

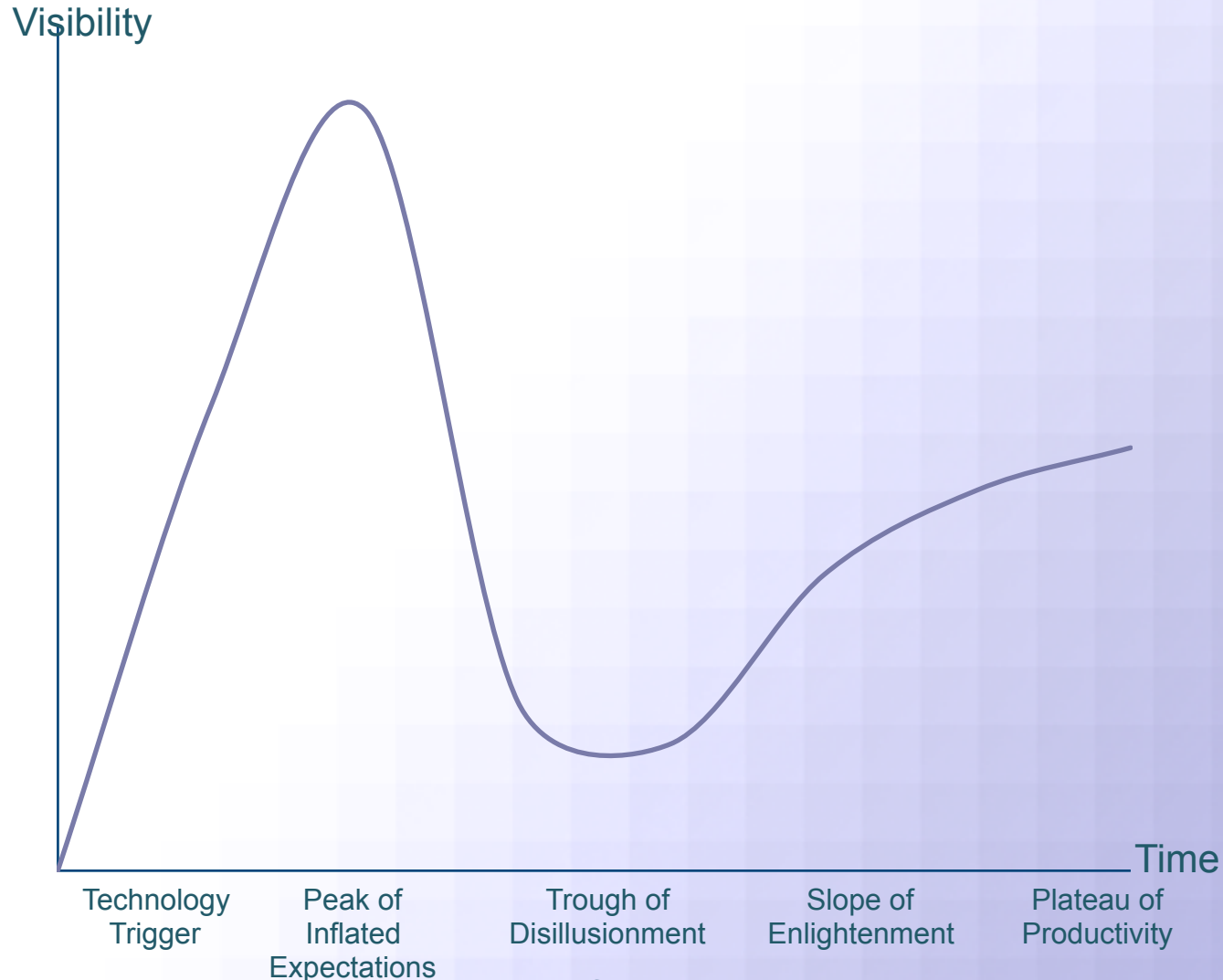
Digital Transitions and the Impact of New Technologies on the Arts

Presented by David Poole

Friday, May 31, 2013

Creative Cities – Recalculating: Culture in a Digital World

Gartner Hype Curve



Digital Transitions and the Impact of New Technology on the Arts

La transition vers le numérique et l'incidence des nouvelles technologies sur les arts

Inherent characteristics of the digital world

- Electronic rather than physical – copy/original distinction lost, produced from real or virtual
- Can be moved over networks – instantaneous, ubiquitous, can mix with other digital information
- Information flows in multiple directions – collaboration, interaction, tracking

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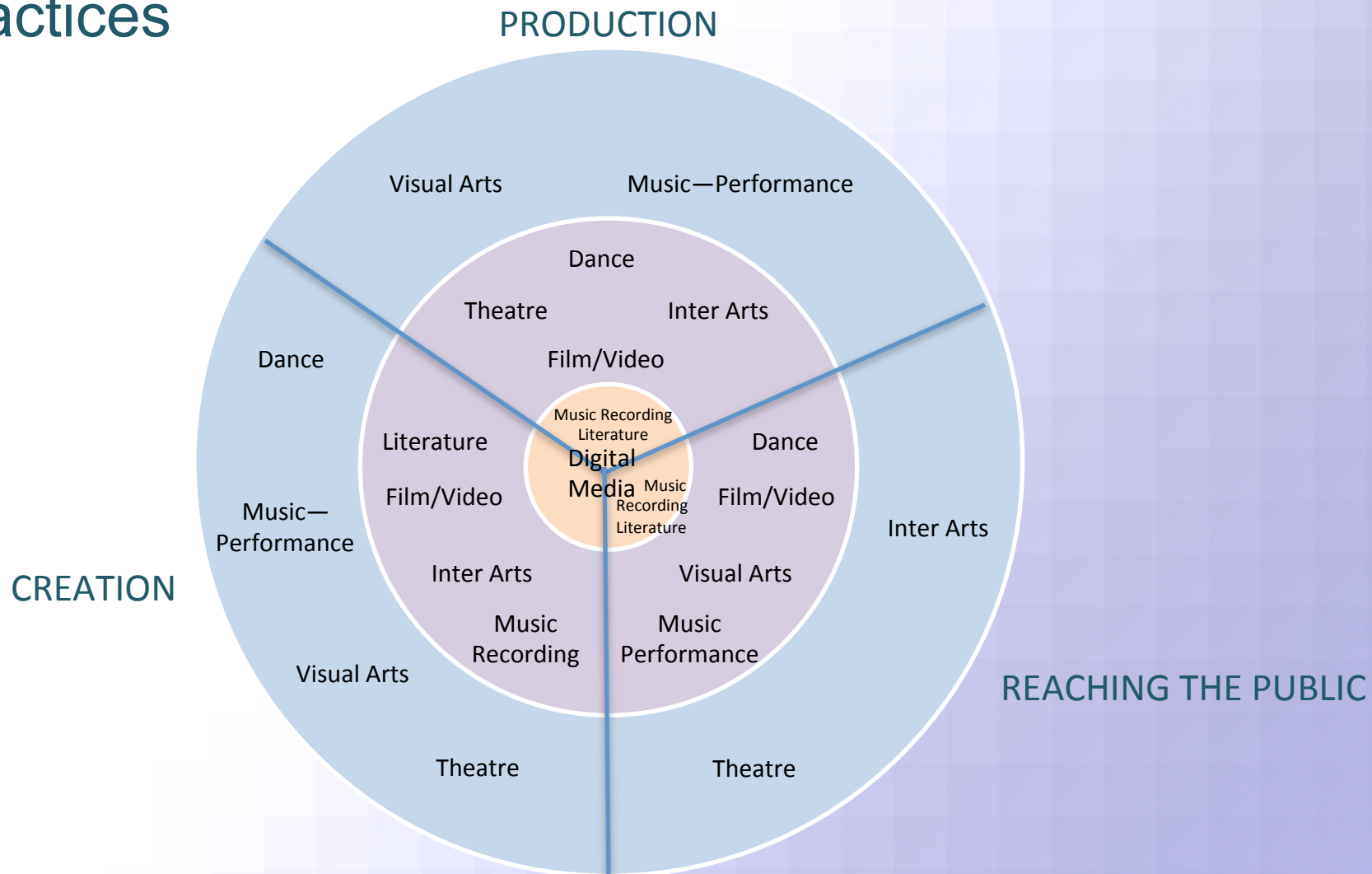
The development of digital technologies

- *Conditional and likely to change*
- The Internet is an open platform
- People expect material on the Internet to be free
- There is some stability - Web 1.0 and 2.0 (Social Media)
- Context and Big Data
- Coming up – Web 3.0 and 4.0

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Impact of digital technologies by disciplines and practices



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Music - Performance

General Observations: Significant changes are taking place with presentation of opera using digital cinema

Creation	Production	Reaching the Public (Distribution, Exhibition, Marketing)
Opera - Software is being used to simplify set design	Symphony – Experimenting with new media and film/video in performance.	Opera – Large companies are being very successful in reaching audiences using digital cinema.
	Opera – Digital projections to serve as sets. Remote rehearsals via video. Playback of rehearsals using video.	For most organizations the Internet is used primarily to reach and inform audiences.
	Opera – Video for archiving and education.	Some companies are using social media effectively.

Impact of Digital Technologies: Low  Medium  High 

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Music - Performance

- Digital cinematic presentation of opera means local companies are now facing international competition for audiences.
- Cinematic performance raises questions of production facilities, expertise and rights.
- The social aspect of attending a live performance is challenged by the social aspect of attending a cinematic presentation.

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How the public view arts online

- People most actively engaged in the arts already are most likely to explore arts online
- Online content is valuable as support linked to existing live events
- Online does not replace the live experience, especially for those interested in the arts

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How the public view arts online

- The most common activities are getting information about events and ticketing
- People are most comfortable with the sites of institutions they know and trust
- Many still see the online world in opposition to and threatening for offline events and art

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How the public view arts online

- Most people say they would refuse to pay for arts online
- The Internet is not likely to “convert” those who are not interested in the arts
- There is little sense that active participation in online creation by non-artists will increase

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Interaction Categories:

Online Engagement with Arts and Culture



Digital audiences: Engagement with arts and culture online, Arts Council England, 2010

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