides a cozy space during these pandemic times.

My con

Programme

Friday (8) «

Saturday (17) «

Sunday (6) «

Changes

Info &amp; maps

Submit

Reset

Listing **all** 31 items

Fri, 4/3

» [Expand all](#)

17:45



Opening Ceremony

Facebook Live, 17:45 - 17:55

18:00



Keynotes

Facebook Watch Party, 18:00 - 18:45

19:00



The Inbetweeners - Teens in Larps

Facebook Watch Party, 19:00 - 19:20

19:30



Never Prepared, Always Ready

Facebook Watch Party, 19:30 - 20:10

20:15



Hunter-Gatherers - Info and Discussion

Facebook Thread, 20:15 - 21:45

20:30



Bad Romance

Facebook Watch Party, 20:30 - 20:55

21:00



Solmukohta TV

Facebook Watch Party, 21:00 - 21:30

21:30



Touch-base

Zoom, 21:30 - 22:15

And this live action role playing conference switched to online, and did it in a way that resonates with me. A few years ago I ran an in-person and online conference on interactive narrative design. I had over 20 speakers from many countries. I had a shoestring budget, and while I was working with Zoom the connection was only as good as the computers and internet connection of every person on the videochat. So I decided to pre-record the sessions, and have everyone press play at the same time and the speakers joined everyone in Twitter to discuss the talk. Facebook Watch Parties were introduced a year later. So in this larp conference just run, we see a combination of Facebook Live, Facebook Watch Parties with pre-recorded talks, and Zoom sessions. The opening, and touch-base sessions are completely live, because they need to be.

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- ★ **Online Studios:** project-based, org/comp, residency/lab, (curated) co-working



We also have making projects with each other online. Working online as an organisation or company, with a team that comes together for a project, with new possible online residencies and labs, and co-working spaces. A lot of people have been doing remote work for a long time, and some are making the switch for the first time. I have noticed, however, that before this isolation context, there hasn't been much discussion about creating creative spaces online beyond lists of project management technologies. At the end I link to two fantastic groups that are discussing running art studios online. They're from the art teacher perspective, but they're artists doing great experiments.



# TELEMATIC STUDIO



<https://www.christydena.com/events/>

I'll give a shout out to the Telematic Studio I ran in partnership with CEMENTA. We may have some of the artists here. In the page above you'll find links to the after-session chat videos we shared online, which show some of the processes and experiences. It is totally possible and enjoyable to work with artists around the world, urban and remote, usually housebound and not. I am also currently setting up an international virtual co-working studio for artists - so contact me if you're interested.

# Online Studios - collaborative & parallel making

## Scheduling

[Doodle](#), [Calendy](#), [EveryTimeZone](#), add to calendar...

[[Accessible teaching online](#)]

## Video Chat

[Zoom](#), [Skype](#), [Google Hangouts](#), [Crowdcast](#), [Jitsi](#), [Adobe Connect](#), [WebEx](#), [LiveLab](#)+...

## Digital Whiteboards & Workbenches

[Miro](#), [Lucid Chart](#), [Mural](#),...

## Documentation & File Sharing

[Google Drive](#), [Dropbox](#), [Canva](#), [WeSendIt](#), [TeamViewer](#), [Natural Reader](#),...

## Link Sharing

[Pinterest](#), [Are.na](#), [Evernote](#), [wt.social](#)...

## Discussion

[Slack](#), [Discord](#), [Mighty Networks](#), [Telegram](#), [What's App](#), [Sococo](#),...

## Prototyping

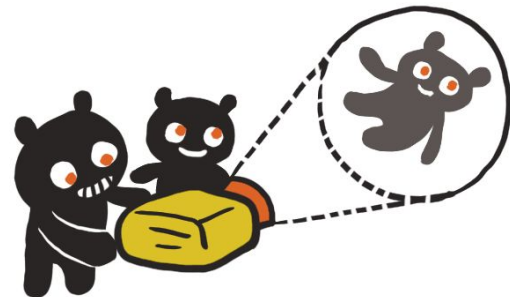
[Marvel](#), [Twine](#), [Invision](#), [Adobe XD](#), [Axure](#), [Sketchup](#), [Tabletop Simulator](#),...

## Feedback - annotation tools

[Synchsketch](#), [Soundcloud](#), [GoogleDocs](#), [COMENT.ME](#), [Hypothesis](#), [Zoom annotation](#),...

## Project Management

[Trello](#), [Basecamp](#), [Teamwork](#), [HacknPlan](#), [AirTable](#), [Asana](#),...



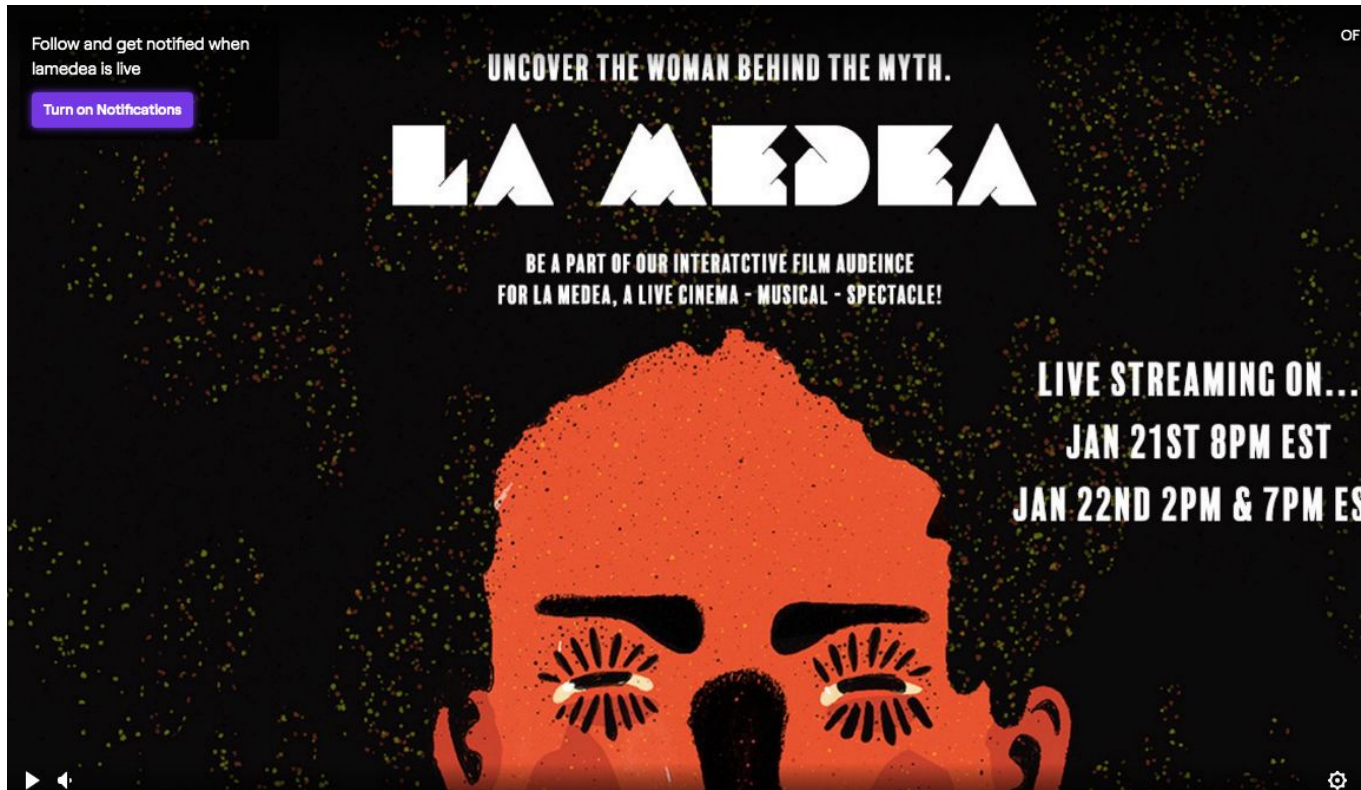
But here are some technologies I have found super helpful when running creative studios online. I've been running online studios for a few years now, and so I have included links to scheduling tools, video chat, digital whiteboards, documentation, link sharing, discussion, prototyping, feedback annotation tools, and project management. In the end, it will be up to everyone on your team to figure out what works best for them. What you all choose to work with.

# Ways to Explore Digital + Online

- ★ **Distribution** of existing content
- ★ **New Works: adaptation** of works to digital & online context
- ★ **New Works: born-networked**
- ★ **Cultural Development**
- ★ **Online Studios:** project-based, org/comp, residency/lab, (curated) co-working
- ★ **Project Development** (polymorphic/“[parallel diverse design](#)”): non-digital works experimented with in digital forms as experimental development



And related to online studios is the opportunity for a different kind of project development. This is on top of developing projects with others online. I want to talk about a particular approach, that I like to call Polymorphic Practice. It is when you develop a project in different artforms, different formats. I don't mean continuations in different forms, such as a sequel. I don't just mean the different forms a prototype can take, and how you iterate, and then port or adapt after release. No, instead, I'm talking about developing a work in different artforms. For instance, I have an improvisation storytelling game that I've been making as a card game, a board game, a digital game for Zoom, a festival event, an improvisation show, and a writing prompt exercise. And I haven't released it yet. What I found was that when I switched to another media, another context, another technology, I needed to make some changes to make it work there. But then I realised those changes would be good for the other form. So over time, I found that I created a stronger core that made it a piece that worked in multiple forms. The process created new needs, and revealed blind spots. So you can be developing theatre, live art, live music, or book projects in digital, and online forms, and then return to your analogue format afterwards. Meanwhile, you've changed its nature, and you're building audience too.



<https://www.twitch.tv/lamedea/>

<https://creative-capital.org/2020/03/27/thinking-about-livestreaming-as-an-artist-read-this-first/>

Performers Yara Travieso and Brigid Greene approach online with this same openness. They did a livestream of *La Medea* with Twitch, and HowlRound, and view livestreaming as being part of their experimental process rather than a final delivery mechanism. I quote: “Rather than thinking of livestream as a platform for getting your artwork out to the world, we would rather think of how the different platforms can fulfill a playful creative process, joy, authenticity, or vision.” [[source](#)] There is a link to a great webinar with them and a few artists talking about the livestreaming with this playful energy.



# Groups

Arts and Creative Industries: Digital Support - <https://www.facebook.com/groups/669197597161146/>

Together Films - Digital Screenings - <https://www.crowdcast.io/togetherfilms>

Online Art & Design Studio Instruction... - <https://www.facebook.com/groups/onlineartanddesigninstruction/>

Outside the Frame - Activist Art - <https://www.facebook.com/groups/92685388277/>

Live Streaming Arts - <https://www.facebook.com/groups/livestreamingarts/>

Everything Immersive - <https://www.facebook.com/groups/everythingimmersive/>

Immersive Theatre Makers & Performers UK - <https://www.facebook.com/groups/immersivemakers/>

Virtual Reality Content Creators Australia - <https://www.facebook.com/groups/VRCCAUS/>



Here are groups you can jump into for inspiration, sharing, and guidance. The first, Digital Support, is set up by the Australia Council. The second, Together Films, has a series of webinars on streaming technologies that are well worth the watch. The next two are great online studio art groups, with Beverly Naidus running Outside the Frame and sharing lots of thoughts in the context of this time. The rest are usual links for those exploring immersive and interactive arts.

# GAIA-Oriented Practice

## Personal

- Your personal experience, your true self

## Present, Potential

- Always related to current context, & enables possibilities

## Relational

- Everyone, every living and non-living thing is life and is in relationship

## Regenerative

- Nurtures continuously, beyond the immediate moment



I want to end here with some thoughts on how I've seen my own practice change in the context of the world changes that have been building for a while. Our recent changes are the fires in Australia and COVID-19, and there are more to come as GAIA undertakes her metamorphosis. Which we are a part of...