Workshops in English

Rafaella Athanasiadi

Audio Description: Who, why, when, and how?

This workshop focuses on the world of Audio Description (AD), an accessibility service that aims in providing equal access to content for blind or partially sighted audiences. The workshop will provide an overview of the landscape of Audio Description for participants to comprehend the scope and purpose of this service. In addition, a detailed description of the software being utilized will be in the foreground of the discussion surrounding AD. Participants will also experience the process of creating an AD script for a film.

Pavlos Antoniadis

A brief history of music performance epistemologies as a model towards sustainable AI creative applications

How can knowledge on music performance inform knowledge representations in creative AI? This is the core question of the proposed talk, which emphatically supports the hypothesis of reciprocal Human-AI creative synergies in lieu of hegemonic, media-hyped, and techno-deterministic discourses around human replacement in the arts. The epistemologies of music performance are essentially plural, indicating both the cultural diversity of the phenomenon and an interdisciplinary web of knowledge, comprising the humanities, the sciences, as well as several forms of artistic research (practice-based research and research-based practice).

The paper will first briefly trace the trajectory of music performance epistemology, from historic and systematic musicology to computational

musicology and interactive music performance, through 'performative' and 'embodied cognitive' turns, computation of multimodal performance data, interactive systems development, performance augmentation and Human-AI comprovisation. It will then anchor these developments in a broader context of contemporary epistemology that acknowledges the social and historical dimensions of an ethnographic approach to knowledge acquisition. It will subsequently integrate them in the context of a philosophy of computation, that applies both analytic and continental philosophy tools towards the understanding of epistemic accesses and biases in current AI. Finally, it will show how this knowledge contributes to three concrete case studies of Human-AI synergies around piano performance, all developed based on a 4E (embodied, embedded, enactive and extended) approach to performance knowledge: a score-based paradigm, an improvisation paradigm, and a multimodal augmentation paradigm.

Christos Stavrou

Accessible Filmmaking: Subtitling Films for the Deaf and Hard of Hearing

This workshop will deal with the topic of accessibility in a larger spectrum. It will not only provide a basic theoretical framework on the principles of making content accessible but also give the participants the opportunity to practice with examples of various film genres from the perspective of D/deaf, Hard of Hearing (HoH) and blind people. The participants will also become acquainted with theatre, museum and opera accessibility requirements and challenges through an interactive method of subtitling for the D/deaf and HoH (SDH).

The number of participants is limited to 25 and the working languages for the practical part will be English, French, and Greek whereas the theoretical part will be delivered in English. Erasmus students are more than welcome to participate.

With regards to the technical requirements, participants should carry their own laptop and headset for the SDH practice.

Registrations till May 17th via e-mail: <u>cstavrou@uoi.gr</u>

Sarah Sandfort

From essay film to the Berlin School.

Some thoughts on German film and German history

The presentation takes a cursory look at German film based on the seven examples of the German Film Week. Harun Farocki's Aufschub (2008) and Christian Petzold's Transit (2018) form the starting point of the examination and a formal and content-related bracket: Farocki is regarded as a protagonist of the essay film, Petzold as a representative of the Berlin School. Formally, both work on films beyond the so-called mainstream – in terms of content, they refer to the German history of National Socialism.

Historical events run through all seven films. For example, the reappraisal of National Socialism (Margarethe von Trotta, Hannah Arendt, 2012) or the 1980s as a special time before the fall of the Berlin Wall and German reunification (Helke Misselwitz, Winter adé, 1988, and Jörg A. Hoppe et al., B-Movie, 2015). At the same time, formal decisions are important: documentary and fictional elements flow into the films when original film footage, interviews and photographs are inserted into new narratives (e.g. Emily Atef, 3 Tage in Quiberon, 2018). Last but not least, the films also address critical issues, such as when Alison Kuhn deals with the abuse of power in the film industry in The Case You (2020). In this way, the presentation serves as an introduction to the German Film Week and various considerations on German film in terms of content and form.