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New typologies of 'digitized' art supporting HIV-AIDS-related advocacies in the Philippines

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Abstract: *This study, funded by the National Research Council of the Philippines and completed in 2018, investigated the nature of, notions behind, and types of art that makes use of digital technology. After interviewing 70, mostly male, artists involved in HIV-AIDS advocacy in the Philippines, selected via convenience, diversity, and saturation sampling, it was found that a distinction must be made between "digital" and "digitized" arts. The ontology of six new contemporary typologies of "digitized" art were constructed as an alternative to the technologically deterministic genres applied to "digital" arts.*

Keywords: *Digital Technology, Arts, Advocacy, HIV-AIDS, Ontology, Typologies*

I. Introduction

The Philippines is in an alarming public health crisis (Rudy, 2015). A 538 percent increase in new HIV cases was documented by the Department of Health (DOH) between 2008 and 2012 (Manila Times, 2014). In 2013, it was reported that a new HIV case occurs every three hours – a stark contrast to the one-in-three-days rate a decade before (Trivedi, 2013). By 2015, 500 new HIV infections occurred monthly (Crisostomo, 2015), translating to a 28 percent increase from the data recorded in November 2013. Hence, the country is now one of nine countries where HIV-AIDS cases are still rising, Manila Times added.

Currently, the rate of prevalence in three cities in Metro Manila is above five percent, which the World Health Organization says "will really be uncontrollable" (Geronimo, 2015, para. 4) in two years. More alarming is the increasing number of minors who contract HIV. In 1984, there were 36 cases of HIV-AIDS among kids below 15. The 2013 Young Adult Fertility and Sexuality (YAFS) Survey showed that the number of kids below 15 engaging in sex has tripled since 1994 (Marquez 2017). With a mean of 39 percent of youth between 15 and 24 actively engaged in sex, and one in three of them engaged in unprotected (14) premarital sex (12), the risk of kids below 15 acquiring HIV from youths between 15 and 24 is high.

The current spike in HIV cases is due to males having sex with males (MSMs). With the stigma attached to HIV-AIDS, homosexuality, and the sexualization of minors (Trivedi, 2013), and the rest of society unready to deal with HIV-AIDS due to stigma (Quinto, Pedroso, Duque, Naldoza, &Hows, 2010), in general, there is a great need to find ways, within existing social and structural limitations, to empower youths below 18 to avoid situations that put them at high risk of getting HIV, and create support systems among themselves using tools that are within their reach, particularly digital tools. Many of the new HIV cases in the Philippines, aged 29 and below (Bautista, 2010; Trivedi, 2013; Manila Times, 2014), are part of the Net-Gen (dontapscottgroup, 2014), who are more than twice likely to have sex with people they met online via smartphones that easily provide access to sex partners (Leach, 2012). In the Philippines, the less educated generation is less aware of AIDS compared to the older generations (Marquez, 2017). In the US, the Net-Gen may be unsettled about AIDS as they are with other information available online, Tapscott wrote in 2008. Because the younger Net-Gen can

be cruel online as they are in real life, and tend not to discuss HIV/AIDS with other people (and, if at all, with friends of the same sex mostly), according to Marquez (2017), they need to be supported as they create and manage peer social support in the absence of guardians and mentors.

The link between digital technology, a highly sexual generation, and the need to provide support for the most vulnerable among them, calls for a project that can widen a more supportive cyberspace, transforming it from a platform that makes it easy to acquire HIV, into a venue that can provide mainstream support for minors who will find it difficult to address their HIV information-related needs in public and traditional spaces. In contrast to youths who have yet to use the digital platform for their benefit or welfare, some have started using it creatively to address information needs and direct attention to relevant causes, one of the most significant being HIV-AIDS.

Last June 11, 2016, the volunteer group The Love Yourself (TLY) staged Pride Night 2016, a visual art and dance show that aims to "erase the stigma about HIV and AIDS and uplift the morale of the LGBTQI(A) community" (Rappler.com, 2016, para. 1). The event featured visual artists whose works are easily accessible online. Some of the members of TLY are also digital artists who use their talent to create information, education, and communication materials to disseminate information about HIV-AIDS in the form of still and moving images, one being a 10-chapter graphic novel made available as open-access material online. A blogger using the monicker "Manila Gay Guy", one of the founding members of TLY, uses storytelling to elicit reactions and reflections on HIVAIDS-related experiences. Niccolo Cosme (Cosme, 2023), a media practitioner, uses digital conceptual photography and photo exhibitions to protest discrimination or advocate for equality. Sebastian Castro, a performer who recently migrated from Youtube to mainstream television via GMA 7, started as an on-camera talent in music videos of video-makers who use LGBTQIA (lesbian-gay-bisexual-transexual-queer-intersexual-asexual) discourses in producing creative moving images (some of whom are responsible for independently produced movies about the LGBTQIA community that find mostly underground and niche audiences). Castro, a video blogger (vlogger), documented and shared the developments in his relationships online and appeared in some infomercials on TLY's website.

Sexual experiences of LGBTQIA persons, now mostly affected by HIV-AIDS, are found in many adult-focused crowd-sourcing blogs. Through these digital artifacts and many others yet to be surfaced discourses related to HIV-AIDS could be brought to light. The prolific production of these artistic works points to a passion that must be recognized as equally life-giving and socially relevant as any other art form, and more so, because they circulate within a larger meaning-making community that thrives online. The power of digital tools to enable its users to produce artistic content and facilitate learning in their audiences renders them with great educational utility and creative function in the circulation and transfer of culture – in this case, a caring and proactive one. Most obvious is the use of digital technology in the production of content constituting emergent genres that fight against marginalization and prejudice against already-vulnerable populations, allowing future artists and educators to use digital media to enable greater discursive exchange, and to advocate causes that seemingly lack wide appeal and support. Highlighting this art-making community is recognizing not just art, in general, but art that keeps alive human beings – consequently underscoring an artistic community that forms a significant portion of a network of people whose lives are now highly influenced and shaped by digital technology.

Artists, Designers, and Crafts Persons. In the modernist cultural paradigm, artists are considered distinct from designers and crafts persons. Modern elitist views that stemmed from a bias for male white artists and their works define art as possessing some 'aesthetic' or/and 'semantic' characteristic/s – not found in the works of designers and crafts persons. Aesthetic or formal property is often associated with the beauty, unity, and evocativeness that an object is perceived to possess and/or the aesthetic response they elicit in sensitive audiences. Furthermore, they are judged in relation to their makers' intentions, and to a contemplative rather than physical or functional experience arising from an encounter with them. Meanwhile, the semantic character

is defined from a controversial and more stringent normative stance as "the possibility and necessity of interpreting the work, of offering a theory as to what it is about, what its subject is" (Markowitz 1994, p. 60) within the context of the art world, a world beyond the tangible world, "a world of interpreted things" (p. 60). The modern art establishment believed that the works of designers and crafts persons were devoid of both. Hence, design and craft were not to be considered art.

Postmodernity challenged this elitist view and proposed that any work lacking modern elitist 'aesthetic' and 'semantic' properties can also be considered art. As a result of postmodernist attempts to counter the criteria that rendered valid taxonomic distinctions across creative fields and art forms, postmodern art has acquired properties that are easily recognizable as belonging to the postmodern cultural paradigm. This produced an easily recognizable genre out of a body of divergent and yet similarly disruptive works (Danto, 1997) that were 'not modern'. Postmodernity produced disruptive works from modernity's 'non-artists' that intentionally diverged from the aesthetic and semantic qualities of the art status quo, thereby resulting in new conceptualizations of art outside of the modern art establishment.

But like modern art, postmodernity constructed an artistic style that was considered years back as 'contemporary' art. In the glory days of the modern era, modern art was called 'contemporary art', as well. Now, contemporary art possesses neither exclusively modern nor postmodern characteristics. The contemporary art of today defies any taxonomy bound to a past historical artistic period. It is 'post-historical art', according to Danto (1997), who insisted that it is a body of art "with no identifiable style" and any of which are considered acceptable in a "period of information disorder, a condition of perfect aesthetic entropy… (and also) a period of perfect freedom" (Markowitz, 1994, p. 13). In the age of post-historical art, the designers and the crafts persons are themselves artists in their own right because the artist's only role, according to conceptual artist Joseph Kosuth, "was to investigate the nature of art itself… (at a time) when artists pressed against boundary after boundary and found that the boundaries all gave way" (p. 13).

All of the above considered, art must now be understood as producing artefacts that result from hybrid art production and reception (Lees-Maffei & Sandino 1). The artefacts produced by today's contemporary artists are subject to historical and cultural changes, constantly changing principles, relationships, and institutional organizations. Thus, the aesthetic and semantic values (highlighted in modernity but no longer define art in contemporary times), and functionality (driving design and craft-making which have become as equally important in the conceptualization and understanding of art as the aesthetic and semantic dimensions were during the period of modernity) have lost their original value in the digital era where the artist and his/her work have become more defined by the innovation they bring forth.

Digital Art and Generative Art. In the information and communication age, the artist is considered a player in the innovation process (Century, 2013). Since the late 1950s, artistic innovations have emerged not within the traditional domains of fine art but "in the industries of popular culture – computer graphics, film, music videos, games, robotics, and the Internet" (Boden & Edmonds, n.d., p. 1). These new artists give life to "computer art", "electronic art" or "generative art" stemming from cybernetics and general systems theory. The resulting artistic diversity is driven by a computer programmer who operates both as a designer and a craftsperson, creating algorithms and rule-driven systems than can achieve a "greater degree of autonomy relative to the conscious decisions of human artist" (p. 1) which is key to their art-making. The term 'generative art', however, is preferred by computer artists who evade the mechanistic leanings of algorithms or step-by-step programming, and, instead, align with rule-based systems that have more 'biological' and 'morphological' connotations. In this research, 'computer-mediated art' is used to refer to any binary code-based art in so far as it aims not to distinguish but to integrate or converge computer-mediated artistic processes and outputs into one category.

Boden and Edmonds created a taxonomy of binary-coded art that is useful in making apparent the diversity that currently exists in the realm of computer-mediated artmaking in key cities in the Philippines, particularly in HIV-AIDS advocacy work. First, 'Ele-art', is defined by its association with electrical engineering and electronic technologies that pertain to earlier artworks using analog devices. As such, they are mere precursors, to current digital technologies. Second, 'C-art' or computer art includes artworks that involve computers in their production process. However, it refers to the use of both analog and digital computers and, in that sense, it is only partly reflective of digital art. Third, 'D-art', is an art that is particularly identified with the digital technology of some kind. Boden and Edmond posited that "it includes not only artworks generated by computers but also digitally manipulable (but human-produced) music and video" (p. 9). Fourth, 'G-art' or generative art is any artwork that is, at least, only partly generated by the artist's direct control. Thus, G-art allows for the greater intrusion of digital operations that run independently of the artist. Fifth, 'CG-art' or 'computer-generated art' pertains to any artwork shaped by minimum interference from an artist, or those that deal with digital programs that can operate even in the absence of its programmer-artist but allow for significant interference from the audience.

From the sixth to the tenth categories, digital processes are given even greater power in the production of art. The sixth, 'Evo-art' or art, emerges from random variations of a self-modifying computer program after the artist completes his or her creative process. This art simulates the natural evolutionary process that produces diversity through successive unnoticeable genetic mutations. Seventh, 'R-art' or robot art, is developed through the application of autonomously moving and communicating robots. Eighth, 'I-art' or interactive art, is a kind of art that is defined by the creative contribution of audience interaction. Unlike CG art, I-art is largely defined by the kind of interaction it generates with the audience. Because of the increasingly digitalizing environment, I-art has become largely computer-based, allowing for "an infinite variety of human-computer interactions" (Boden & Edmonds, n.d., p. 17) that surface the ninth category, 'CI-art' or computer interaction art. CI art forms are derived from the form/content of some CG artworks that are significantly affected by the (voluntary and involuntary and largely automatic yet controllable) behavior of the audience. The tenth category, 'VR-art' or virtual reality art, is a kind of CI-art where the observer immerses in a computer-generated virtual world that simulates and produces behaviors elicited in the real world. These classifications, however, are based on a conceptual framework that leverages technology over the human creative process which this study intends to transcend.

Amateurs as Digital Artists. In the age of the Internet, in a space called blogosphere where "anyone or at least anyone with access to the right technologies" (Gere, 2008, p. 211) can challenge hegemonic mainstream media content and processes, "a more distributed flat or bottom-up" communication is made possible as a result of "a new kind of consumer… one who does not expect to be treated as an anonymous invisible passive consumer, but an active user of media, who is used to creating her own means of responding to needs and desires" (p. 212). Among these new consumers arises 'new artists' of the Web 2.0 who thrive in a space of "collaboration and reciprocal communication" (p. 212). They have become known for developing social network sites, video and photographic sites, peer-to-peer file sharing and discursive platforms, powerful search engines, and knowledge-building and archiving hubs.

That said, the line that separates the traditional artist from his or her audience has all but disappeared and media control of media content has become shaky and less stable. Hence, the art establishment that has long delineated the professional artist from the amateur and dictated the standards by which art is often judged is now losing the ground on which such canons stand strong and unquestioned. Hence, not only is the medium of creation democratized by digital technologies, but also the development of digital artists. Art and artists, as people know them, have transformed into a more participatory, interactive, and collaborative digitalized culture.

In a digitized culture that is hyper-communicative, there is greater coordination between communicators (Richardson, Dale, & Kirkham, 2007, p. 407). As such, digital artists become "well-disposed toward each other, facilitating the production of more conversational artworks and forms of joint artistic activities that have well-coordinated visual attention (p. 408). Not only are consumers of digital content conditioned to become producers of their visually-coordinated content (becoming what is known as "prosumers"), but they are also formed in an environment of highly interactive and communication-driven content emerging from a common ground constituted by the "knowledge, beliefs, and assumptions shared by the conversants" and "their mutual experience of their interaction" (407-408).

Likewise, they are immersed in an increasingly multi-medial, hypermedial, and intermedial field, where artists engage with fellow artists coming from varying and even divergent creative fields (Oosterling,2003) using platforms where they may have no expertise. That said, the artists who use digital technology in this study are expected to be immersed in more than one field of creative engagement and are likely to be working with other artists to accomplish their creative goals. They are not required to be experts in a specific field; instead, they are to possess varying levels and degrees of having used different digital platforms or media for creative production. Hence, they are assumed to have some experience of intermediality and in creating some hybrid or convergent digitally assisted artefacts – after all, any medium "is never pure but always focused on other media (intermedia)… and different media complete each other" (p. 36), simultaneously convergent and complementary. Intermediality, then, is inseparable from, subject to, or is a sub-division of intertextuality that leads to the development of "intermedial sensibility" (p. 38) capable of apprehending art and artists that are "being with and between the things, being in-between and enduring this (Heidegger's 'inter-esse')" (p. 45).

Intertextual Digitally Enriched Contemporary Art. Since the beginnings of the festivals of Ars Electronica and the Inter-Society for the Electronic Arts in the 1980s, the digitally assisted arts, stemming from the older performance and installation artistic genres and their close relationship with computer science and technology, have become a key figure in the contemporary art scene of the West. Digital art is subsumed into the larger typology called contemporary art in that it "manifests an awareness of a history of art but no longer carries it forward… (in a place) where there is no a priori criterion as to what (it) must look like and there is no narrative into which (it) should fit" (Markowitz, 1994, p. 2). In contemporary art, it is the artist who is the final arbiter as to how things must be put together in the absence of any historical or formal connections. While the digital technology behind any digitally enhanced art arose from modernity, contemporary digitally enhanced art goes beyond modernity in that it has become "less a style of making art (and more) a style of using styles" previously and never before seen (3). Digital art, possessing characteristics never before found in any traditional art form, is a reflection of the contemporary "in-between-ness", "hybridity", and "intermedial" times.

Digitally Enriched Art: Code vs. Interface. Aesthetic computing is a critical practice of art theory with computer-enriched art, the end of which is simultaneously expressive and creative (Bolter &Gromala, 2005, p. 1). This art was considered "a way of reflecting on the aesthetics of digital technology and design in general" where digital technology is either the "means" or the "subject" of their art, and the starting point of discourse may either be its "code" or the "interface" (p. 1). Digital codes, particularly, programming and scripting languages, are deemed aesthetic in their elegance and expressiveness, and in their artistic media that may "constrain or make possible an artist's expressive power" (p. 1). But even while the codes become more and more relevant in so far as they contain processors and memory, they will render themselves more invisible the more they are perceived only in relation to the "services they enable" (p. 4). To a non-code reader, then, the codes will likely become more and more inaccessible and less expressive or less of a medium. For some code 'artists' responsible for optimal graphical user interfaces, "transparency itself is the goal" (p. 6) as, increasingly, the focal point of coding is to allow greater "active engagement with the interface" (p. 6) by becoming "a frictionless pipe for transmitting information to or from the user" (p. 5) and providing "an unimpeded and undistorted view of the information that lies 'beyond' the interface" (p. 6). This "transparency", then, becomes

the aesthetic value that coders choose and favor at the expense of "reflectivity", the metaphor of which is the "window".

The interface of art using digital technology is that which facilitates and defines users' experience and determines their aesthetic judgment on the former. In this study, the arts using digital technology are investigated and studied based primarily, if not solely, on their interface. This is so in that the advocacy function of digital arts requires that the code meets, and can influence, their target audience at their convenience. That said, this research aligns itself with a "more pragmatic or popular aesthetics" (Bolter &Gromala, 2005,p. 1) that lead to a more effective relationship between the user and the application. Thus, the arts using digital technology in this research are closely linked to user interface (UI) and experience (UX) design.

Relative to commercial interface designers, the digitally capacitated artists included here do not carry the burden of commercial interface designers who are supposed to create profitable digital interfaces; instead, they can explore new ways of interacting with their audiences or experiment with already existing and effective pathways of interaction using new or composite digital content. Similar to commercial designers, however, some of the artists using digital technology here may, nevertheless, be bound to clients they must satisfy, such as their funders or identified advocacy stakeholders, who judge their work through particular criteria of 'utility or usability'. Otherwise, the arts using digital technology foregrounded here are subject to the artists' individual aesthetic judgment, and, concerning the research's focus, HIV-AIDS, to the social and cultural contexts in which their work will be received and interpreted (Bolter &Gromala, 2005).

That said, most, if not all, digital artists here create works that are necessarily interactive, and functional. More so, the interfaces they employ gain greater value in their reflectiveness, and, hence, they are given the metaphor of the "mirror". As they reflect their audiences' lifestyles, they enter their physical or material package as a necessary part of the interface. As a consequence, interface artists often find themselves intertwined with creative people who delve into various forms of mixed reality (Fishwick, 2006) and become similarly engaged in the "deploy(ment) of virtual information in physical space" (p. 8). As virtual information migrates to the physical domain, it plays a key role in the audiences' social world, enabling them to "reflect on (their) contexts and often interact with colleagues while using the interface" (p. 8). That said, reflectivity is a key aesthetic value in interface artistic production.

Digitally Enriched Arts and the New Aesthetic. Initiated by James Bridle, the concept of the 'New Aesthetic' is defined as "an attitude, a feeling, a sensibility… (resulting from) the expanding use of digital technology" (Contreras-Koterbay & Mirocha, 2016, p. 9) in the construction of new visual phenomena. These seemingly autonomous and out-of-control visual manifestations not only inform people but also "transform how we live" (p. 9). This autonomy stems from their ability to take on a life of their own outside of their programmer's intentions through "self-generative computational structures" (p. 9). Sterling posited in this regard:

> [It] is a native product of modern network culture. It's from London, but it was born digital, on the Internet. The New Aesthetic is a "theory object" and a "shareable concept." The New Aesthetic is "collectively intelligent." It's diffuse, crowdsourcing, and made of many small pieces/loosely joined. It is rhizomatic… It's open-sourced, and triumph-of-amateurs. (p. 10)

By rhizomatic, Sterling (Contreras-Koterbay & Mirocha, 2016) meant that the artefacts of the New Aesthetic possess many entry points and representations of information that diminish the choice and control of the users in their lives as they become more ubiquitous and invisible. Hence, the New Aesthetic "is the first term which articulates… changes at the social, cultural, and political levels" (p. 10)…manifesting a "sense of hyper-contemporaneity" (p. 11) related to creative production.
Hence, it was posited:

> The expanding use of digital technology has been increasingly recognized as worthy of interest in aesthetics and the art world: from projected cybernetic utopias and virtual realities to global awareness of artistic trends and unique art worlds, from direct use of digital techniques as both the means of production and as art itself to its use as a means of facilitating new insights into art history, digital technology's impact has become pervasive and even, perhaps, common. (p. 11)

Because of the many ways by which the digital capacitation of the world influences the production and perception of art (New Aesthetic), it is important to conduct this study not just in an attempt to reveal how this digitization renders itself a necessary part of the new aesthetic but also to surface how its functionality (in relation to the HIV-AIDS advocacies) lends itself to a greater role and value in social transformation. Thus, functionality, the very criterion used against designers and craftspersons in the judgment of their artistic merit, has become the foundation of the New Aesthetic in the present contemporary period of art that is manifested by digital interfaces.

II. Study Framework

The study was guided by the "Creative Opposition" (Bantugan, 2014) framework the author formulated for his dissertation in 2010. It was developed in the context of the production and consumption of a set of audiovisual artifacts, specifically, mainstream care work films. The framework that was derived from the bridging of the notions of the culture of production and production of culture requires that the creators of the artefact, the artefact itself, and their consumers be studied to help explain the circulation of meaning that sustains the production and consumption process. The said framework is based on the theories of Mikhail Bakhtin (dialogism), Michel Foucault (discourse), Malcolm Gladwell (tipping point), and Antonio Gramsci (hegemony). While the framework was created with a mass audience and mass media "product" in mind, it applies to this research because the HIV-AIDS advocacy calls for as many audiences as possible within and beyond, if possible, their specific target niche groups (persons living with HIV-AIDS and the social circles where they are engaged) even if their pertinent art forms were not produced primarily for commercial purposes.

In this study, Bakhtin's dialogism applies to the dialectical relationship between artists advocating for HIV-AIDS support with the help of digital technology and their target audiences. Foucault's discourse is reflected in the key messages designed by said artists that can facilitate a state of (communicative) hegemony (drawn from Gramsci) at some desired tipping point (as defined by Gladwell). Instead of mainstream care work films, however, communicative artefacts used for HIV-AIDS advocacy are produced and consumed, and what constitutes them are HIV-AIDS messages (in place of care work narratives under Gladwell's "the power of context"), digital technology such as online interfaces and the like (replacing drama films under Gladwell's "stickiness factor"), and popular artistic templates (supplanting major film stars under Gladwell's "law of the few"). The "notions" that artists hold which establish the foundation for all possible artefacts they could produce are added to the modified "Creative Opposition" model to account for mental constructs that make possible the collaborative creative processes that are involved. These notions are surfaced through the experiences shared by the artists in their narratives and are assumed as woven into the lives of the artists, independent of their HIV-AIDS advocacies.

The analytical framework is drawn from the New Aesthetic (Contreras-Koterbay&Mirocha, 2016) that springs from a new visual phenomenon created in an increasingly digitizing communicative and interactive environment where digitally capacitated artists are both producers and consumers (prosumers) of "new" art forms. This study investigates the notions that make possible this New Aesthetic. This study assumes that for the New Aesthetic to arise, artists take on mindsets with new mental constructs (notions) that enable them to create new artefacts,

some becoming solutions to new or ongoing ethical and/or practical problems. It is from these notions that artists draw inspiration, and design or construct new artefacts.

Thus, with the New Aesthetic fueled by continuously evolving digital technology, new types of artworks emerge. On the one hand, typologies have been created to account for the agency of technology in the creation of new artefacts (Boden & Edmonds, n.d.). On the other hand, alternative constructs are waiting to be unraveled so that typologies that pertain more to the "New Aesthetic" (Contreras-Koterbay&Mirocha, 2016, p. 9) rather than "new technologies" are given birth. The goal of this study is to generate alternative typologies, reflective of a new visual phenomenon that transform as they transform how people live. Hence, the desired alternative typologies should not be static like modern genres are for they must capture the art that changes as lives change. As such, the emergent typologies must not be bound to the 'material' artefact that is produced but to the 'creative' process that responds to ever-changing contexts.

Concerning postmodernity, this study sought to surface classifications of "contemporary art" that are disruptive, or those that diverge from the typological status quo (Danto, 1997, p. 214) – moving away from the modernist paradigm that defines a genre as something "that is made to correspond with what objectively exists in the world" (Bantugan,2014). From the postmodern context, the emergent typologies must necessarily be beyond that which objectively exists and challenge materialist constructs; hence, they lie not in the material characteristics of the new visual phenomena. Instead, they transcend the constructs not only of modern 'art' but also the modern 'technology' establishment; hence, the emergent typologies must reflect 'post-historical' art (Danto, 1997, p. 214), independent of style and reflective of aesthetic freedom (Markowitz, p. 13). By venturing into this, the study becomes resonant with the postmodern artist's pursuit "to investigate the nature of art itself" (Markowitz, 1994, p. 13) at a time when the construct of 'genre' itself is put to the test.

Notions that inform and inspire contemporary artists, therefore, give rise to "moving" typologies manifesting a "perpetually shifting struggle" (Luow, 2001, p. 28) for meaning among artists and their audiences (Lees-Maffei & Sandino, 2004) and between prosumers that translates to a multitude of artefacts subjected to a multitude of changes or "traces of history" (Bantugan, 2014, p. 90). Even in, or, perhaps, because of the age of digital technology, the artist and his/her work/s have become the outcomes of "cumulative innovations impacting resilient formulas" (p. 91) (that reflect) negotiations between producers and consumers of artefacts.

The model below shows the "Creative Opposition" model modified to include notions or mental constructs that facilitate the development of particular types of art that belong to a new aesthetic shaped by the use of digital technology. Figure 1 shows that the "notions of artists" who are also advocates in support of PLHIV, and informed by their experiences with "target audiences", create new "typologies of art" in response to "HIV-AIDS" using "digital technology" and "artistic templates". These new typologies are directed not only to non-artist advocate "target audience" but also to fellow "artist advocates". The target audiences are allowed to respond (arrow directed below the target audience) to the new typologies of art via "feedback" which becomes integrated into the actual artefact within "new typologies of art", which, consequently, informs fellow audience members linked to the artefact and the artist-advocate regarding the influence of his or her work on them. Audience feedback, becoming essentially a component of artist-advocate artworks, demands that new typologies of art be generated, typologies that are defined not so much by the nature of the digital technology used by the artist-advocate, but by the interaction between artist-advocates and their target audiences who simultaneously inform their creative processes.

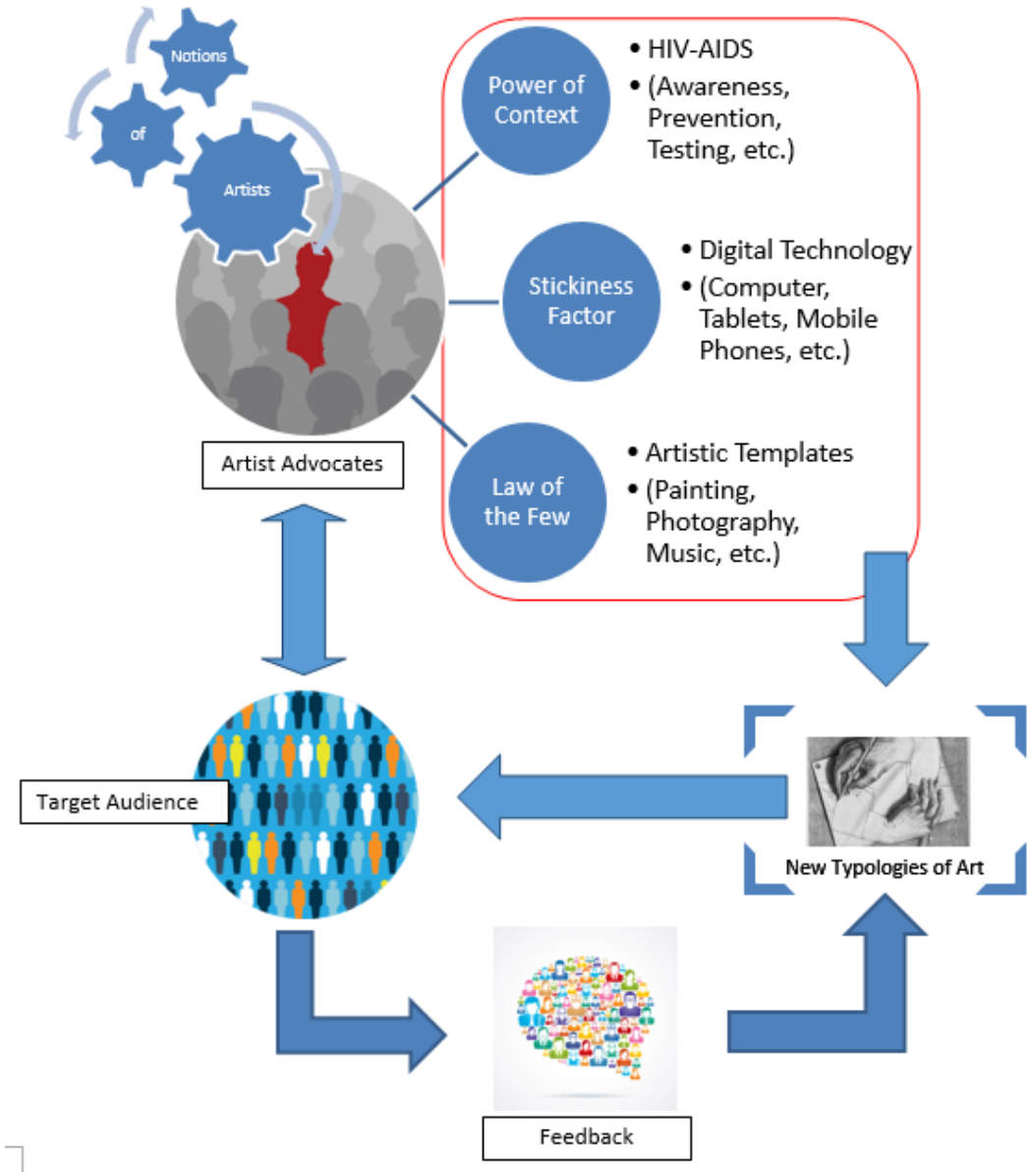

Figure 1. Modified "Creative Opposition" model (Bantugan)

Statement of the Problem

Because digital technology enables artist advocates and their target audiences to collaborate in a creative process, new artefacts are born. These new art forms, arising from new creative dynamics that have never existed before the age of digital technology, call for an investigation of their ontology. In this study. The investigation is focused on the new forms of creative work that are used in HIV-AIDS advocacies in the Philippines. This study sought to clarify the ontology of said new artefacts by answering the following questions: (1) What is the nature of the art assisted by digital technology and used for HIV-AIDS advocacy purposes?; and (2) What new artistic typologies can be constructed to reflect new artefacts used for HIV-AIDS advocacies in the Philippines?

III. Methodology

Research Design

This study used a qualitative triangulated descriptive research design. The study looked at the artefacts of the selected participants, the stories of the creative process behind their works, and how digital technology was used to achieve advocacy goals.

Research Locale

The data construction was conducted in various sites where the digital artists and their respective audiences are based, mostly in major cities of the Philippines - in physical digital hubs where Internet speed is much faster and where HIV incidence is higher – hence, in hyper-digital and hyper-networked areas like Manila City, Caloocan City, and Quezon City (in Luzon), Cebu City (in the Visayas) and Davao City (in Mindanao) (Geronimo, 2015). The research locale of the artefacts is both in actual places where they are physically presented to target audiences and in cyberspace/virtual spaces, particularly in a variety of interfaces (blogs, social media sites, websites, and the like). Artist-advocates were interviewed in various places or online, depending on their convenience. Digital artists who are also HIV-AIDS advocates are closely related to persons living with the said illness, if not themselves infected with it – hence, this study assumed that artist-advocates are likely to be physically more proximate to PLHIV than not.

Data Sources

First, the study involved Filipino artists who use digital technology (referred to the researcher by immediate contacts) to create and share their artworks that contain discourses related to HIV-AIDS. These key informants were of different ages, gender affiliations, and health conditions (with HIV-AIDS or otherwise). They were not all professional artists, but they all produced artworks in support of PLHIV with the use of digital technology. Their creative engagements and their artworks used for HIV-AIDS-related advocacies were the focal points of conversations with the artists. Their digitally enriched art forms or texts may include digital or online photographs, literary works, performances, graphic novels, multi-platform fan-fiction, songs, music videos/mash-ups, anime/manga-style visuals, memes, games, applications, or many other intertextual forms. Some "live" artworks that could be witnessed by the researcher given his limited schedule were also documented for later analysis and cross-referenced with other data sources (online artefacts and artist-advocates themselves).

Sampling Technique

The research involved a combination of purposive, convenience, snowball, diversity, and saturation sampling methods. The sampling is purposive as the key informants need to be creators of artworks that require the use of digital technology and are to advance HIV-AIDS-related advocacies in the Philippines. It also involved saturation and diversity sampling because the researcher sought to arrive at common patterns and themes that could be generated from a wide variety of artist-advocates and artefacts. It should be noted, however, that while saturation sampling does not determine an actual number of data sources before the actual implementation of the pertinent method identified (as this will largely depend on snowballing), the study initially allotted only 10 artist-advocates maximum per city identified, or 50 in total, owing to the budget constraints (reflecting quota instead of saturation sampling).

However, the sample rose to 78 as more and more diversity was uncovered. Only 70, mostly male, were deemed adequate to answer all of the research questions. The initial allocation was thereby adjusted per city depending on the emergent number of available artist-advocates coming from each city. The snowball technique was also

implemented since the researcher has personal access to data sources through his networks. Initial recruitment, however, was done via convenience sampling (through personal contacts, particularly through the TLY community, UNAIDS, Project Red Ribbon, or social network connections). The artefacts were identified regardless of their date of completion. All artworks identified by the selected digital artists as having been inspired by or surfaced from their HIV-AIDS-related advocacy were considered valuable artefacts for analysis. The artists who were not disposed or available for an interview but played a critical and significant role in the community of artists involved in this study were sought online via web sources that can answer the questions posed by the study.

Research Methods

Data from the artist-advocates were constructed via audio-recorded in-depth unstructured interviews to enable the researchers to obtain personal narratives that can be listened to repeatedly. A few artist narratives were downloaded from an online search. The study also looked at artistic artefacts, specifically, samples of artistic work used in HIV-AIDS advocacies in the Philippines. Audio-visual document/textual analysis via hermeneutics was used to generate a larger picture of the artist-advocates and their relation to their digitally enriched creative works.

Research Instruments

The interviews were unstructured. The interview of artist-advocates revolved around the question: "What's the story behind your digital art?" The interview covered four major areas: the background of the artist, artistic engagement, digital technology use, and his/her HIV-AIDS-related advocacy projects. The document (artefact) analysis was conducted by trying to look at the artist-advocates' purpose, the function and characteristics of the artefacts, the circumstances behind their creation, and the manner of their execution, with the guidance of the framework of this study. Some artefacts were documented live, while most of them were downloaded from available copies online or acquired from the artist-advocates themselves. The researcher, adequately informed on media issues and communication in the age of digital technology, ultimately functioned as the synthetic interpretive tool and thematic arbiter for all qualitative and narrative data.

Data construction

Data from narrative information were constructed mainly through thematic analysis and mind/conceptual mapping. Audio-visual recordings, downloads, and copies were analyzed through hermeneutic analysis to arrive at their value and meanings relative to the areas of inquiry.

IV. Results and Discussions

The Nature of Digital HIV-AIDS Advocacy Art

From Digital Art to Digitized Art

The artworks used in HIV-AIDS-related advocacies involved the use of digital technologies at any point within the continuum of the creative process from conceptualization (involving researchers and research subjects, artists, and designers), to production and post-production (involving artists, technicians, or craft persons), to its public presentation (involving artists from other disciplines). While artefacts may be considered "digital" as they are processed, stored, and presented in digital platforms, the production processes and public presentation (generating their social value) make the art not digital but "digitized". A person is digitized, not digital, in the sense that he or she is not a binary-coded phenomenon; hence, the artist-advocate is digitized, not digital.

Consequently, his or her production and consumption processes are all "digitized" (or informed/influenced by digital technology), and not merely digital. All persons, artist-advocates or otherwise, and their engagements informed by digital technology, are "digitized", not digital. Only artefacts that have not yet been publicly presented remain digital in storage only. Advocacy-oriented artefacts always require audiences; hence, are necessarily digitized, not merely digital.

In the various narratives shared by the 70 digitized artists, it was clear that the use of digital tools may occur before or during conceptualization. It may also occur during the creative production and post-production process. Digital tools may also be employed after the creative process, digital or otherwise, during its presentation to an audience. It is possible that the utilization of digital tools is present in some or all of the phases of an artwork's development as a social phenomenon, especially as advocacy-oriented art.

Intended Interactivity from Conceptualization to Post-presentation. The cases of the National Council of Churches in the Philippines (NCCP) and Tanghalang Pilipino (TP) both follow a creative model that requires community engagement to produce a theatre production. The Philippine Educational Theatre Association (PETA), allowing the community of actors to participate in the finalization of original Filipino plays, points to the value of "interactivity" in the conceptualization of an artwork. Interactivity is a characteristic that has become greatly associated with the digital platform as it is the only technology that has so far allowed for or is built on the principle of interactivity. Thus, the interactive nature of conceptualizing an artwork may be considered a digitized [or having the qualities of the digital] pre-production process. Any artwork that goes through the digitized pre-production stage becomes more compatible with even more interactive production and post-production, and audience presentation processes.

In TP's production of *Melanie*, the actors who created the story were prepared adequately to address and respond to the questions that arose during the open forum post-presentation (which is an integral part of the project). The NCCP, having involved persons-living-with HIV (PLHIV) and non-PLHIV in the conceptualization process of *Husgaagad? IntindimunaVeh*!, became more open to accepting the inputs of the PLHIV during the production phase, and developed an even larger space for interactivity post-presentation. Even the interactive process during the development of posters and other promotional tools resulted in further opening the institution (NCCP) to radical institutional transformation. PETA's production of some, if not most, of their plays like *Rak of Aegis* and *Care Divas*, which recognizes inputs from the cast, resulted in a more seamless weaving of the actor into his/her character, and the characters into their audience.

Convergent and Divergent Complexity from Conceptualization to Campaign Execution. Cosme's The Red Whistle organizes the *Save Sexy* campaign several times a year. The ultimate goal of that campaign is to have as many people tested for HIV in busy public spaces in different locations in the country. To achieve that, he uses digitized tools like posters intended for posting on public bulletin boards and walls or online on The Red Whistle Facebook page. Technically, the posters serve as his pre-event promotional material. The posters, while digitized final artworks in themselves, are only part of a bigger artwork, and would not be able to stand on their own separate from the actual event they promote. They are meaningless if the actual event did not come to life. This case shows that digitized artworks may already be found in the pre-production of a larger digitized creative work.

Unlike the digitized theatre pre-production activities of the NCCP, PETA, or TP, the digitized posters for *Save Sexy* are already finished art pieces created by artist-advocates only. Uploaded online in social media interfaces, the posters become part only of larger artefacts: a social media post attached to feedback threads; an actual digitally-assisted social event bound to a specific place; an archive of audio-visual responses that, in itself, becomes an online social event during and after the actual social event; and a year-long campaign that transforms before, during, and after the execution of each constituent sub-events. Throughout the campaign

period, Cosme draws feedback and reconfigures his artworks to make them more effective for advocacy purposes. And yet, independent of Cosme, the online component of his composite artefact, takes a life of its own and is made self-sufficient through the participation of online audiences. Working as a prelude to upcoming campaign events, the online component embodies a new artefact.

Digital Continuity from Conceptualization to Public Presentation. Before an actual photo shoot, photographers prepare their tools and models according to the specifications of a project. Before filters were integrated into mobile phone cameras or photo enhancement applications were developed, more time was spent on planning a shoot. Where post-shoot editing was difficult, the success of a shoot relied heavily on pre-production and production work. As digital editing for photographs became more accessible immediately after a shoot is done and filters were made readily available, post-production work received more attention; after all, it can compensate for whatever was lacking during the production phase. That said, the photographic process, and, by extension, any audio-visual process became more and more shaped by the digital process. As a consequence, the digital process initially positioned in post-production has taken over pre-production. Hence, the continuity between conceptualization to post-production work is sealed by digital technology capacities. The digital assembly line is complete.

Conceptual photography like that of Cosme, an art form that operates more conveniently now with the digital post-production capacity in mind, has taken a digital turn by making the digital assembly line its convenient default option. Cosme's artworks featured in his XIV exhibition during the 2016 World AIDS Day, being digitized conceptual art pieces, underwent much digital post-production processing. Movies and videos used in the HIV-AIDS advocacy work included in this research, intended for theatre, television, or online release, went through the same digital assembly line. As digital materials seeped into mass media (films recorded in digital format are released on digital television) and mass media artefacts are archived online (shows recorded in digital format are uploaded in online video archives), the digital assembly line becomes an intermediary default. And as digital public presentational tools become mandatory as all media storage tools become digital, private spaces are also taken over by all things digital. Cosme's*Headshot Clinic*, a photographic project that produces headshots that can be used by his subjects for their social media profile photos, is an example of a digital project that shows the digital continuity from conceptualization to public presentation. Its t-shirts, designed and photographed using digital technology by Ian Felix Alquiros for a purpose similar to Cosme's, and Kraus Estanislao's nude shots of men intended for mature viewers online, show the extent to which digital technology has taken over initially non-digital production processes.

As all human processes become digitally seamless, the gap between digital and non-digital tools is closed in favor of the digital. Consequently, non-digital tools suffer from a lack of demand and lose in the battle governed by economies of scale. Digital images require digital machines for public presentations. Digital projectors and viewing screens are required for video presentations. Commercial movie presentations can work only with such tools. But even YouTube presentations would not be possible without tools such as desktops, laptops, tablets, or mobile phones. While digital videos can exist without digital mass presentational tools, they cannot function as advocacy videos without the latter. Thus, any artwork with a social dimension must have a digital presentation component. As any traditional artwork relies on a medium to be optimally experienced, so does any digital artwork that needs presentational technologies/interfaces. That said, digital art production includes working with a digital medium and is rendered incomplete without it. With digital interfaces allowing audiences to experience and generate meaning out of artworks, digitally assisted artworks become digitized.

Continuity between Digital and Non-digital Spaces. However, some digitized artworks used for HIV-AIDS advocacy have additional components outside of digital presentational tools. For example, Cosme's XIV exhibition was preceded by a digitized spoken word performance, which set the tone and mood for the opening of the digitized conceptual art exhibition. The spoken word performance was a pre-reveal aspect of the digitized

conceptual photography exhibit, so to speak, serving to highlight the latter and not the other way around. Technically speaking, though, the digitized exhibition is not merely constituted by a series of digitized conceptual photographs; it is also made of a social component that already started during the digitized spoken word performance and continued for the whole period of the digitized conceptual art presentation. The social component emerges from the interaction that is generated by the encounter between the digitized artwork and a digitized viewer, and between digitized viewers, as stimulated by the digitized artwork.

This is also apparent in The Olympus Society of Davao (TOSD) and HIV Awareness Campaign Group's (HACG) Project Embrace. This study considers both social organizations as digitized forms of art synonymous with digitized performance art that originates from and converges to the social media page of both groups. Each group is essentially a digitized community, organized and maintained through a digital interface. Technically, the digital interface is governed by digital codes and algorithms, and its social players are bound to behave influenced and reined in by the same through socially generated, moderated, and negotiated digitized content. And yet, the same socially generated, moderated, and negotiated digitized content also challenges the limits set by the digital interface by bringing the social players into the real face-to-face world, where their online social lives become embodied and tangible, and their unsatisfied needs in their interfaces are compensated for. These two online groups were designed to encourage and often culminate in a face-to-face encounter between their social players. Thus, if the two digital interfaces were to be considered the digitized artworks that serve the HIV-AIDS advocacy, the face-to-face social encounter in real life parallels the social encounter that happens during a physical art exhibition. That being the case, the digital interfaces must be considered incomplete without the outcome for which it was ultimately designed. Hence, the TOSD and HACG are digitized artworks because they lead to a face-to-face encounter or physical phenomenon – the resulting embodied encounter between its online players is an essential part of the total artwork.

Beauty with a Purpose, is a living art that involves engaging (old and new) personal connections of its founder, Edwin Luis, to pitch in philanthropic activities benefitting marginalized communities in Mindanao. The group, sustained by a Facebook page, also generates new interest from outsiders through the same social media page. However, personal relationships between members of the group were already existent before the creation of the interface. The interface only makes possible non-face-to-face transactions that further solidify the group in their resolve to continue helping. During- and post-activity digital audio-visual documentation outputs are posted in the interface in real-time, or sometime after, to inform other online members and stakeholders to participate by spreading the word or sharing audio, verbal, or visual reactions in the interface. Overall, this particular case resonates with The Red Whistle's campaigns like *Save Sexy* and *Headshot Clinic*. Digital technology helps facilitate different activities that produce the desired outcomes, usually behavior change or direct action on a cause.

Convergent and Intertextual Creative Processes and Artefacts. Digitized artworks, based on the experiences of the 70 digitized artists, can no longer fit within the old typologies of artworks. There is no longer a painting that can be produced and appreciated independent of other canonical art forms such as music, literature, or sculpture. Digitized art is more like theatre, where literature, music, painting, sculpture, and performance meet. And yet, the traditional theatre has ceased to be non-digital theatre, and by embracing presentational technologies, it has expanded to include forms of contemporary art. This further expands the constituent parts of already inclusive traditional art forms.

However, digitized art is not the convergence of all art in another art category that is larger than all others, like theatre. Digitized art is not a super-category that is constituted by other artistic sub-categories. It is the reconfiguration or conversion of conventional, traditional, or canonical art forms into a singular all-compatible code – the binary code – that allows for informational overlapping and, hence, the use of a common language or building block to produce different forms of artistic work. This allows for a multitude of convergences between

and combinations of traditional art forms. Digitized art, a convergence of traditional arts made possible by the computer binary code they employ to assist their pre-production to post-presentation processes, is essentially intertextual art.

From Digital to Digitized to Viral. In this digitized environment, the digital code is subsumed even by the non-digital, and, as a consequence, the digital becomes digitized. The perfect analogy is the virus that is subverted by the body it invades. While initially, a virus is alien to the human body, once it gets into the system, the body uses the viral code to protect itself from the same virus in the future – resulting in immunity and a stronger organism. Digitization is the process of absorbing the digital and using it to serve the non-digital. The result of digitization is not the turning-into-digital of the absorbing body, but the informing-the-absorbing-body-of-the-digital. Hence, the use of digital technologies in the production of art does not lead to the production of new digital technologies but the production of art informed by digital technologies - "digitized art". Digitized art is not a new art form but a new art "re-form". Digitization is the embracing of a common creative component – the binary computer code - that allows each conventional art form to connect with others without having to disintegrate the walls that render each one of them distinct. This creates the digitized continuum of digital and non-digital art practices. In this continuum, digital technologies may be used at any time between the conception and the presentation of the artwork, in one or as many stages of art production as appropriate. Hence, a digitized art form may look anything but digital in the presentation stage but may have been used or been informed by digital technologies in all stages before the presentation. A conventional theatre production, a piece of clothing, or a person walking on the street may appear non-digital but may be more digital than an online cartoon.
The complexity of digitized art that builds up from simpler units to more complex ones, classified under new typologies of art is found in Matrix 1 below titled *Breakdown of a digitized hybrid art form into its smaller constituent parts using Cosme's case.*

New Typologies of Digitized Art

With art acquiring a common code that facilitates their integration into one platform, new configurations of art within the general category of digitized art are found among those projects found in the study. The typologies below are rendered open enough to allow for intertextual convergences and do not exclude the possibility of overlaps between clusters. These clusters are not exclusive categories; instead, they are component clusters of digitized art that tend to be complex artistic composites of such components. The "contemporary" typologies below possess characteristics of modern categories in that they refer to actual objective characteristics found in an artwork. However, unlike modern categories, they are not defined or limited to a particular medium; instead, they point to basic elements that render themselves fit for intertextual convergences, allowing for hybrid forms that are unlimited.

Digitized Vocal Art Cluster. Because the HIV-AIDS-advocacies tend towards clarity and targeted messaging, vocal delivery is often necessary to avoid misinterpretation. Visuals alone, at times, will not suffice. With the help of digital audio recording technology, vocal art becomes digital material until it becomes digitized art when it is presented to the public. Artistic work that contains, mainly, if not completely coming from, vocal information falls under this category. Music with lyrics, radio and TV conversations, mixed music, public speeches, and promotional pitches are examples of works that fall under this cluster. The more general auditory category, "sound", may be better from a more generic digitized art standpoint, but what is underscored in this paper are art typologies that are necessary, by their informative and potentially explanatory requirements, to achieve the goals of HIV-AIDS-related advocacies.

Digitized Verbal Art Cluster. In the same manner, verbal information such as words direct vocal delivery as certain forms of language-based content influence or help define the needed vocal information. Poetry, for example, will call for a different vocal delivery compared to a journalistic composition. Artistic works that

heavily, if not totally, rely on words fall under this category. Online news articles, blogs, poetry, and the like are some of the more dominant content found in HIV-AIDS-related advocacy digitized artworks. This category, together with the digitized vocal art cluster, is open to multiple emotional interpretations that give emotional nuance to verbal information.

Digitized Visual Art Cluster. In this cluster, many traditional two-dimensional visual arts fit. For example, illustrations, painting, photography, and even theatre performance are considered to fall under the visual as they are reduced to pixels in digital visual platforms. Variations and hybrids of any or all of the said traditional visual forms may fall under this cluster. New forms like more specific genres like graphic novels and online manga, and even maps, and animation could be considered part of this cluster.

Digitized Video Art Cluster. This cluster is closely related to the visual art cluster as they are both visually perceived by the viewer. However, what distinguishes the former from the latter is that the former put together visuals that are primarily captured by the motion picture tool, the video camera. Moving images like animated films and online games do not pass through the video camera recording process. The two converge only in post-production processes. Traditional forms like television shows and movies, and even more particular classifications like mobile phone videos fall under this category.

Digitized Interactive (Virtual-Non-virtual Reality) Art Cluster. This cluster is the most recent artistic cluster in that this is bound to web interfaces like social media that do not have non-virtual forms. This also puts together all interactive forms that can result in non-real-time content changes, even in the absence of the persons who created them. This is in sharp contrast to interactive art forms that are time-and-space bound like performance art, or interactive versions of dance and theatre – the "non-virtual" art cluster which arises from the combination of the previous four clusters that do not involve online or computer-bound interactivity but possess some form of interactivity on the physical plane (digitized variable composite cluster below). This cluster includes online or computer-based games and mobile phone applications that were created primarily to generate interaction with and between its users only at the virtual plane. Unlike visual and video art, its users can alter the creative content and outcomes depending on the choices they make within the options provided to them by the platform.

Digitized Variable Composite Art Cluster. This cluster includes all the overlaps or hybrids that result from the different digitized art clusters cited above. The convergent configurations under this cluster allow for the creation of a continuum that includes all categories of digitized art. Hybrids also include the building up of the more basic digitized art clusters to larger convergent ones, and the coming together of virtual and non-virtual creative forms. The matrix below, Matrix 1, shows the different digitized art clusters and how they build up from simple to more complex and composite hybrids that cannot be found in more traditional art forms. The matrix shows how Cosme's hybrid event for the World AIDS Day celebration, composed of a spoken word section and a conceptual art exhibition, is broken down into smaller chunks of digitized artworks. It also reveals how a simple Facebook page is built on smaller convergent units, where each unit can be considered a stand-alone creative artwork, that together with other units form a larger and more fully contextualized digitized art piece.

Matrix 1. *Breakdown of a digitized hybrid art form into its smaller constituent parts using Cosme's case*

Digitized Base Form	**Digitized Vocal (Speech) Art Cluster**	**Digitized Verbal (Language) Art Cluster**	**Digitized Visual Art Cluster**	**Digitized Video Art Cluster**	**Digitized Virtual Reality Art Cluster**	**Digitized Variable Composite Art Cluster**	**Examples of Works**
Spoken Word	Verbal Delivery	Poetry Core	Performance-delivered				**Spoken Word Performance** in Spoken Word Section in Cosme's World AIDS Day
Conceptual Video	Audio-recorded	Poetry Core aided with Language-based Graphics	Projector-presented	Video-Produced			**Spoken Word Video** in Spoken Word Section in Cosme's World AIDS Day
Video Documentation	Live and Audio-recorded delivery	Poetry Core aided with Language-based Graphics	(1) Performance-delivered & (2) Projector-presented	Video-recorded Proceedings			**Video Documentation** of Spoken Word Section in Cosme's World AIDS Day
Social Event	Spoken Word With Hosting	(1) Poetry Core & (2) Scripted Flow	(1) Performance-experienced & (2) Projector-presented	Video-supported		Audience Dynamics	Cosme's World AIDS Day Spoken Word Section
Social Media Content	Live and Audio-recorded delivery	Poetry Core aided with Language-based Graphics	(1) Performance-delivered & (2) Projector-presented	Video-recorded Proceedings	Uploaded on Facebook		Cosme's World AIDS Day Spoken Word-related Content on Facebook
Social Media	Live and Audio-recorded delivery	(1) Poetry Core aided with Language-based Graphics & (2) User-generated Content	(1) Performance-delivered & (2) Projector-presented	Video-recorded Proceedings	Uploaded on Facebook	Social media interactivity	Cosme's Spoken Word Section in Cosme's World AIDS Day Facebook Page
Conceptual Art			Photography-based				Cosme's XIV Exhibit Gallery Section
Event	Conversation-supported		Photography-on-display			Audience-action shaped	Cosme's XIV Gallery Exhibition
Video-documentation	Conversation-supported		Photography-on-display	Video-documentation of event		Audience-action shaped	Cosme's XIV Gallery Exhibition Video Documentation

Digitized Base Form	Digitized Vocal (Speech) Art Cluster	Digitized Verbal (Language) Art Cluster	Digitized Visual Art Cluster	Digitized Video Art Cluster	Digitized Virtual Reality Art Cluster	Digitized Variable Composite Art Cluster	Examples of Works
Social Media Content	Conversation-supported		Photography-on-display	Video-covered	Uploaded on Facebook		Cosme's XIV Gallery Exhibition-related Content Facebook Page
Social Media	Conversation-supported	User-generated Content	Photography-on-display	Video-covered	Uploaded on Facebook	Social media interactivity	XIV Exhibition Section in Cosme's World AIDS Day Facebook Page
Hybrid Event	(1) Conversation-supported Exhibition & (2) Spoken Word Event	Spoken Word Section	(1) Photo Exhibition & (2) Spoken Word Live Performance	Spoken Word Video Presentation;		Audience-action shaped	Cosme's World AIDS Day Event
Social Media	(1) Conversation-supported Exhibition & (2) Spoken Word Event	Spoken Word Section	(1) Photo Exhibition & (2) Spoken Word Live Performance	Spoken Word Video Presentation;	Uploaded on Facebook	Social media interactivity	Cosme's World AIDS Day Event on Facebook

The following figure, Figure 2, translates in visual form the relationship between notions or mental constructs of artist advocates and the resulting new art typologies of digitized arts employed in HIV-AIDS-related advocacies in the Philippines. In totality, it explains how the notions and new typologies of digitized creative processes and artefacts bring to life the nature of the digitized arts used in the HIV-AIDS advocacy work by artist-advocates characterized by the following: (1) Intended Interactivity from Conceptualization to Post-presentation; (2) Convergent and Divergent Complexity from Conceptualization to Campaign Execution; (3) Digital Continuity from Conceptualization to Public Presentation; (4) Continuity between Digital and Non-digital Spaces; and (4) Convergent and Intertextual Creative Processes and Artefacts.

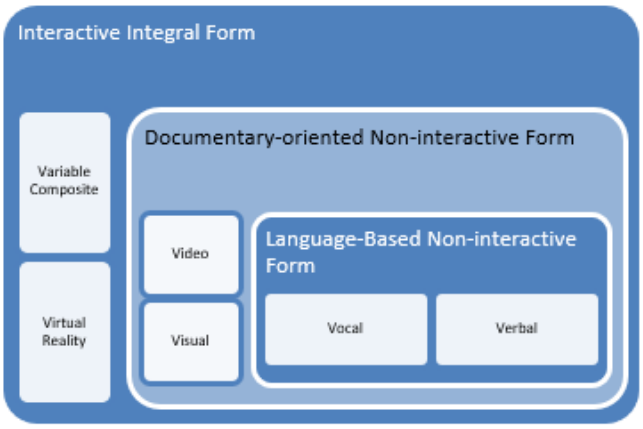

Figure 2. Model demonstrating the relationship between notions of artists-advocates and the emergent typologies of arts defining the nature of digitized arts in the context of HIV-AIDS-related advocacies in the Philippines

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