

Organizers: **Berry, Chris**, University of London, United Kingdom; **Yue, Audrey**, University of Melbourne, Australia  
Chair: **Berry, Chris**, University of London, United Kingdom

### **Public Screens II: Large Screens and the Transnational Public Sphere - From Urban Regeneration to Cultural Citizenship, Cultural Participation and Transcultural Consumption**

This proposal presents two sessions on urban screens. Urban screens range in size, resolution, use and location. They are both public amenities and cinematic screens deployed in public spaces in urban contexts. They make use of innovative LED and LCD technologies, and can be found on projection broads, information terminals and intelligent buildings, and are used for entertainment, live television broadcasting, marketing and exhibiting new media digital art. The first session, Panel I, focuses on public screens in general, with case studies from Hong Kong, Cairo and Shanghai. It examines the theorization of screen technologies in public spaces. The second session, Panel II, focuses on big screens in Australia and South Korea, with specific emphasis on cultural policy and its impact on culture-led urban regeneration, new media art, cultural citizenship and transnational exchange.

On 7 August 2009, two large urban screens in Incheon (South Korea) and Melbourne (Australia) simultaneously connected and communicated through digital art and public SMS texting. Audiences in Melbourne, at Federation Square, a large civic plaza where the screen is displayed, interacted with audiences in Incheon's Tomorrow City, also a large civic plaza housing a new urban screen. This live telematic event, organized and funded in partnership with an Australian Research Council Linkage Grant and Seoul-based Art Center Nabi, materializes the 'doing' of local cultural citizenship and the potentials of a transnational public sphere. This panel presents preliminary findings from this live telematic event. It focuses on the uses of urban screens as new social sites for rethinking the public sphere. It asks:

- \* What is the history of development of urban screens as new media technologies in Australia and Korea?
- \* How are urban screens constitutive of a transnational public sphere?
- \* What is the relationship between urban screens, creative economy, cultural policy and urban renewal?
- \* What genre of media art is suited for the new phenomenology of the screen?
- \* In what ways can urban screens be considered new contact zones of mediascapes?
- \* How is cultural citizenship practised through the screens' new mode of embodied interaction?

This panel highlights the role of artists in the production of emergent forms of social interaction in terms of the broader 'social turn' in art production and discourse and intersecting (and potentially conflicting) discourses of cultural development and inter-city competition. It also highlights the policy impact of the largely untapped potential of large screens to sustain experimental forms of 'publicness' and agency through the use of interactive cultural content on more forward looking planning guidelines informed by the full spectrum of the potential uses of public screens.

Finally, it is also concerned with how the screen potentially interpellates users as citizens in ways that extend theories in broadcasting and suturing.