

www.therumpusroom.tv/integral

“We’re moving to a situation where your lives exist as information”.

The Sweet Shop and The Rumpus Room work together to create an interactive campaign for The Pet Shop Boys

The Rumpus Room, The Sweet Shop and The Pet Shop Boys have just launched a multi platform project based on the song 'Integral', part of the release of the Pet Shop Boys DISCO4 album.

Integral is a concept driven project that combines The Sweet Shop's film production values, with the Rumpus Room's focus on campaigning, participation, design and community.

“The project sets out to explore two new opportunities. The first is the increasing ability to consume linear content in non-linear ways, as technology has given us time control over what and how we watch. This allows authors to begin to treat film as a series of frames that can contain more complex information than just a picture that exists for a fraction of a second.

The second opportunity is the increase in speed, complexity, and accessibility of technologies for decoding information (especially in the mobile phone sector), which has allowed the carrier of information to become extremely lo-fi. QR-codes are a new kind of barcode, based on a geometric system that can encode simple data such as URLs, phone numbers and SMS into simple black and white images. These QR-codes can be easily read with camera phones (running widely available QR-code reading software), allowing users to quickly link to the websites, call numbers or send SMSs embedded in the QR-code images.” Tom Roope - The Rumpus Room.

The decision to use QR-codes as the technology that would allow the audience to participate in the project, informed both the aesthetic and structure of the film. A narrative path was plotted in the same way as one would develop a documentary. The main issues around civil liberties were identified and then elaborated on with content from a wide number of online sources. As well as explaining issues with existing content, The Rumpus Room collaborated with campaigners to create specific online content where viewers can get involved in real world campaigns.

Due to the diversity and complexity of the project, the Rumpus Room collaborated with a wide range of groups and individuals including campaigners such as Liberty, No2ID, DJ Jonty Skruff, designers Mark Farrow and Airside, comedian Mark Thomas, and film director Chris Atkins .

The issues that were identified in the video were directly inspired by the lyrics of the song.

Neil Tennant, Pet Shop Boys: “The idea is that it’s sung from the point of view of the authoritarian New Labour-style government. “If you’ve done nothing wrong, you’ve got nothing to fear” is always used as a justification for ID cards. What we object to about ID cards is that they’re intelligent cards with a data strip that can link to a central database containing personal information, which may be shared with America; when you say you don’t want that, they always say that if you’ve done nothing wrong you’ve got nothing to hide. But I think we all have a right to privacy. I feel it’s a move that suggests we have to justify ourselves to the state before the state will trust us, and I think it’s for us to trust the state and not the other way round. I think the government has to win our trust, not us win their trust. We put the lyrics on the website earlier this year when there was a fuss brewing about ID cards, and Chris had phoned me up to say that some junior minister had used the word “integral” in defending it. There was a big article in the Evening Standard about the song. But the song has got a wicked kind of humour as well. It’s meant to be someone giving a speech really, madly justifying all of this, with a lot of energy behind.”

Chris Lowe, Pet shop Boys: “It’s quite authoritarian, the music.”

THE FILMING PROCESS

The QR-codes gave a rigid aesthetic hinge. The codes conveyed the essence of the message both aesthetically and functionally, harnessing its data storage capabilities and social baggage to turn it back on itself and address some serious issues.

The creation of the video then became a process of creating a compelling filmic illustration that followed and supported the back story.

The QR-code lead, 1BIT (black and white) video was created as a stand-alone piece, optimized to be seen on small screen devices. For higher resolution environments we wanted to capitalise on the context by making another version of the film that visually amplified the message of the initial 1BIT video.

This was achieved by printing out the 1BIT video on paper, which was then stop framed page by page, back in real world scenes using time laps photography. Mounted on a simple lighting stand, the printed pages were held in position using a combination of Climpex, binding pegs and were animated in batches of about 100 leaves.

Known as Xerography and initially developed by David Anderson in the early eighties, this technique was the perfect device to marry the QR-codes and hard contrasting bit-map animation with the more conventionally slick colour landscapes.

“We see the 1BIT animation within the colour frame, as a window in which extra content can be viewed. It’s like looking through x-ray glasses and being able see through to other layers underneath. On the journey of our process we realised that we could link these layers together within the framework of the narrative, and also make them intersect visually at points

throughout the video, like in the London Bridge scene,” explains Jeff Wood, one of the three directors of the video, and creative at The Rumpus Room.

The locations were carefully chosen to visually frame, and symbolically support the story. The stand was placed in front of key positions that matched up with visual content within the 1BIT image and also the information embedded within the corresponding QR-codes.

Three different cameras and formats were used to shoot this clip. The real life situational footage was shot with a discrete hand held Canon HDDV. The performance material was captured in the studio on Digi Beta, and finally, using very wide lenses, which allowed for composing of both the foreground and background elements, the time lapse was shot using a Nikon digital SLR.

The colour video was envisaged as an experiment, capturing documentary time lapse footage as it unfolded. For this reason it was chosen to reveal the process by leaving the stand in shot.

“Most of the locations were impossible to obtain permission to shoot in, we had to get the shots guerilla style before we were asked to move on. We felt the tremendous pressure of being constantly watched and monitored; this just highlighted the issues that we were addressing within the narrative.

We were continually questioned and asked not to shoot using tripods during filming. Our growing paranoia climaxed when we were at Menwith Hill in Yorkshire, the UK’s primary satellite spy station. After shooting for about twenty minutes, actually miles away from the station itself, we were stopped, apprehended, searched and photographed by special force police. In the process of going through our car they helped themselves to the Jelly Babies that were stashed in the glove box. Apparently it’s “one of the perks of the job”.

We found ourselves staring directly into the face of the questions we were asking. When does state protection go too far? What are we being protected from? And considering that we were never more than a crew of three why would our presence cause any fuss at all?

Unlike traditional videos, this project has only really begun now it has been launched. It is going to be exciting to see how people are going to use the video as a vehicle to get informed and get involved, thanks to the dynamic nature of the online back story. The back end includes the entire PDF of the black and white video so people can print it out and create their own version of the video as well as various areas where viewers can show off their own creations. All very different from your traditional music video.” Jeff Wood, The Rumpus Room.

“We are very excited that one of the first projects we are involved in, is such a contemporary and relevant piece of communication. For me, not only does it explore contemporary media, utilising multi broadcast channels, it invites participation and build communities and it achieves this with beautifully crafted imagery, something you’d expect from The Sweet Shop.” Comments Paul Prince, The Sweet Shop’s Managing director and Partner of The Rumpus Room.

TO VIEW THE VIDEOS: www.therumpusroom.tv/integral

TO VIEW MORE INFORMATION ABOUT THE PROJECT: www.petshopboys.co.uk/integral-project/

CREDITS

Artists: Pet Shop Boys

Title: Integral

Management: Dorrell Management

Record Company: EMI Records

Commissioner: Kirstin Cruickshank

Creative: The Rumpus Room

Film Production: The Sweet Shop Films

Creative Director: Tom Roope – The Rumpus Room

Film Directors: Lawrence Blankenbyl, Jeff Wood, Wade Shotter

DOP: Jonathan Clabburn and Jeff Wood

Editor: Nat Pickles

Online: Leon Woods – The Mill

Online Producer: Angela Jackson – The Mill

Executive Producer: Jacqui Kenny

Line Producer: Tim Francis

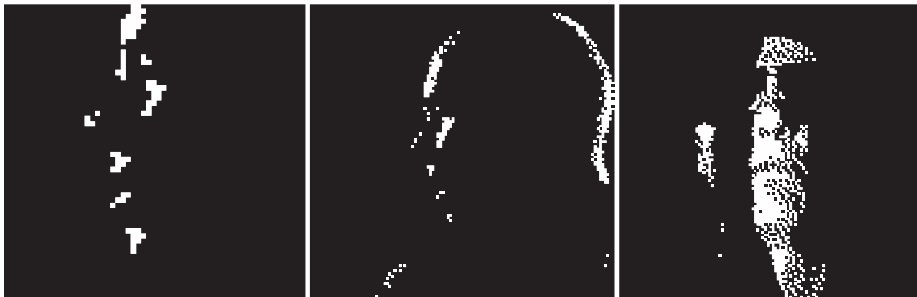
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DISCO Four
Remixed by Pet Shop Boys

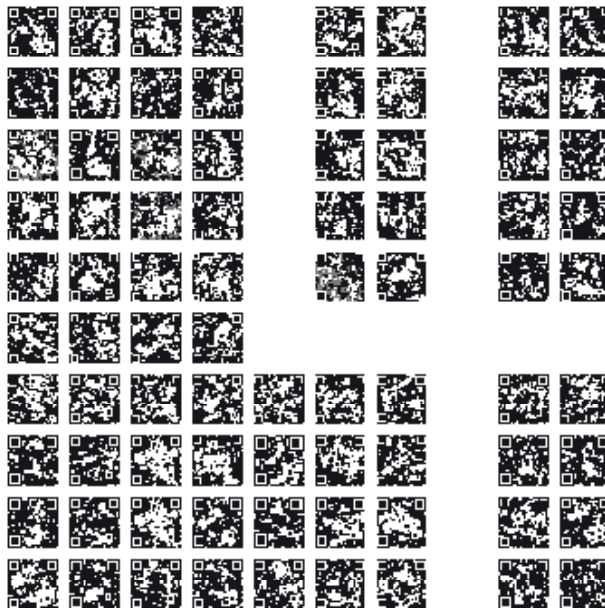
A collection of remixes by Pet Shop Boys featuring songs by The Killers, David Bowie, Pet Shop Boys, Yoko Ono, Madonna, Alanis and Faithless.




Released 02.09.07 via iTunes available on all major music retailers

The songs on this album feature different versions of the songs. The songs are available on your mobile phone. Contact your mobile phone provider.

petshopboys.co.uk



petshopboys.co.uk/news

View	Year	Month	Headlines	New Integral Mixes
<ul style="list-style-type: none"> Headlines Pet texts Tour news 	<ul style="list-style-type: none"> 2007 2006 2005 2004 2003 	<ul style="list-style-type: none"> September August July June May April March 	<ul style="list-style-type: none"> 11 September 2007 Integral download 10 September 2007 Zaragoza and Dublin shows More information. 06 September 2007 Concert news The Fundamental tour may have officially ended but there are still four more shows... 06 September 2007 Disco 4 release date 06 September 2007 Hollywood Bowl refunds A statement from the Hollywood Bowl... 05 September 2007 Hollywood Bowl 02 September 2007 New Integral Mixes The new mixes are here. 	 <p>02 September 2007 Go to Exclusive Tracks in the PRODUCT section to hear the new "Perfect Immaculate" mixes of "Integral" by Pet Shop Boys. Chris and Neil did these new remixes last month. The seven-inch mix will be the soundtrack for the video for "Integral" (details in news item below). The full-</p>

13 September 2007

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