

Call for Proposals: Digital Echoes Symposium 2018

**Reflections off the Future**

Date: 23 April 2018

As an acoustic phenomenon, an echo is a reflection of sound off a surface. The time it takes to reach this surface and return is proportional to the distance between the sound source and the surface. Digital Echoes began in 2011 engaging with reflections off the surfaces of the past, in the form of artistic responses to two digital dance archives.<sup>1</sup> For Digital Echoes 2018, we invite contributions that reflect off the surfaces of the future. As the question “Where are we now?” was the starting point for the Dance Fields symposium at Roehampton in April 2017<sup>2</sup>, we propose for Digital Echoes 2018 to ask, “Where are we going?”

Therefore, for Digital Echoes 2018 we ask you to let your imaginations run free, to dream up how this future echo might appear. We make this proposal in the wake of the publicity surrounding Yuval Noah Harari’s *Homo Deus: A Brief History of Tomorrow* (2015) and inspired by the concept of Future Studies, an interdisciplinary field not without its controversies (is it or is it not a field?). What interests us is the possibility of a certain rigor: the study and analysis of patterns of the past and present to explore “sustainable futures”.<sup>3</sup> In 2018, we are also going against the historical digital grain of the symposium (see Summary below), and encouraging contributions from a broader range of perspectives whether they consider themselves to be analogue, beyond- or *Post-digital*.<sup>4</sup>

It is up to you how far in the future you wish to travel, but just in case you get the impression this call is open for ‘anything’, we provide the following list of keywords: collective choreography, other bodies, touch and stillness, new materialism, immersive experience, what remains, inclusivity, forgetting, dance in museums, annotation practice, dance valuation, rethinking archives, trauma and the somatic, screen bodies, collecting societies, ownership and intangible heritage.

Presenters should aim to integrate concepts based on one or more of these keywords into their proposals.

**SUMMARY OF PAST DIGITAL ECHOES:** For the first Digital Echoes 2011 two artists, Oliver Scott and Efrosini Protopapa, were invited to use the digital dance archives (see Footnote 1) as a source for an artistic response. In 2012, Digital Echoes again took the digital dance archive as a key point of departure and included other initiatives (i.e. British Black Dance Archives). In 2013,

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<sup>1</sup> Siobhan Davies Replay <http://www.siobhandaviesreplay.com/> & Digital Dance Archives <http://www.dance-archives.ac.uk/>

<sup>2</sup> Dance Fields Symposium. <https://centrefordanceresearch.wordpress.com/>

<sup>3</sup> Bell, W. (2003). *Foundations of Futures Studies: History, purpose, and knowledge*. Vol 1. New Brunswick, London: Transaction Publishers.

<sup>4</sup> Centre for Postdigital Cultures: <http://www.coventry.ac.uk/research/areas-of-research/postdigital-cultures/>

connections were made between the archive and other digital cultural resources, and in 2014 the discussions turned to a wider consideration of the implications of digitization on openness and new models of access. In 2015, the symposium featured discussions and debate inspired by two large-scale European projects exploring how digital environments impact cultural heritage<sup>5</sup>. The 2016 symposium called for a critical review of the impact of participation, “one of the most prominent legacies of the digital,” on how we imagine our future. In 2017, Digital Echoes took “dance digitization” as an opportunity to ask fundamental questions about dance “as we know it” in the time of networked computational media.

### **FORMAT FOR SUBMISSIONS**

Paper presentations are limited to 20 minutes. Proposals for roundtables, demonstrations and other non-standard presentations will be dealt with on a case-by-case basis.

In your proposal please include the following:

Names of presenters and organisational/institutional affiliation(s)

Technical, space and duration requirements

Biography (max 100 words)

Title and type of submission (panel, poster, performance, etc.)

500 word abstract/description

Bibliography (optional)

**The deadline for submission of proposals is January 25th, 2018**

Proposals should be emailed to [researchadmin.ad@coventry.ac.uk](mailto:researchadmin.ad@coventry.ac.uk)

Registration for the event will cost £10/£20/£30 (internal/unwaged or student/standard)

Organising committee: Prof. Sarah Whatley, Prof. Scott deLahunta, Dr. Hetty Blades, Dr. Simon Ellis, Ruth Gibson, Rosa Cisneros

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<sup>5</sup> RICHES <http://www.riches-project.eu/> and Europeana Space <http://www.europeana-space.eu/>. The book from this Digital Echoes 2015 is **In Press**: Whatley, S., Cisneros, R., Sabiescu, A. (eds.) 2018, Digital Echoes: Space for Intangible and Performance-based Cultural Heritage. Palgrave Macmillan.