

THE GAMES EUROPE PLAYS

Audience & Communication Report

EUNIC London & The Finnish Institute

November 2016

AUDIENCE & PARTICIPANTS

TGEP at the Finnish Institute / April 2016:

- Opening: 93 audience
- Professional event (organised by a London-based Gaming consultancy company): 50 participants
- Panel on the state of gaming in Europe: 42 participants
- TGEP Exhibition's visitors: 285

TOTAL: 470

Pictures of the exhibition: https://www.facebook.com/pg/EUNICLondon/photos/?tab=album&album_id=1152553591435981

TGEP at University of Greenwich / July-August 2016:

- Opening: 200 audience
- Symposium day: 30 participants (with 20 attending Opening)
- TGEP Exhibition's visitors: 1,268

TOTAL : 1,478

Pictures of the exhibition: https://www.facebook.com/pg/EUNICLondon/photos/?tab=album&album_id=1219716734719666

TGEP at FutureFest / September 2016:

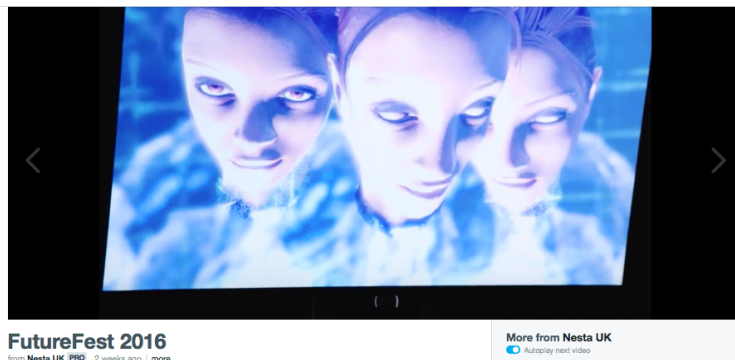
- Molding the Signifier: 450 visitors
- Marco Donnarumma panel: 160 participants
- TGEP Performers part of Collective Reality: 2,700 visitors
- Opening reception - 270

TOTAL: 3,380 PLUS OVERALL EXPOSURE AS KEY SPONSOR

Pictures of the exhibition: https://www.facebook.com/pg/EUNICLondon/photos/?tab=album&album_id=1276378235720182

See The Games Europe Plays as part of the highlights of FutureFest:

<https://vimeo.com/190250220>



WEB CHANNELS

Newsletter & Social Media

Newsletters

The following partners have promoted TGEP on regular basis in their newsletters in 2016:

Finnish Institute - 5,000 subscribers
EUNIC London newsletter - 2,000 subscribers
body>data>space newsletter - 9,000 subscribers
Nesta newsletter - 35,000 subscribers
Czech Centre newsletter - 3,900 subscribers

Total: **54,900**

Twitter Reach

- 375 mention of our dedicated hashtag [#GamesEU](#) + multiple mentions of the exhibition without hashtag
- EUNIC London Tweets earned **37.6K** impressions from March 31st to April 10th (11 day = Finnish Institute exhibition period). Overall London Games Festival #LGF2016 had 15 million social media impressions.
- EUNIC London Tweets earned **6.3K** impressions from July 6th to July 16th (11 day period= start of the University of Greenwich exhibition promo period). University of Greenwich and the CPDA Dept tweets dedicated to The Games Europe Plays: **7,870** reach. Total: **22,052**
- EUNIC London Tweets earned **11.2K** impressions September 16th to September 19th (4 day period= exhibition at FutureFest period). Overall FutureFest social Media exposure: 8,654 mentions on Twitter with a combined reach of 10.2 million.

Total reach: 70,852

Facebook Posts Engagement

- Posts promoting TGEP at the Finnish Institute (through organic and promoted posts by EUNIC London, the Finnish Institute and the Czech Centre): **51,906** people reached
- Posts promoting TGEP at University of Greenwich (through organic posts by EUNIC London, University of Greenwich, CPDA dept and the Czech Centre): **22,138** people reached
- Posts promoting TGEP at FutureFest (through organic posts by EUNIC London and the Czech Centre): **8,745** people reached

Total reach: 76,235

The Games Europe Plays artists and partners, i.e. EUNIC London and its members (Culture Institutes & Embassies), body>data>space, The London Games Festival, the University of Greenwich and CPDA Dept, Nesta and FutureFest have distributed the information on their social media channels, websites and newsletters throughout the whole duration of the project and around the 3 exhibitions. Please see examples below:

Examples of Tweets promoting TGEP:

Slovak Embassy UK @SLOVAKIAinUK · Jul 23
Explore your body in a different way this summer @UniofGreenwich
#GamesEU #Europe BODY TECH bit.ly/28XcJGA



THE GAMES EUROPE PLAYS
BODY TECH
FRAN DIMITROV AND ALEX MAY (L&L), FROM RINGO GOOL, WIMBORNE, SOMERSETSHIRE (L&L), BLACK TREBURY (L&L), GERRARD (L&L) AND DEERINGTON (L&L)
IMMERSIVE TO THE POINT: VIEW ON MONDAY 4 JULY FROM 8.30PM, THE STEPHEN LAWRENCE GALLERY AT THE UNIVERSITY OF GREENWICH, 115 CROSWELL ST, LONDON SE10 8NF.
2018. @uniofgreenwich
The exhibition is open to the public from 7 July to 26 August 2018.
@uniofgreenwich
www.greenwich.ac.uk

Polish Embassy UK and 1 other liked
PCI London @PLInst_London · Aug 23
LAST DAYS for amazing #GamesEU #bodytech show @UniofGreenwich
@cpdaUoG closing August 26 bit.ly/2bKNgSt



3 retweets 3 likes

Czech Centre London @CzechCentreLnd · Aug 19
Join us this summer in Greenwich to meet artificially insane avatars!
#GamesEU is on at @UniofGreenwich till 26 Aug.



1 retweet 1 like

The Austrian Embassy Retweeted
ACF London @ACF_London · Jul 6
Opening of #The Game Europe plays #bodytech exhibition#GamesEU
@MarcoDonnarumma@UniofGreenwich @cpdaUoG@EUNICLONDON



5 retweets 3 likes

British Council Film @British_Film · Jul 4
How we will take care of our virtual & physical bodies in the future?
#GamesEU @UniofGreenwich @bodydataspace



The Games Europe Plays - BODY TECH - EUNIC UK
The Games Europe Plays - Body Tech at Stephen Lawrence Gallery presents games & interactive installations exploring the future of health and well ...
europe.org.uk

4 retweets 3 likes

Finnish Institute @FinInstLondon · Apr 5
Be ready to put your game face on @EUNICLONDON #GamesEU #games #familyuntime #gaming



3 retweets 3 likes

CPDA liked
FutureFest @futurefest · Jul 4
Exploring our bodies from micro bacteria to digital incarnations at #GamesEU
@UniofGreenwich buff.ly/23g6p9E



3 retweets 7 likes


bodydataspace @bodydataspace · Sep 17
 Are you ready to explore Artificial Insanity #FutureFest16 with #GamesEU with #moldingthesignifier avatars all WE



0:06

3 4

CPDA @cpdaUoG · Jul 6
 Gaming designed to rebalance the body and mind at #BODYTECH #GamesEU



0:04

5 2

Institut français UK @ifru_london · Jul 6
 Explore your body in a different way this summer @UniofGreenwich #GamesEU BODY TECH europe.org.uk/event/the-game ...



4 5

Marie Proffit and 1 other Retweeted

Finnish Institute @FinInstLondon · Apr 1
 The Games Europe Plays team and designers #GamesEU @GBoddington @AnttuHarin @joonasutti @PStahlberg



5 6

EUNIC LONDON @EUNICLONDON · Sep 6
 Ready to experience the Future? @futurefest 17-18 September with a touch of Europe #GamesEU europe.org.uk/event/futurefe...



11 9

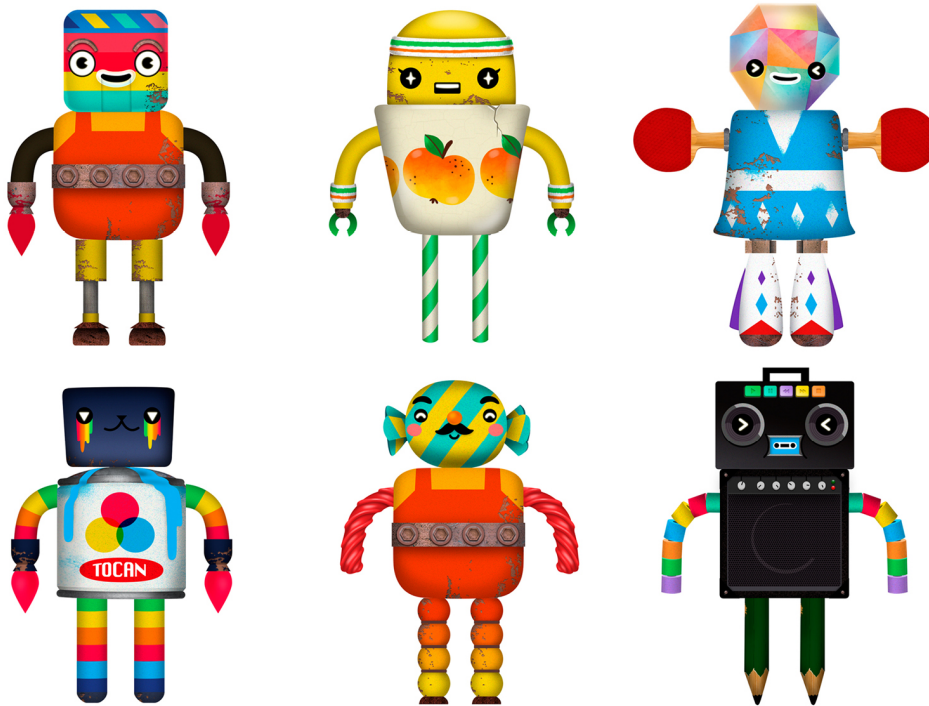
VISUAL IDENTITY & PRINTS

A graphic designer has created the entire visual identity of The Games Europe Plays, bespoke to each exhibition (see examples below) including:

- Logo
- Flyers & E-flyers
- E-invitation
- Social media banners

- Mini banners for websites

Flyer for TGEP Exhibition at the Finnish Institute (recto/verso):



THE GAMES EUROPE PLAYS

DIGITAL GAMES EXHIBITION FOR YOUNG PEOPLE AND FAMILIES

Come and play with exciting independent European digital games for inter-generational learning and fun as part of London Games Festival Fringe. With Games by

GIGGLEBUG (FINLAND), TOCA BOCA (SWEDEN), TINE BECH (DENMARK/UK), LEA SCHÖNFELDER & PETER LU (GERMANY/US) AND AMANITA DESIGN (CZECH REPUBLIC).

**2 - 10 APRIL 2016
THE FINNISH INSTITUTE IN LONDON,
UNIT 1, 3 YORK WAY, LONDON N1C 4AE**

Opening hours: Mon, Wed-Fri 12am-6pm, Tues 12am-8pm, Sat-Sun 11am-5pm
www.finnish-institute.org.uk

The exhibition is free and suited for everyone from 4 years old.

Professional event: Join us on Thursday 7 April at 6pm for Game Play Europe - a conversation on making and playing today and in the future, moderated by curator Ghislaine Boddington with guests.
rsvp: anna.poppo@finnish-institute.org.uk

The Games Europe Plays will continue this year at University of Greenwich in the summer and at FutureFest in September 2016. Read more at <http://europe.org.uk/>

Tweet us at #GamesEU



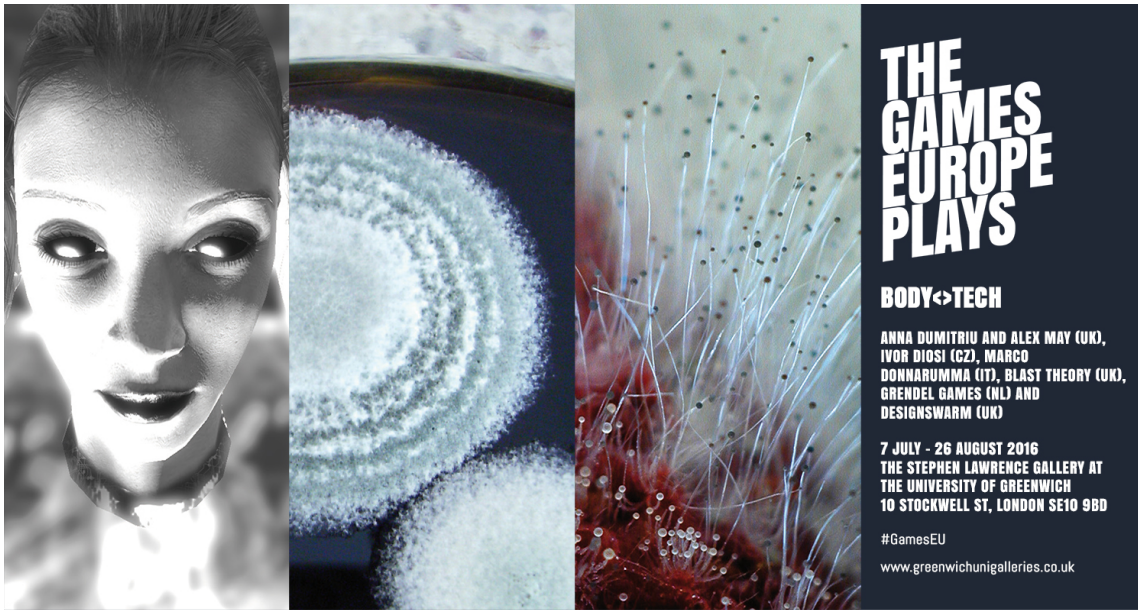
Picture Credit: Tomáš Roubicek, Design: May West

E-Flyer for TGEP Exhibition at the University of Greenwich:

PRINTS

TGEP at the Finnish Institute:

- 2,700 flyers, half of which were distributed at the London Games Festival as well as local schools and neighbourhood (Kings Cross)



- 1 vinyl wall facing the outside/street
- 50, 000 London Games Festival brochures presenting the festival and The Games Europe Plays distributed throughout London and in the Festival venues

TGEP at University of Greenwich:

- 8,600 flyers, half of which were distributed by Impact Marketing in Greenwich and East London (full list at the end of this document)
- 2 vinyl walls, one facing the street and one with credits inside the exhibition space.

TGEP at FutureFest / designed and printed by Nesta/FutureFest:

- 5 banners, placed at Nesta and off-site at promotional events (e.g. London Transport Museum's Lates)
- 4000 programmes, distributed on-site at the festival
- 2000 leaflets, distributed at Nesta and Transport for London information points at Victoria and Kings Cross Stations
- 100 booklets, sent to Corporate Affairs contacts as potential sponsors/partners
- 2 vinyl walls

TOTAL: 67,410 prints

Inside vinyl wall at the University of Greenwich:

Outside vinyl wall at the Finnish Institute:



What did people say? Quotes from Media coverage and Visitors

“It’s a twisted reversal of augmented reality, a terrifying Cronenberg movie yet to be made.” Vice / A review of TGEF at the University of Greenwich by Kevin Holmes, July 2016

“As a result, Body ⇄ Tech presents a selection of artists and designers whose research investigates interaction and virtual bodies at the highest level. Not forgetting to question the contemporary world and to address engaged issues, the exhibition shows an interest in an experimental approach to the arts and science and in the exchange of ideas within international cooperation.

Opening shortly after the Brexit referendum, The Games Europe Plays tastes like a bitter disappointment and as a high-head challenge. It is a testament to the importance of open European borders, a stand for international dialogue in the arts and culture and for shared research towards common aims.”

Juliet Art Magazine / A review of TGEF at the University of Greenwich by Laura Boggia, August 2016

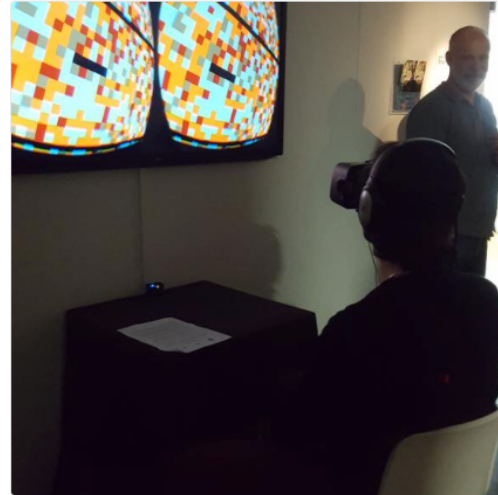
“All in all, it was great. I loved the Molding The Signifier installation, as it made me think of a good Beckett play on bad drugs.”

Stacey Pitsillides Retweeted
Lisa Devaney @lisadevaney · Apr 7
Enjoying discussion with @GBoddington @katerussell @t_bech
@NeogamesFin for #GamesEU about gaming and its future.



Tiru

anna dumitriu and 2 others Retweeted
Miriam Sorrentino @mirmsorrentino · Jul 6
The genome of the bacteria from the end of your nose @cpdaUoG #GamesEU



Thiruvilangam (LIFT Digital Board member) on his visit at FutureFest

"I walked in to find a TV monitor displaying three faces babbling away in a language I didn't understand, while a team of students from the Finnish Institute in London huddled around a small plinth. Moving closer, I noticed that they were intently watching one of their peers rub a small mound of what looked like Vaseline with a device connected to a wire. One explained to me that this was a special mound of jelly implanted with mould. The jelly was supposed to act as a kind of 'brain' for the three avatars I'd seen on the TV monitor – Molding the Signifier, as per the installation's title; as the mould cells multiply, these avatars become increasingly deranged, morphing from delicate nymphs into screaming harpies.

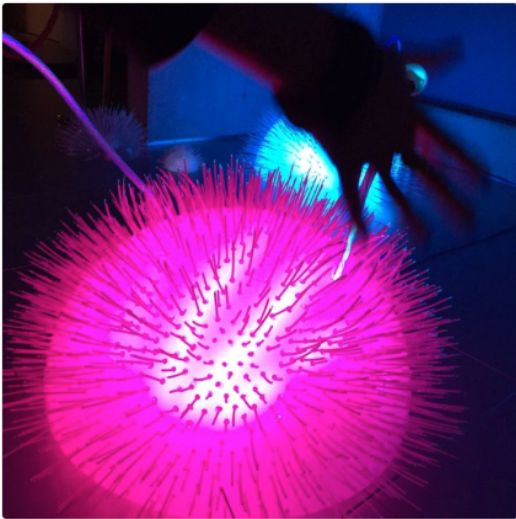
Fascinating. I'd seen no end of supposedly radical, tech-themed art, but never before had I encountered anything that brought living, biological organisms into direct, corrosive contact with virtual reality. I realised I had seen something that might have truly radical consequences – not just for art, but for everything."

The Long and the Short / A review of FutureFest by Digby Warde-Aldam, October 2016

"Interesting and thoughtful exhibition that raises so many questions about the game industry and provides alternatives to the mainstream game scene."

Intelligent HQ / A review of TGEP at the Finnish Institute by Maria Fonseca, April 2016

Tine Bech Studio and 2 others Retweeted
Kat Five @kat_five · Apr 2
 Addictive Chromatic Play from @t_bech Studio @FinInstLondon #GamesEU exhibition @londongamestest



5 retweets, 3 likes

Johanna Vakkari @Gi0vakka · Apr 9
 @Gi0vakka: 5-years old Robyn playing Toca Boca's Robot Lab. #GamesEU #FinInstLondon @GBoddington



N. Johanna Sumuvuori @sumuvuori · Apr 8
 I tried #gigglebug @FinInstLondon because why not? #games #GamesEU



2 retweets, 1 like

Pauliina Ståhlberg Retweeted
Achilleas Hadjikyria @AHadjik · Apr 2
 One of the most enjoyable events attended #gamesEU plays @FinInstLondon opening. Highly recommended 4 adults&kids!



1 retweet, 3 retweets, 9 likes

PR and Listings // 1. TGEF at Finnish Institute

Press Coverage

BBC Click on BBC World service
UK's leading technology programme on radio.

'The Games Europe Plays' / Tuesday 6 April 2016 with Presenter Gareth Mitchell

The episode is 8 minutes long, broadcasted 7 time on BBC World service. You can listen to it here (at 9:35m): <http://www.bbc.co.uk/programmes/p03pc3my>
BBC Click average audience is **23 millions people worldwide.**

See Press Clip at the end of this document

Rudaw TV

Kurdish international TV. The episode with Presenter Raz Mariwani was broadcasted 3 time on Rudaw TV on April 1st and 2nd. Rudaw TV have 1,700.000 followers on Facebook and millions of viewers across the world <http://rudaw.net/english/onair/tv/live>

INTELLIGENT HQ

Business and innovation online platform

'The Games Europe Plays – Innovative EU Gaming for Young People' / 8 April 2016 a review by Maria Fonseca.

<http://www.intelligenthq.com/innovation-management/exhibition-the-games-europe-plays/>

See Press Clip at the end of this document

Stylus

Trend forecast web platform

'Gender-Neutral Gaming for Kids' / 31 March 2016, by Kate Johnson

<http://www.stylus.com/zmjcwj>

Websites and online listings

MADE IN SHOREDITCH:

<http://madeinshoreditch.co.uk/events/games-europe-plays/>

HAI MEDIA

<http://haimediagroup.com/coming-up-the-games-europe-plays/>

INTELLIGENT HQ

<http://www.intelligenthq.com/innovation-management/the-games-europe-playsexhibition-showcasing-the-most-exciting-independent-european-digital-games-for-young-people-and-families/>

KOKATU

<http://www.kotaku.co.uk/2016/03/11/the-london-games-festival-already-has-loads-of-great-sounding-events>

MCV UK

<http://www.mcvuk.com/news/read/guide-to-the-london-games-festival/0164884>

IGN <http://uk.ign.com/articles/2016/03/11/london-games-festival-fringe-first-events-announced>

ThedebrieF

<http://www.thedebrief.co.uk/things-to-do/london/cheap-things-to-do-this-weekend-2-3-and-4-april-20160362733>

Frugl

<https://www.frugl.com/events/the-games-europe-plays-2016-04-10/>

Tech City News

TGEP Audience PR Com Report

<http://techcitynews.com/event/the-games-europe-plays/>

Listing on Partners and Artists' websites

<http://www.finnish-institute.org.uk/en/articles/1599-the-games-europe-plays-independent-digital-games-for-young-people-and-families>

<http://europe.org.uk/project/the-games-europe-play/>

<http://film.britishcouncil.org/comment/2016/games>

<http://europe.org.uk/event/the-games-europe-plays/>

<http://www.eunic-online.eu/?q=content/games-europe-plays>

<http://www.bodydataspace.net/2016/03/the-games-europe-plays/>

<http://games.london/the-games-europe-plays-2/>

https://www.goethe.de/ins/gb/en/ver.cfm?fuseaction=events.detail&event_id=20785934

<http://www.swedenabroad.com/en-GB/Embassies/London/Current-affairs/Events/The-Games-Europe-Plays---Interactive-Games-Exhibition-sys/>

<http://www.finemb.org.uk/public/default.aspx?contentid=343113&nodeid=35871&culture=en-GB>

<https://www.finn-guild.org/content/london-games-europe-plays>

<http://www.vlaanderen.be/int/londen/en/event/games-europe-plays>

<http://www.tinebech.com/News/files/c0f8f6ef9d0a95a61121c891817bcf54-128.html>

<https://www.eventbrite.com/e/game-play-europe-tickets-23835304036#>

Additionally

The show was included on:

- Fever app <https://www.feverup.com>
- ADA's list (women in tech membership group) <http://adaslist.co>
-

Overall the **London Games Festival** was covered in key mainstream media brands with 62 media brands in attendance across the 10 core LGF organised events.

PR & LISTINGS // 2. TGEP at University of Greenwich

Press Coverage

VICE / The Creators Project

The Creators Project is the section of Vice dedicated to new media / digital arts and innovation

'Bacteria Genome Dresses and Judgmental Robots Probe Tech Boundaries' / 28th July 2016, a review by Kevin Holmes

<http://thecreatorsproject.vice.com/blog/bacteria-sequence-dress-exhibition-games-europe-plays>

See Press Clip at the end of this document

Juliet Art Magazine / By Laura Boggia

Juliet Art Magazine is an international web publication Italian based focusing on contemporary art reviews since 1980.

'Posthuman Body and Interactivity: an international project in the time of Brexit' / 31st August 2016, review by Laura Boggia,

<http://julietartmagazine.com/en/posthuman-body-interattivita/>

See Press Clip at the end of this document

Listings

Dojo App

<https://www.dojoapp.co/story/arts-radar-july-28-london>

Dance Tech

<http://www.dance-tech.net/events/the-games-europe-plays-body-tech>

Digicult (Italy)

<http://www.digicult.it/news-agenda/the-games-europe-plays-body-tech/>

Intelligent HQ

<http://www.intelligenthq.com/innovation-management/the-games-europe-plays-body-tech/>

Rhizome

<http://rhizome.org/community/46090/>

Furtherfield

<http://www.furtherfield.org/community/calendar/games-europe-plays---bodytech>

Media Arts Numeriques (Belgium)

<http://media-arts-numeriques.tumblr.com>

Frugl

<https://www.frugl.com/events/the-games-europe-plays-body-tech-2016-07-08/>

Art Rabbit

<https://www.artrabbit.com/events/the-games-europe-plays-body-tech>

Central and Eastern European Review

<http://ceel.org.uk/event/multimedia-exhibition-the-games-europe-plays-body-tech/>

The List

<https://www.list.co.uk/event/20893736-the-games-europe-plays-body-tech/>

Wherevent

<http://www.wherevent.com/detail/EUNIC-London-The-Games-Europe-Plays-BODY-TECH>

Art Update

<https://artupdate.com/en/czech-centre-london-newsletter-july-2016/>

Makemefeed

<http://uk.makemefeed.com/2016/07/05/the-games-europe-plays-body-tech-1625791.html>

Hai Media Group

<http://haimediagroup.com/opening-week-games-europe-plays-body-tech/>

Ruth Atmos blog

<http://www.ruthamos.com/faces-of-a-vibrant-economy-grant-thornton-the-game-europe-plays-greenwich-university-vlog/>

Prospective Park

<http://prospectivepark.tumblr.com/post/147039663459/the-games-europe-plays-body-tech-eunic-uk>

Listing on Partners and Artists' websites

<http://europe.org.uk/event/the-games-europe-plays-body-tech/>

<http://www.eventbrite.co.uk/e/the-games-europe-plays-body-tech-colloquium-tickets-26246167995>

<http://www.greenwichunigalleries.co.uk/the-games-europe-plays-bodytech/>

<http://www.artsjobs.org.uk/arts-news/post/the-games-europe-plays-bodytech/>

http://www.icilondon.esteri.it/iic_londra/en/gli_eventi/calendario/2016/07/the-games-europe-plays-body-tech.html

<http://film.britishcouncil.org/our-projects/2016/games-europe-plays>

<http://london.czechcentres.cz/programme/travel-events/the-games-europe-plays-ivor-diosi/>

<http://london.czechcentres.cz/programme/travel-events/the-games-europe-plays-body-tech-colloquium/>

<http://www2.gre.ac.uk/about/news/articles/2016/a3677-body-tec-gallery-show>

<http://annadumitriu.tumblr.com>

<http://film.britishcouncil.org/calendar/2016/games-europe-plays>

<http://www.finnish-institute.org.uk/en/articles/1626-the-games-europe-plays-body-tech>

<http://marcodonnarumma.com/tours/2016/>

<http://www.blasttheory.co.uk/presentations/karen-in-the-games-europe-plays-showcase/>

<http://games.london/games-events-in-london/>

<http://www.acflondon.org/exhibitions/games-europe-plays-body-tech/>

Additionally

The show was included on:

- Fever app <https://www.feverup.com>
- ADA's list (women in tech membership group) <http://adaslist.co>

PR & LISTINGS

3. TGEP at FutureFest

Media coverage mentioning The Games Europe Plays as part of FutureFest

BBC NEWS

A preview of the festival including Molding the Signifier / 16 September 2016

<http://www.bbc.com/news/uk-england-london-37391369>

The Long and the Short

'Is this the way they say the future's meant to feel? Review: An art critic experiences the installations at FutureFest' / October 2016, by Digby Warde-Aldam

<http://thelongandshort.org/forecasts/future-art>

See Press Clip at the end of this document

LIFT Festival

A review of the festival by LIFT Team including Molding the Signifier

<https://www.liftfestival.com/futurefest-2016/>

See Press Clip at the end of this document

Alistair Cohen

Alistair Cohen goes through FutureFest and Molding the Signifier (from 9.30 to 10.30) / October 2016

<https://www.youtube.com/watch?v=Jq16ep95m6U>

See Press Clip at the end of this document

Listing on Partners and Artists' websites

<http://europe.org.uk/event/futurefest/>

<http://london.czechcentres.cz/programme/travel-events/future-fest-ivor-diosi/>

<http://www.bodydataspace.net/2016/09/the-games-europe-plays-at-futurefest/>

<http://www.futurefest.org/speaker/molding-signifier>

<http://www.futurefest.org/speaker/marco-donnarumma>

PRESS CLIPS - SELECTION

BBC CLICK / BBC RADIO WORLD SERVICE

<http://www.bbc.co.uk/programmes/p03pc3my>



1979 Revolution Game

The Iranian developer, Navid Khonsari,

is used to controversy over his video games – especially when he worked on the Grand Theft Auto series, which is known for its violent content. Khonsari’s latest project however took an even stranger turn when a few years ago he was branded a U.S spy by newspapers in Iran over the development of a video game called “1979 Revolution”. The game, which has just launched, centres on a young photojournalist living in Tehran during the revolution in Iran, the country from which Khonsari fled more than thirty years ago. Lauren Hutchinson reports for Click.

The Games Europe Plays

The Games Europe Plays is an interactive games exhibition in London showcasing the most exciting independent European digital games for young people. The exhibition is curated by body technologist and digital expert Ghislaine Boddington. The innovative games made in Europe have a strong emphasis on design, virtual interactivity and physical engagement. Click hears from some of the developers - Giggiebug (Finland), and Toca Boca (Sweden) – as well as children playing the games, focussing on the drive towards gender neutrality in games and the enhancement of cognitive development in children. Click is also joined by Ghislaine Boddington to discuss the new formats which encompass physical interactions and the exploration of digital representations of individuals.

Pigeon Patrol

Pigeons kitted out with tiny back-pack monitors have been released over London as an experiment into monitoring pollution. The researchers plan to collaborate with Imperial College in the near future to find human volunteers who will be walking monitors of air pollution. Click talks to the researcher, Romain Lacombe.

(Image caption: 1979 Revolution © Ink Stories). Producer: Colin Grant

VICE / THE CREATORS PROJECT

‘Bacteria Genome Dresses and Judgmental Robots Probe Tech Boundaries’

<http://thecreatorsproject.vice.com/blog/bacteria-sequence-dress-exhibition-games-europe-plays>

Kevin Holmes — Jul 28 2016



Ivor Diosi's *Molding the Signifier*. Image courtesy of artist

Virtual reality, biofeedback devices, and artificial intelligence: all rapidly developing industries and areas that involve a human-computer relationship. How that relationship will evolve is an intriguing question that's currently being played out at the hands of big tech firms and startups. It's also the focus of an exhibition, *The Games Europe Plays*, currently on at the Stephen Lawrence Gallery at the University of Greenwich, London. The show has been curated by Ghislaine Boddington, creative director of *body>data>space*, and a Reader in Digital Immersion at the uni.

Boddington has a particular interest in the body and its relationship to technology and the exhibition looks at some of the many ways artists, scientists, and game developers from Europe are seeking to understand and develop that interconnection. It also looks at what happens when there's a disconnect.

Artist Marco Donnarumma's *XTH Sense*, for example, explores a very immediate and intimate connection with the body. The open source wearable instrument uses bioacoustic sounds from the body—heartbeat, blood flow, muscle movement, breath—to create music and sound FX. Donnarumma uses it for intense performances by strapping it to his arms or legs so it becomes a complex body instrument. "A bit like a one-man band but the future way of doing that." notes Boddington. The sounds are then sampled in real-time creating "biophysical music" like in his *Corpus Nil*, which he'll be performing live at this year's FutureFest. As an experiment in social robotics, he'll soon be heading to the Berlin University of the Arts to work with and develop, over two years, an intimate relationship with a developing robot.



Grendal Games' Gryphon Rider. Image courtesy of Grendal Games

Another piece looks at not wearables but how motion tracking technology and video games interact with the body, specifically a Kinect. This isn't for entertainment, though—using the aesthetics of commercial video games Dutch company Grendel Games have developed *Gryphon Rider* which is used to aide physical therapy, for equilibrium and balance, in children who have suffered brain damage. A physiotherapist collates data, remotely, through the game on their physiotherapeutic progress. It's effectiveness as a treatment can be measured by the fact that, in the Netherlands, it's soon to be made available through health insurance.

In *The Sequence Dress* from Anna Dumitriu and Alex May, a projection-mapped dress' pattern features the sequence of the whole genome of some *Staphylococcus aureus* bacteria taken from Dumitriu's body. The dress itself is also injected with the bacteria, which is a human pathogen and in different circumstances could be deadly. Dumitriu, a scientist and artist, is exploring the inside of us and bringing it outside to emphasize our ignorance of our own bodies. "The bacterium I have studied is one of millions which go to make up my microbiome." Dumitriu notes. "The detailed knowledge of this one organism only serves to highlight how little knowledge we have of the workings of our own bodies, as we reflect on the sublime microbiological worlds we carry with us." The bacteria can also be experienced as VR visuals.

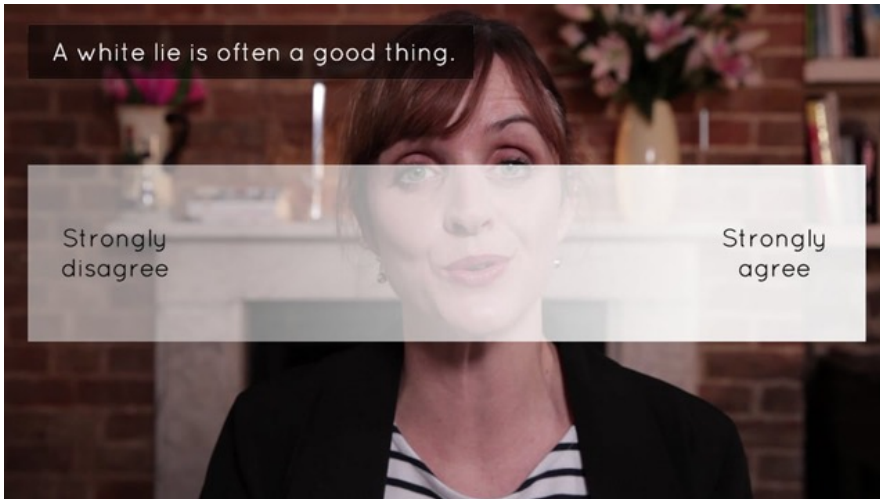


Sequence Dress. Image courtesy of The Games Europe Plays

A kind of reverse of this piece is Slovakian artist's Ivor Diosi's *Molding the Signifier*. In his installation, he's bringing the outside in by infecting three computer avatars with a biolo-

gical agent. The avatars respond to visitors through eye contact and speech, but this slowly disintegrates as they become infected. The infection comes from a "contaminated bioculture," basically various species of mold. The mold is grown in the installation and digital sensors monitor and measure it.

The data is then digitized and transferred in real-time to the logic that governs the AI simulation of the avatars and the facial recognition they use to "see," turning them crazy. In effect, he's not creating artificial intelligence but *artificial insanity*. "We use the word virus in computing, so this is obviously a play on that," says Boddington. "But this is also like taking an outside virus from the physical world and infecting the virtual world."



Blast Theory's Karen. Image courtesy of the artists

It's a twisted reversal of augmented reality, a terrifying Cronenberg movie yet to be made.

Complimenting this in terms of our technology going insane on us is Blast Theory's *Karen*. It features a self help guide, called Karen, in the form of an app. She starts off interacting with you pleasantly, asking you about yourself and trying to understand and help you. The questions actually come from psychological profiling questionnaires, but then each time you reopen the app she appears more desperate and disturbed, becoming increasingly needy. If you open the app after three days she demands to know where you've been, before eventually going full-on psychotic on you the longer you leave her.

It's a case of technology saying it's going to do something, but actually doing something else entirely, fueling our anxieties rather than soothing them. It's the flipside of the technological coin to, say, Grendel Games' piece. But that's the aim of the exhibition: to highlight, in a playful manner, both the ills and the benefits that our interactions with technology can take.

"What I'm really interested in is how we reflect ourselves into technology, into gaming, into interactive art—what comes from our bodies and what can be used towards interactivity," explains Boddington. "So what data we can transmit from our bodies: sound, touch, biofeedback, but what also can come back to us as different types of data—a feedback loop between ourselves and into technology and back again, with the living body in the centre of it."

The Games Europe Plays will be on display through August 26, 2016. To find out more about the exhibition, [click here](#).

INTELLIGENT HQ

The Games Europe Plays – Innovative EU Gaming for Young People

<http://www.intelligenthq.com/innovation-management/exhibition-the-games-europe-plays/>

PLEASE CLICK TO ACCESS THE ASSOCIATED VIDEO INTERVIEWS

By Maria Fonseca, 08/04/2016



“Exhibition “The Games Europe Plays”, The Finnish Institute in London Showcasing The Best of Innovative Games For Young People

If you want to learn more about alternative games for young people done in Europe you can still visit the exhibition “The Games Europe Plays”, present at **The Finnish Institute in London until the 10th of April**. The exhibition was curated by body technologist and digital expert Ghislaine Boddington and is part of the London Games Festival Fringe Programme. It brings to the UK the best independent and innovative games for young people (4+) made in Europe, with a strong emphasis on design, virtual interactivity and physical engagement. The exhibition will stay until the 10th of April.

Intelligenthq interviewed Ghislaine Boddington about this interesting and thoughtful exhibition that raises so many questions about the game industry and provides alternatives to the mainstream game scene.

Ghislaine is a body technologist and digital expert and the creative director of **body>data>space** and Women Shift Digital. She is recognised as an international pioneer advocating the use of the entire body as a digital interaction canvas for over 25 years. A co-creator and director of many art works exploring the hyper enhancement of our human senses through the digital and a lead director of international multi-partner projects, she is co-curator of FutureFest – a festival powered by innovation foundation Nesta and is a Reader at University of Greenwich.

The exhibition features games by Gigglebug (Finland), Toca Boca (Sweden), Tine Bech (Denmark/UK), Peter Lu and Lea Schonfelder (Germany) and Amanita (Czech Republic). On Thursday 7 April at 6 pm, there was a panel exploring the state of gaming in Europe today, moderated by curator Ghislaine Boddington. Panellists included journalist and TV presenter Kate Russell (UK), play artist Tine Bech (Denmark/UK) and the director of the Finnish game industry hub Neogames KooPee Hiltunen. The debate looked at career developments for young people in the future gaming industry, creativity/collaboration in de-

sign, gender perspectives in gaming and the STEAM (Science, Technology, Engineering, Art & Design, Maths) agenda.

IntelligentHQ interviewed as well some of the participants, such as the creators of the companies Gigglebug and Toca Boca and artist Tine Bech.

Gigglebug is a Finish Company that creates games and films for children Gigglebug's curriculum has been devised by pedagogical experts in Finland, one of the leading PISA ranked countries in the world. Positive conditioning of young children's perspective is one of the most important aims of the pre-school curriculum in Finland. Gigglebug teaches positive ways of interacting, and aims to bring joy out of the screen and into the social space where children are playing.

Another great work present at the exhibition is "**Chromatic Play**" by **Tine Bech**. Tine Bech is an artist and facilitator of innovative thinking, merging art and design with the digital language of technology. Tine participated in the exhibition with an interactive light sculpture. "Chromatic Play" consists of three light sculptures that change in colour as you move around them. These sculptural creatures communicate with each other and generate playful schemes as they detect spectators. They create a space of immersion which encourages interactions and exploration.



"Chromatic Play" by Tine Bech

Swedish **Toca Boca**'s gender neutral games was also an interesting project present at the exhibition. Toca Boca's aim is to make digital toys that help stimulate the imagination, and that you can play together with your kids. Their games have no advertising or in-app purchases. The company started in 2010, and their 29 apps have been downloaded over 100 million times in more than 215 countries.



TocaBoca's game Kitchen

JULIET ART MAGAZINE

Posthuman Body and Interactivity: an international project in the time of Brexit

<http://julietartmagazine.com/en/posthuman-body-interattivita/>

Posted on Wednesday August 31st, 2016 by Laura Boggia

In the time of a definitive break down of boundaries between the arts and science, interdisciplinarity and experimentation are key to investigate the present, while looking at the future. Technology and visual art, virtual reality and biomedical studies, the body and the digital can merge in light of common aims – a social commitment, aesthetics, provocation.

This occurs in *The Games Europe Plays – Body <> Tech*, the second exhibition of an ambitious project in three parts, promoted by EUNIC London and curated by Ghislaine Boddington. As the title suggests, a fundamental component of the whole project is interactivity.

As a result of the international cooperation between cultural institutions, *The Games Europe Plays – Body <> Tech* brings to The Stephen Lawrence Gallery the work of six European artists and collectives who deal with ways the virtual world and technology can effect the human body and our perception of it. Interactive installations allow the public to experiment themselves, and sometimes to be intimately disturbed by the pieces. Interactivity has been a controversial subject within New Media Art [1], but the works on display demonstrate that a coherent engagement with the viewer-user is still possible. These works don't simply exist in the world of aesthetics – as experimentation on the consequences of interaction between the human and the digital. Anna Dumitriu and Alex May, Ivor Diosi, Marco Donnarumma and Blast Theory stimulate reflection on identities, provoking a response towards pieces that can be perceived as disturbing or intrusive. Meanwhile, Designswarm and Grendel Games works are designed for a future use in real life.

On the opening night, the exhibition was introduced by a performance of Marco Donnarumma [2]. The tattooed and painted body contracts, white and lightened in the darkness. The lights pulse, synchronised with the electronic sound produced by Donnarumma's own body and reactions. In 2011 Donnarumma created The XTH Sense, a tool that elaborates bioacoustic information taken from the human body (as muscle sounds and heartbeat) to produce music and sound, by means of software and a library of audio effects. Using The XTH Sense, Donnarumma evokes in his performances a sense of a psychedelic and alien reality, at the border between physical and virtual. Inevitably, digital art becomes a way to experience the human body. This is demonstrated by Anna Dumitriu, who worked together with Alex May using *Staphylococcus aureus* bacteria collected on her nose, they faced it through data elaboration, videomapping and VR. Ivor Diosi *Molding the Signifier*, a work reflecting on identity in the digital age, also investigates the relationship and reciprocity between the physical and the digital. His avatars interact with the viewer in a disquieting manner, while being gradually affected by bacteria from a monitored bioculture connected with the software [3]. Karen, an intrusive life coach who interrogates the user more and more personally, is an app for smartphones created by digital art collective Blast Theory. In the time the user interacts with Karen, the app profiles the person in question, giving feedback based on their answers [4].

Of particular interest is the potential of videogames as tools for functional rehabilitation, which is suggested by *Gryphon Rider*. Produced by Grendel Games (Netherlands), *Gryphon Rider* would allow children with brain damage to play with family or friends, with the physio-therapist working remotely. Also significant is *The Good Night Lamp* by Designswarm, created using Internet of Things technology. This avant-garde field of experimentation concerns the expansion of the idea of interconnection to everyday objects. As a result, *Body <> Tech* presents a selection of artists and designers whose research investigates interaction and virtual bodies at the highest level. Not forgetting to question the contemporary world and to address engaged issues, the exhibition shows an interest in an experimental approach to the arts and science and in the exchange of ideas within international cooperation.

Opening shortly after the Brexit referendum, *The Games Europe Plays* tastes like a bitter disappointment and as a high-head challenge. It is a testament to the importance of open European borders, a stand for international dialogue in the arts and culture and for shared research towards common aims.

EUNIC London (*European Union National Institutes for Culture*) is the network of EU cultural institutions and embassies in London. At the University of Greenwich, academics and students come from all over Europe. While this should impose a reflection on the current rise of nationalism (and not just in UK), *Body <> Tech* demonstrates that universities can be the place to promote international experimental research within the arts and to host and curate important exhibitions.

Following a first show in April at the Finnish Institute as part of The London Games Festival Fringe, the current exhibition precedes Future Love, a meditation on love, sexual identities and the virtual world, which will bring together physical and virtual for the two-day FutureFest 2016 in September.

THE GAMES EUROPE PLAYS – BODY <> TECH
curated by Ghislaine Boddington

The Stephen Lawrence Gallery presso la University of Greenwich – 10 Stockwell Street, Londra SE10 9BD

[1] “Interactivity is a very simple and obvious way to manipulate people [...] there is always the author with his name and his career behind it, and he just seduces people to click buttons in his own name”. Alexei Shulgin in: Stallabrass, J. (edited by), *Internet art: the online clash of culture and commerce*, Tate Publications, London 2003, p. 60. A similar position is taken by the collective Necro Edema Amalgamated: “Giving a user more buttons to click is like giving extra links to a dog chain”. Shanken, E. A., *Art and electronic media*, Phaidon Press, London 2009, p. 223.

[2] <https://vimeo.com/152710490>

[3] vimeo.com/ivrr/moldingthesignifier

[4] <https://vimeo.com/123450333>

THE LONG + SHORT

'Is this the way they say the future's meant to feel?'

<http://thelongandshort.org/forecasts/future-art>

Review: An art critic experiences the installations at FutureFest

3rd October 2016

By Digby Warde-Aldam

Photographs by Christopher Ratcliffe

About 10 minutes after walking into Tobacco Dock, in east London, for this assignment, I ran into a former journalist colleague, who long ago quit the stasis of the arts desk for a career in trend forecasting. "What you doing at a [FutureFest](#)?" he asked, without saying hello. Then came the kicker: "I thought you were the past?"

Irritated though I was by this, he had a point. As a dead tree press arts hack, I couldn't feel less of an anachronism if I was wearing an Elizabethan ruff and a codpiece. Perversely, this (the obsolescence of the print media, not the codpiece) makes me think a lot about the future. And boy does it scare me.

Without sounding too wonky about it, I guess my understanding of the future as a cultural proposition – or, as we might reasonably call it, 'The Future' – is similar to that of most Luddites. The Future of my lazy imagination is a schizophrenic place, riven between [Buckminster Fuller's](#) vision of utopian communitarianism and Orwell's dystopia. Without mentioning the sell-by date of these particular references, one tends to envisage what lies ahead as a Manichaeian confrontation between splendour and fear, terrifying and glorious in equal measure.

What we don't think about, though, is how bloody confusing it will be. Now, having attended Long + Short publisher Nesta's third festival exploring the topic, I can tell my fellow neophytes that I have seen The Future – and I'm baffled.

For me, FutureFest was initially what that peerless augur of events-to-come Donald Rumsfeld might have described as an 'unknown unknown': I entered in a daze, unsure what I was meant to be looking at or indeed what it was supposed to prove to me.

Every inch of the steppe-like floorspace of the venue had been made use of. Without knowing quite what I was supposed to be doing, I walked into a throng of cooing bystanders gathered around an internal balcony as high classical music set to a disco beat boomed from a sound system I couldn't see. Nudging my way to the edge, I looked down to see [a squadron of drones](#) performing a dance in time to the soundtrack (pictured above). Cute.

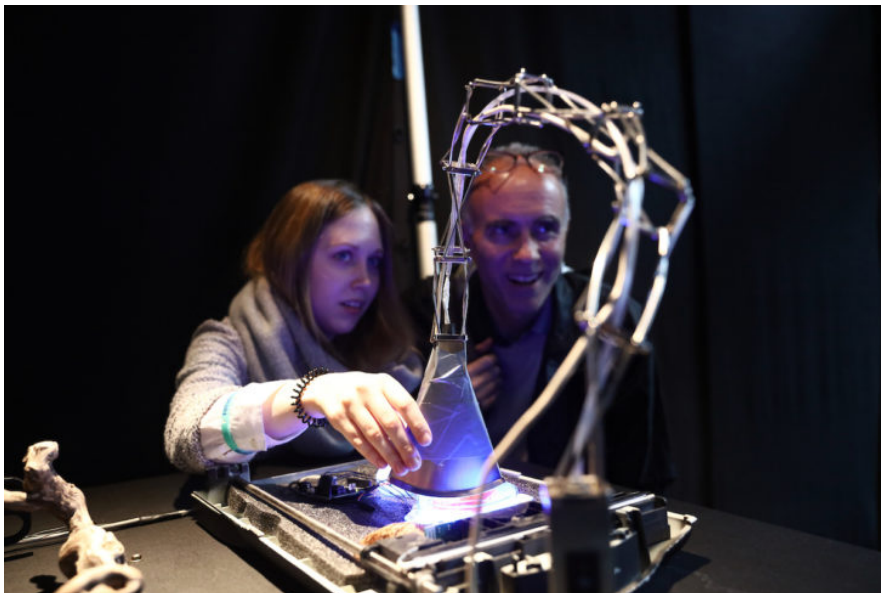
The music cut out and the improbably lithe wee machines shuttled back to their launchpads. The audience hesitated for a moment: it suddenly struck me that nobody knew what the etiquette was for applauding robot aircraft. After several, painful seconds, magnanimity won out: the drones received the sort of crowd adulation normally reserved for fanclub-only Bruce Springsteen gigs.

I turned away to explore something else, and came face to face with two ladies with a single blue line smudged beneath their right eye.

"Would you like to experience the makeover of the future?" one asked.

I hesitated before saying no. Perhaps it was just me, but they looked rather put out by this. Pained though I was, I'm afraid that due to a general reluctance to spend my Saturdays walking round east London looking like an extra from [The Fifth Element](#), I held firm.

By this point, I was longing for the comparative certainty of contemporary art criticism. A press officer noticed my distress and directed me to one of the booths showcasing technological art installations that were dotted round the space. I walked in to find a TV monitor displaying three faces babbling away in a language I didn't understand, while a team of students from the Finnish Institute in London huddled around a small plinth. Moving closer, I noticed that they were intently watching one of their peers rub a small mound of what looked like Vaseline with a device connected to a wire. One explained to me that this was a special mound of jelly implanted with mould. [The jelly was supposed to act as a kind of 'brain' for the three avatars I'd seen on the TV monitor](#) – Molding the Signifier, as per the installation's title; as the mould cells multiply, these avatars become increasingly deranged, morphing from delicate nymphs into screaming harpies.



Picture: Touching a 'brain' with Molding the Signifier

Fascinating. I'd seen no end of supposedly radical, tech-themed art, but never before had I encountered anything that brought living, biological organisms into direct, corrosive contact with virtual reality. I realised I had seen something that might have truly radical consequences – not just for art, but for everything.

Next, I headed into an all day performance titled [Collective Reality](#). The spectacle, in which visitors are invited to participate, was a similarly disorientating experience. Against a backdrop of fiery visuals that surrounded the entire room, a dancer in faux-Babylonian garb who really did look like an extra from [The Fifth Element](#) played out a shamanistic ritual that seemed not a million miles from the kind of thing you might have seen accompanying Slade on a 1970s Top of the Pops appearance. Oddly, the spectacle was utterly hypnotic, not least because I had no context beside my dated pop culture references in which to place it. She shimmied out, and so did I, on a blissfully ignorant high.

Unsold by Shu Lea Cheang's talk on [Viral Love](#) – which to me sounds like something you should probably visit a clinic for – I headed to the [Coming Out](#) experience, a VR extravaganza created in collaboration with Camden's [Roundhouse Radio](#). This, it was explained to me, might well change the way we go about meeting potential sexual partners.

I stuck a pair of headphones in my ears and was told to select one of three 'dates' on a special smartphone. Fumbling, I fudged my finger on a button and a warm but pre-recorded female voiced greeted me through the headset. She seemed to know exactly where I was standing and, when I began to shift slightly, she teased me for it. Paranoia kicked in: was this ostensibly friendly voice spying on me?

She led me round the venue, explaining the point of the experience and – just to send my more prudish tendencies into overdrive – how to boost my sexual confidence. She guided me to a bar, where I failed to secure a free drink, then introduced me to a total stranger who told me in no uncertain terms where to get off. I was getting pretty irritated with her when she led me slap bang into my friend Jack.

For a moment, I genuinely believed technology had locked me into some benign version of the Truman Show. Jack, however, said he'd noticed me across the room and that he was off to the pub. My 'guide' invited me to complete the experience with a one-man dance-off. I declined.

In the circumstances, though, I came off pretty well. My ex-journo colleague told me that he'd tried out the experience, the voice over his headset had taken him to the toilets, where she demanded they engage in a ceremony of mutual masturbation. It was, apparently, 'pretty graphic'.

I rounded off the day with a talk by a bunch of foodies about the "future of eating out". It seems Pizza Express has little to fear. From what I gathered, the restaurant of tomorrow will – thank god – be remarkably similar to the one of today.

I wandered out into the wilds of Wapping slightly shell-shocked. I genuinely don't believe I've ever taken in so much information in such a short time, and for all that it did my head in, I don't think I've ever learned so much about the likely nature of day to day life in the near future. Rather than splendour and fear, it seems, we're in for something altogether weirder.

**LIFT Festival
FutureFest2016**

<https://www.liffestival.com/futurefest-2016/>
28th September 2016

Last weekend, a number of us LIFTers and some of our brilliant Digital Board members headed over to FutureFest for a weekend of new ideas, big questions and rather surprisingly, insect ice cream. The festival, curated by Nesta, brought together some of the world's most innovative thinkers in an impressive line-up that included Will Self, Brian Eno, Caroline Lucas MP and DJ Spooky – here are a few insights from Team LIFT:

'I went on the Sunday. I was deeply saddened when I heard I had missed seeing Es Devlin on the Saturday. I am never going to meet her. I should just accept it. Intentionally or not, I kept getting drawn to things that covered the theme of creativity at work. I loved the debate chaired by Ije Nworkorie, titled 'From Design Thinking to Design Playing'. It gave me a lot of actionable ideas for cultivating innovative and creative thinking at my place of work. I found Steven Bartlett, CEO of Social Chain, a very remarkable individual, born hustler, great talker, slick problem solver, and solid hat wearer. But nothing was as charming and enlightening and witty and warm as hearing Brian Eno gracefully stumble through his talk on....wait, what was it about? It felt like he covered a great deal, mostly centred on culture and nurturing creativity in children and young people, and he put up a great reading list at the time which I took a photo of and will cherish for a long time.

All in all, it was great. I loved the Molding The Signifier installation, as it made me think of a good Beckett play on bad drugs. And Soh Yeong Roh's talk on her work creating robots for companionship was pretty powerful. All very inspiring. However, I am not sure going to see the 'Timeless' pop-up, which was about the future of fertilisation technology, is the most carefree way to spend any amount of time with your significant other.'

Tiru Thiruvilangam (LIFT Digital Board member)

Alistair Cohen

Alistair Cohen goes through FutureFest and Molding the Signifier (from 9.30 to 10.30) / October 2016

<https://www.youtube.com/watch?v=Jq16ep95m6U>



FutureFest 2016 | London



Alistair Cohen

Subscribe 13,458

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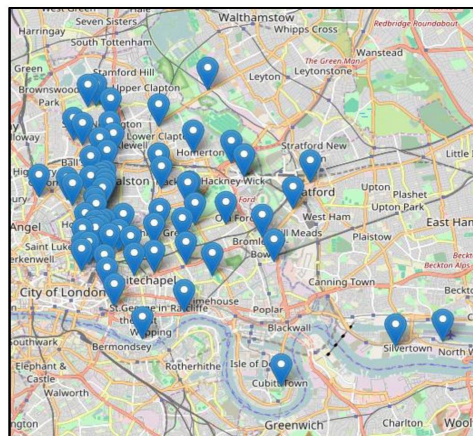
PRINTS DISTRIBUTION

Distribution of the flyers by Impact Marketing to promote the show at the University of Greenwich: 1. Cultural East network (see below) 2. Greenwich & Blackheath Community run.

PRINT DISPLAY NETWORKS

Cultural East

Our Cultural East network has been established to target East London's creative community. This network focuses on reaching audiences with contemporary mind-sets, and an active cultural engagement from Shoreditch across the boroughs of Hackney and Tower Hamlets.



E1	Bar Kick	E3	Bow Arts Trust	EC2A	Ricardo's
E1	The Bell	E3	Ragged School Museum	N1	Curious Yellow Kafe
E1	The Blind Beggar	E3	One-Stop Shop Bow	N1	Hoxton Street Studios
E1	Half Moon Theatre Pub	E3	The Crown	N1	Little Angel Theatre
E1	Brady Arts & Comm. Centre	E5	Clapton Hart	N1	Rosemary Branch Theatre
E1	Market Coffee House		New London College of	N1	The Baring
E1	Rokit Brick Lane	E8	Fashion	N1	The Scolt Head
E1	Goodman's Field	E8	Shed Studios	N1	HER (Haggerston Espresso Room)
E10	Lea Valley Ice Rink		Creams Café - The Italian		Milco Project- Richard Lipman
E14	Mudchute Park City Farm	E8	Gelato Co.	N1	Building
E15	Holiday Inn Express S'ford	E8	Hackney Central Library	N1	Milco Project- Mandarin Wharf
E15	Theatre Royal S'ford East	E8	Hackney Museum	N1	Angelique
E16	The Pavilion	E8	All Nations Café	N1	Bread & Butter Café
E16	London City Airport	E8	The Fox Craft Beer	N1	Hoxton Hall
E1W	Town of Ramsgate		Draughts Board Game	N1	Shoreditch Library
E1W	Shadwell Centre	E8	Café	N1	Eat, Drink, Wolf
E2	Flashback Records	E9	Number 90 Bar & Kitchen	N1	Troy Bar
E2	Praxis Comm. Projects	E9	Cre:8 Contact Arts	N16	Beyond Retro Dalston
E2	Globe Town Comm. Centre	E9	Chats Palace Arts Centre	N16	Clicia Café
E2	Beyond Retro Brick Lane		Main Yard Studios	N16	Greenhouse N16
E2	The Owl & Pussycat	E9	Arts Space	N16	Railway Tavern
E2	East-Side Educational Trust	E9	Elbows Hackney	N16	Blue Legume
E2	Brawn	E9	Royal Inn on the Park	N16	Z Bar
E2	By The Bridge	E9	The Fish House Restaurant	N16	Belle Epoque Patisserie
E2	Spread Eagle	EC2A	The Flying Horse	N16	Stoke Newington Library
E2	Town Hall Hotel &	EC2A	Paninis Sandwich Bar		
E2	Apartments	EC2A	Bricklayers Arms		
E3	Galvanisers Union Bar	EC2A	The Strongroom Bar		
		EC2A	Mad World Costumes		