

Expanded Narrative Symposium 2013

Programme

Friday 1st November 2013

11.30 – 12.30

Take Me I'm Yours Opera

Chris Speed, Duncan Shingleton and Lytton Smith.

Roland Levinsky Building, Jill Craigie Cinema

Free Event. Tickets available from The Peninsula Arts Box Office

18.00 – 20.00

The Unbuilt Room

Written & performed by Seth Kriebel.

Roland Levinsky Building, Lecture Theatre 2

Tickets £5.00 available from Peninsula Arts Box Office

The Lost Index

By Emma Whittaker and James Brocklehurst

A locative narrative iPhone App designed to be experienced at any time in Plymouth City Museum and Art Gallery

Available as a free download from the iOS App Store

Saturday 2nd November 2013

09.00 – 09.45	Registration
09.45 – 10.00	Welcome & Introduction Prof. Alan Schechner
10.00 – 10.20	Lytton Smith
10.25 – 10.45	James Brocklehurst
10.50 – 11.10	Misha Myers
11.10 – 11.30	Jane Grant
11.30 – 11.45	Break
11.45 – 12.05	Seth Kriebel
12.10 – 12.30	Chris Speed
12.30 – 13.00	Lunch
13.00 – 14.00	Lunchtime Performance: Take Me I'm Yours Opera
14.00 – 14.30	Keynote: Jo Reid
14.30 – 14.50	Tassos Stevens
14.55 – 15.15	Adam Barton and Julia Moszkowicz
15.20 – 15.40	Michael Straeubig
15.40 – 15.55	Break
15.55 – 16.15	David Prior
16.20 – 16.40	Nick Ryan
16.45 – 17.15	Panel Discussion
17.15 – 17.30	Concluding Remarks
17.30 – 18.30	Wine reception
18.00 – 20.30	Evening performances: The Unbuilt Room

Events and Performances

Take Me I'm Yours Opera

11.30 – 12.30, Friday 1st November
18.00 – 20.00, Saturday 2nd November

Roland Levinsky Building, Lecture Theatre 2

Developed and produced by Chris Speed, Duncan Shingleton, Lytton Smith.

“We like to think that we, the humans, are in control of the inanimate objects around us—cereal boxes, sugar cubes, printer paper. What happens, though, when objects start talking back, telling us what to do? This interactive performance draws on research by Chris Speed and Duncan Shingleton into object-agency, using an iPhone App that lets objects instruct their users rather than the other way around.”

Free Event. Tickets available from The Peninsula Arts Box Office.

The Unbuilt Room

Performance times:

18.00 – 18.20
18.30 – 18.50
19.00 – 19.20
19.30 – 20.00

Friday 1st November and Saturday 2nd November

Roland Levinsky Building, Lecture Theatre 2

Written & performed by Seth Kriebel

The Unbuilt Room is a performance-game exploring how places create memories. and how memories create places. Small groups of players wander through rooms real and imagined in a collaborative act of memory to create imagined, immersive theatre.

The performances are interactive and involve six playing audience members, per performance. Each performance lasts 20 min (2 performances per hour). Versions of The Unbuilt Room have been performed at the Science Museum, Turner Contemporary, The Royal Geographical Society, Hastings Museum, Royal Holloway University, Stratford Circus... and a houseboat in Shoreham-by-Sea.

Tickets £5.00, available from Peninsula Arts Box Office.

Meet at the Peninsula Arts Box Office 10 minutes prior to performance time.

The Lost Index: No.1, Landscape with Figures

A locative narrative iPhone App designed to be experienced at any time in Plymouth City Museum and Art Gallery.

Developed and produced by Emma Whittaker and James Brocklehurst.

In the not so distant dystopian future, a museum has been infiltrated by secret enemy forces. Can you help the guardians of the museum protect vital intelligence by recovering it from your memory, thereby securing yourself and society from attack?

Landscape with Figures uses techniques from hypnotic induction in conjunction with artifacts in the museum to create guided imaginary experiences. It is the first in a series of smartphone games created for Plymouth City Museum & Art Gallery that utilise perceptual illusions to create playable imaginative storyworlds.

Available as a free download from the iOS App Store.

Abstracts

Story



Dr. Lytton Smith

Beyond Nightingales: Twitter and Poetry

What can Twitter offer for the generation and dissemination of poetry as a mode? What happens when Expanded Narrative meets lyric or non-narrative structures on the internet? And does Twitter even offer anything new to poets? After all, a haiku is usually under 140 characters.

In some senses, the poem has long been 'interactive', from Sapphic fragments to assemble-your-own oral formulaic Anglo-Saxon epics. Melvin B. Tolson's Libretto for the Republic of Liberia innovatively uses 'hidden' footnotes that lead readers to rethink and re-engage with text they've earlier read, complicating a sense of poetic linearity, progression from first to last line. Yet the Twitter poem is clearly different, not only in terms of its context—existing among the chatter of other tweets, the sporadic presence of logged-on Twitterati—but also in terms of its form: how do we represent line-breaks and stanza breaks in Twitter poetry.

This talk discusses a collaborative project between James Brocklehurst, Lytton Smith, and B.A. Illustration students at Plymouth to convert a book of poems into an illustrated Twitter edition [1]. Thinking about books rather than poems as the unit we're trying to tweet might allow us to interact more usefully with our followers.

[1] www.magicaltent.co.uk/repurposed

James Brocklehurst

Seen to be Heard: Designing Visual Feedback in Locative Narrative Apps

Locative narrative works - recorded narratives designed to be experienced within specified locations - tend towards the aural. This provides such works with the unique ability to overlay everyday places with invisible fictions.

Differing methods of delivery have been explored in the past; cassette walkman, mp3 player, PDA, mobile voicemail, each with an emphasis on listening. Yet the apparent liberation of the smartphone touchscreen presents a new challenge to the form. How should one go about crafting a visual interface for a predominantly sound-based experience? Should one even try?

This presentation will analyse the design processes undertaken during the development of The Letters, a locative narrative iPhone app based on material from the Dartington Hall archive. By recounting the visual decision-making journey, it will attempt to show how on-screen representation can support the aural story experience without detracting from it.

Dr. Misha Myers

Falling In and Out of Place: The Persuasive Capacities of Immersive and Interactive Narrative

Immersive and interactive narrative has particular powers of persuasion to encourage deeper and more meaningful engagements with complex social issues that make and inhabit place. While existing empirical research has demonstrated the persuasive power of fictional media content (Green & Brock 2000), further evaluation is required on the impacts of immersion and interactivity. Multimodal, multiplatform and locative media works that interweave factual and imaginative content, real and imaginary worlds and social and physical interactions within landscapes invite audiences to story, play and engage in places in ways that they may become agents and custodians of their own worlds, instead of being passive receivers of information. In her interactive multi platform work way from home (2002-2008) [1], Myers invited refugees to map their transnational experiences of home and audiences to reflect on the complex issues of migration. Her recent work, co-created with Dee Heddon, Walking Library (2012-ongoing) [2], invites reflection and engagement with content of a peripatetic library curated around various themes related to walking, landscape and ecology through reading and writing in situ and while journeying. Currently, she is designing a computer game with a non-profit organization to engage urban populations in India with issues facing small farmers that affect the country's sustainability. In this presentation Myers will discuss the particular challenges and strategies each of these projects present for promoting engagement with social, political and economic issues of place through immersive and interactive narrative [3].

[1] www.wayfromhome.org

[2] www.walkinglibraryproject.wordpress.com

[3] www.playingtogrow.org

Jane Grant

Other Worlds

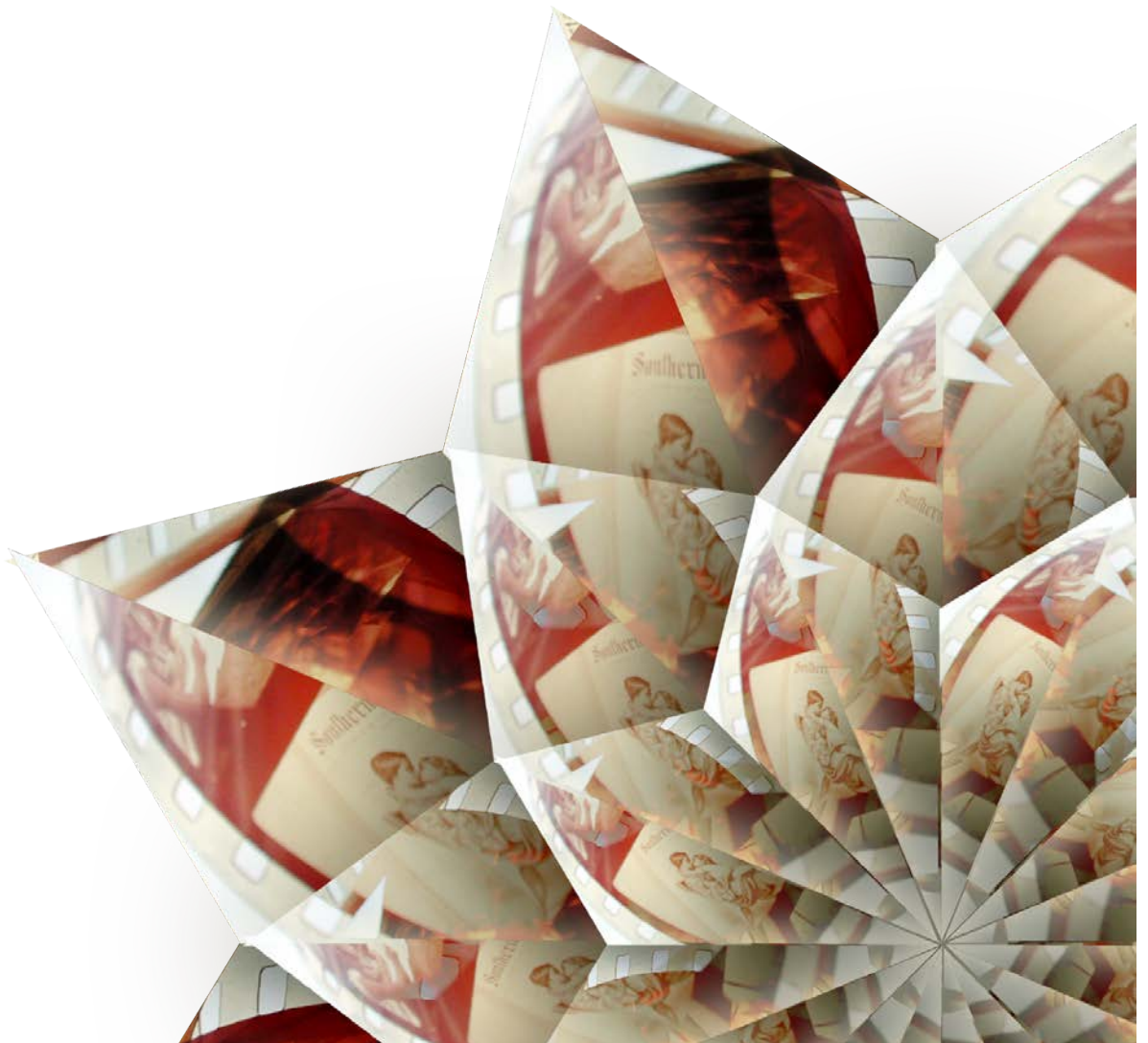
The history and philosophy of astrophysics is littered with obsolete theories of 'other worlds'. These worlds, observed through early telescopes or by the naked eye are speculative, and combined with an understanding of natural terrestrial phenomena and imagination often tell us more about matters on Earth rather than these other worlds themselves. Records of these observations or theories tell of longing and a desire to temporarily inhabit, if only perceptually these other places, to couple the Earth and its inhabitants to what might have been, to the Earth's doppelganger. At one time our Moon was thought to be a vast celestial mirror reflecting an image of the Earth back to all those gazing upon the lunar surface. And if we were to see the Moon in more detail we might have just caught a glimpse of ourselves, at a remove, to see our habitat as a whole, a unique and separate entity distant in the blackness of space.

I will discuss these ideas in relation to my recent article 'Soft Moon: Exploring Matter and Mutability in Narratives and Histories of the Earth-Moon System' [1] which looks at ancient and contemporary astrophysics and writers Italo Calvino and Stanislaw Lem.

I will also introduce a new film *Orbital* which I am currently making. In early astronomy, observations with the naked eye of the Moon, our nearest celestial neighbour were drawn from comparisons with our planet. Using the Earth as a reference point, an understanding of terrestrial physical laws was utilized in an attempt to understand the objects and intervening substances in the night sky. The invention of the telescope brought about what art historian, Martin Kemp calls 'structured seeing', a paradigm shift in human perception alongside the ability to see further into the vast depths of space. *Orbital* is about the human longing to make tangible our place in the universe, to understand the structure of matter and time through visual observation, through notation alongside scientific method. The film is shot at the Royal Astronomical Society, London, Kielder Observatory in Northumberland, UK and The Lick Observatory in California.

[1] Grant, *Soft Moon: Exploring Matter and Mutability in Narratives and Histories of the Earth-Moon System*, Leonardo, October 2013 http://www.mitpressjournals.org/doi/abs/10.1162/LEON_a_00637

Performance



Expanded Narrative Symposium. Plymouth University, 1st - 2nd November 2013

Seth Kriebel

Choose Your Own Performance: Author, Performer and Audience in The Unbuilt Room.

The Unbuilt Room is an interactive performance based on early text adventure computer games. In the work, a performer leads up to six people at a time through an imagined environment via structured conversation. Often site-specific, it is neither a game nor a story. Delivered in the style of The Unbuilt Room, this presentation might address: the work's design / different versions of the work / generic versus specific versions / responsibilities of authorship / the designer's actual versus stated objectives / lying to the audience / the illusion of choice / permission and risk / collaborative imagination / audience expectations and the importance of context / audience group dynamics / memory and improvisation / single and double performer versions / the transparent performer.

Dr. Chris Speed

From Wolpertingers to Take Me I'm Yours

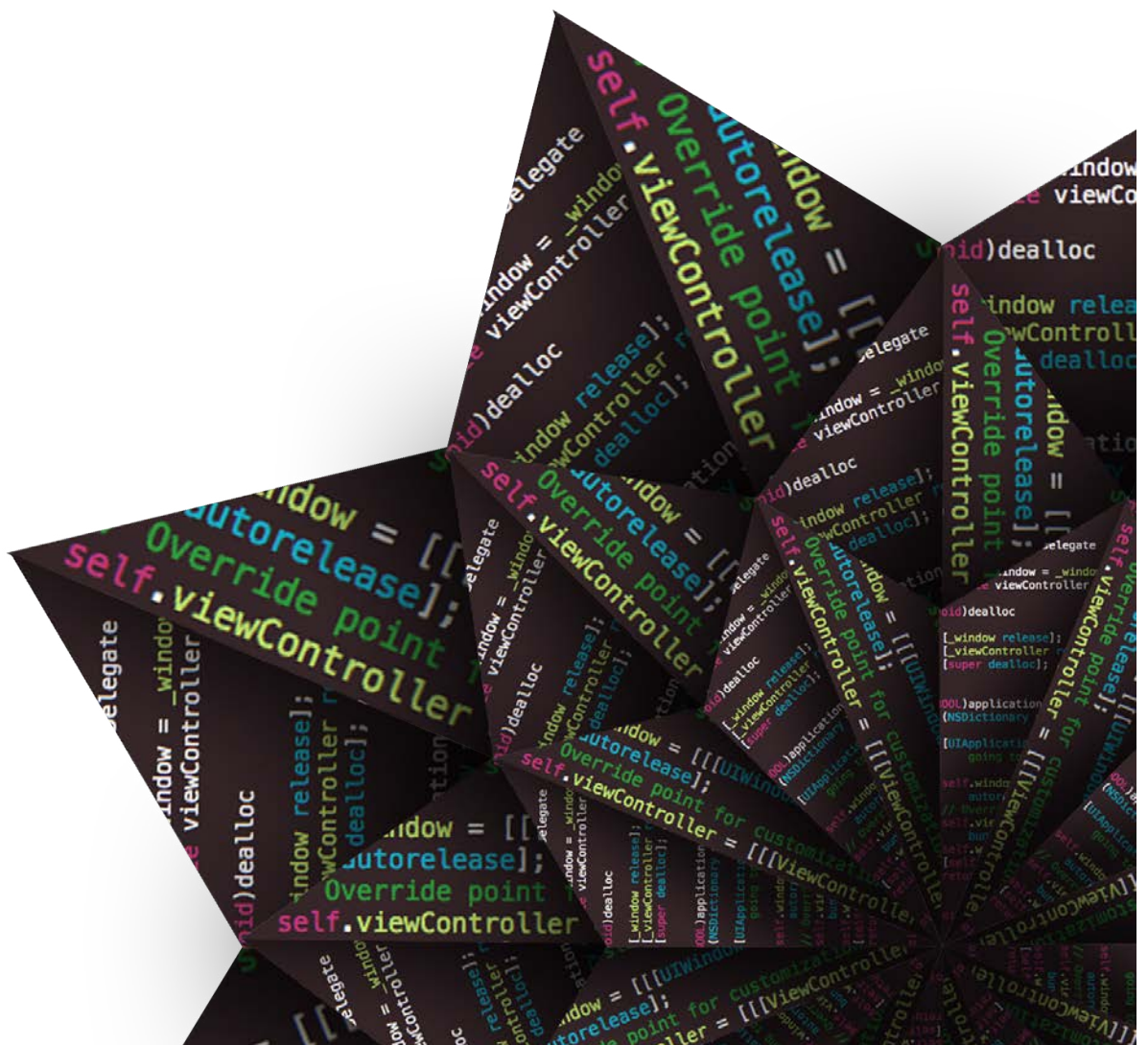
This talk speculates upon a future context in which objects will begin to interact with us in different ways. Such an enquiry is part of what is being described as an Internet of Things.

The term, Internet of Things, refers to the technical and cultural shift that is anticipated as society moves to a ubiquitous form of computing in which every device is on, and every physical object is connected in some way to the Internet.

The focus of the talk and the connected research is to anticipate a time when the scale of data that becomes associated with physical objects is so great that it allows unforeseen patterns and opportunities to be identified.

The presentation will use case studies from recent design research projects including: objects that hold on to memories for us, collaborative tools developed for transport research in which objects instruct humans to move them around, and the Take Me I'm Yours Opera: Beyond the Supermarkets which replaces objects for humans in a theatre of things.

Games



Keynote Speaker: Jo Reid

Delivering the Right Thing at the Right Moment: How to Factor Context into Mobile Experience Design

This talk will focus on the design of narrative that responds and relates to context. Drawing on nine years of experience creating mobile apps for places such as the Tower of London, Soho and Bristol, Jo will share some of her lessons learnt.

Tassos Stevens

Stories in Play

Tassos Stevens is a founder and co-director of Coney, makers of all kinds of interactive and immersive theatre and play, an ex-psychologist, and sometimes a storyteller. He'll talk about making playful worlds in which audiences are present and can play to make stories happen, both on their feet and in their heads, weaving together game design, dramaturgy, and narrative improvisation. He'll illustrate his talk with examples of work, including the critically acclaimed playing theatre *A Small Town Anywhere* by Coney.

Adam Barton and Julia Moszkowicz

Post Narrative and its Implications for Game De- sign: Exploring Game Play Beyond Story-time

This paper starts by re-visiting a key text on the structure and function of narrative by Joseph Campbell, specifically, *The Hero with a Thousand Faces* (1949). In this book, Campbell identifies a mode of story-telling called 'the hero's journey,' which is characterised by the elements of: departure, initiation and return. Campbell argues that this basic thematic model is both universal and timeless, and actively engages with the the emplotment of a hero as he travels through a monstrous world of unrelenting trials. Campbell argues that the underlying function of story-telling is social; it offers support individuals as they make their own journeys in life and, in particular, the heroic narrative helps them to face the challenges that emerge through a movement from childhood to

adulthood. There are obstacles to be overcome and lessons to be learned at every stage of life's journey, and these obstacles and lessons can be explored through narrative fictions (with repercussions for the inner world of the growing subject). For Campbell, the ultimate function of a story is 'to conduct people across those difficult thresholds of transformation that demand a change in the patterns of life.' With this critical framework in mind, the paper will explore the repercussions of Campbell's thesis for video games.

While many designers pay homage to his basic thesis and exploit the underlying structure of the monomyth (with its repetitious departures, initiations and returns), few use the full implications of Campbell's thesis to explore the deeper psychic function of the underlying heroic narrative within games. What happens at the journey's end? What has the player learnt? Is there more to be said for accomplishing tasks and achieving mastery of a world than 'Game Over'? For Campbell, the aim of a narrative is to become a better person: an 'essential' hero who learns from his mistakes. This involves becoming more than we were - overcoming our own monsters and paranoia, and putting an end to a dualistic understanding of the world (in terms of good and evil, living and dying). He states that, 'We no longer desire or fear. We are what was desired or feared.'

With this in mind, the paper will ask: what happens to our understanding of video games when we move beyond the initial structure of a story? Can game designers exploit the subjective potential of a post narrative state and its full range of possibilities? These questions will be considered in relation to existing examples of game play, including Doom 3 and Shirin. Some tentative conclusions will be drawn concerning the future of interactive post-narrative entertainment, highlighting the potential of a post-narrative perspective to provide an experimental and theoretical methodology for future games design.

Michael Straeubig

Points, Fences, Distances, Grids, Fields or Bivariates? Models of Topological Representation for Location Based Games

The common denominator of location based games (LBG) is that they utilize the physical location (in terms of latitude and longitude, provided by smartphones or dedicated GPS receivers) of the players as input for game play.

Games like Tidy City (M. Straeubig/Fraunhofer FIT/TOTEM) or Ingress (Niantic Labs/Google) are proximity-event driven: the players' game states are updated by discrete events that are triggered in the proximity of predefined 'points of interaction'. Structures like 'geo-fences' that react to the movement of a player across a boundary, constitute a similar, generalized form of this model. Another well-established class of games, e.g. Mr. X Mobile

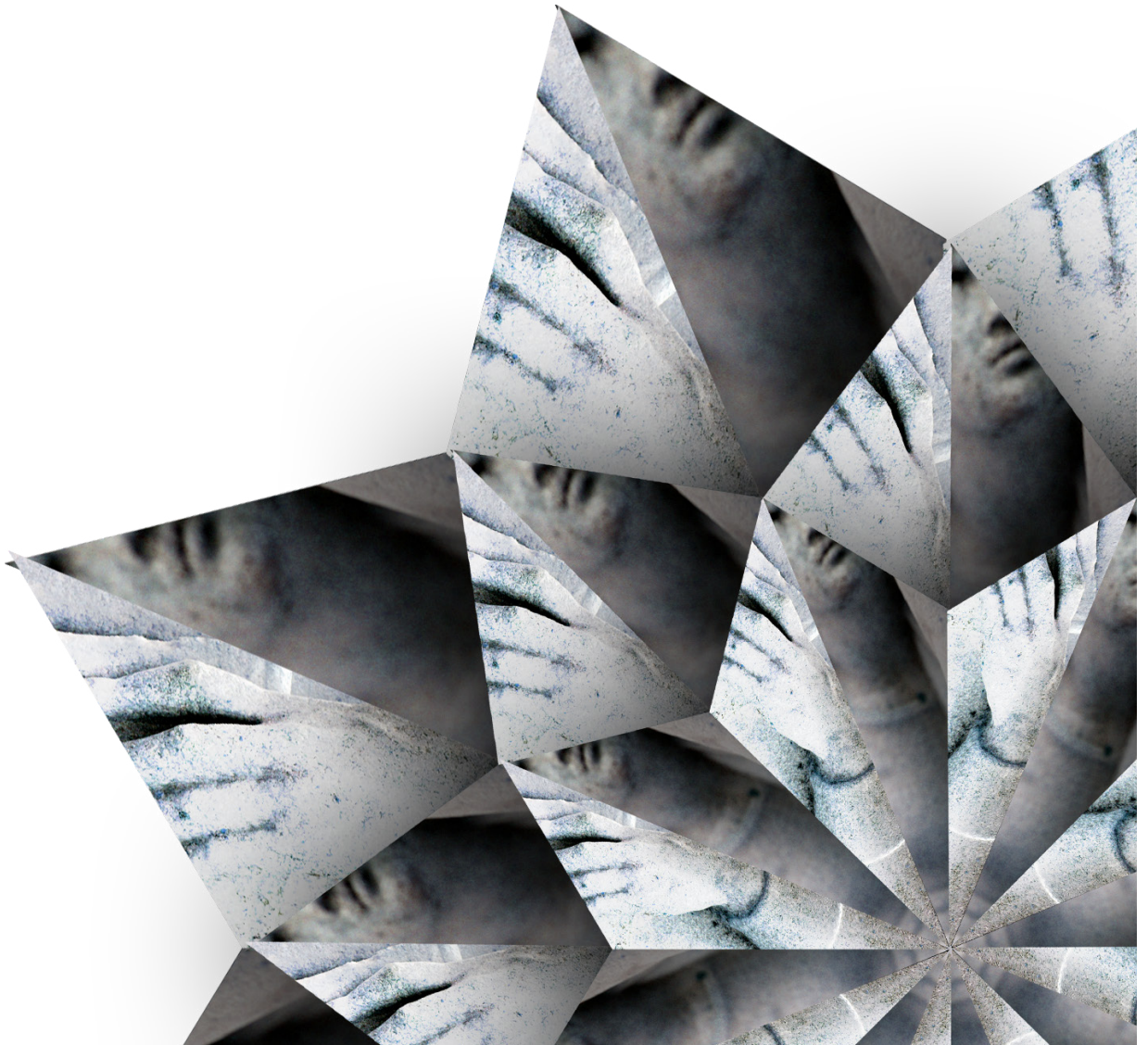
(Quevee), Can You See Me Now (Blast Theory) or Triangler (TNO) are based on dynamic re-computation of distances between players.

My talk will cover these and various other, not-so-well established approaches to spatial representation, including grids, vector fields and continuous bivariate functions.

While identifying different topological models, the discussion will focus on topics of game design. What is the impact those topologies will have on future game play in location based games? What kind of game mechanisms become feasible when we step beyond the proximity-distance-trigger paradigm? How can different virtual topologies relate to new player experiences?

Some mathematical formulas will appear on slides. Experimental game examples and prototypical implementations will be provided. Lively discussions are welcome during the break.

Sound



David Prior

Articulating Space with Sound

In recent years there has been a growing appreciation for the contribution that sound can make to the design of museum exhibitions. Approaches vary, from highly localized loudspeakers, to immersive multi-channel speaker arrays, from discreet, personal audio 'wands' to downloadable, GPS-based locative headphone experiences. While each of these scenarios constitutes a unique mode of listening, many of the conceptual themes at stake have been rehearsed in work made for established sound media contexts such as radio, film and electronic music.

Much of my work – both with liminal and independently – has incorporated spatial articulation as a fundamental element in the organization of sound materials. In this paper I will discuss the theme of sonic spatial articulation with reference to a recent sound installation I made for a museum exhibition, which incorporated archival oral history recordings, interviews and field recordings in the production of a multi-channel installation that draws a delicate line between documentary and soundscape composition. The work threads a narrative across a series of interlinked spaces, employing a number of formal and technical devices whose origins lie in the fields of radio, film and game sound design and acousmatic music. While some of these techniques can be incorporated unproblematically, the museum environment presents certain particularities. If the relationship between multiple spaces can be articulated with sound in ways unavailable to the film sound designer or radio artist, the non-linearity of listener's journeys through these spaces makes for a sound design rationale that has much in common with artists working with interactive or locative media. Working outwards from my primary case study then, I will survey some of the historical antecedents to my own approach to spatial audio design.

Nick Ryan

Immersive Audio Narrative

Sound is a remarkable medium for communicating narrative. It is impossible to listen to any sound without imagining a visual component. Nick argues that, as listeners, we are co-authors in what we hear. Even, whilst listening to linear audio, given no obvious means of interaction, the listener is invested with a level of involvement in story of which the author has no control. When interactive technologies are engaged in audio story telling authorship becomes further contested. Showing a selection of his work, Nick will discuss the 'affordances' of sound in 'audio only' story telling and his experiences of creating interactive audio where the listener is in control.

Biographies

Adam Barton

Adam Barton is the course leader of Computer and Video Games at Southampton Solent University. He is a professional practitioner in game art, who has gained a holistic perspective on production methodologies having published games as an artist, technical artist and designer. His academic research examines the relationship between art and play, the impact of technology on art production and methods of computer visualisation.

adam.barton@solent.ac.uk

James Brocklehurst

James is a Lecturer in Communication Arts at Plymouth University, and a practitioner and researcher within the field of interactive media design. He investigates new methods for publishing made possible by the web and mobile devices, and the implications this may have on graphic storytelling. Current projects explore the graphic depiction of aural virtual story environments within locative mobile apps, the relation of interaction design and layout within tablet/mobile publications to story experience and the use of Twitter as a graphic storytelling medium.

www.mightymeta.co.uk, @mightymeta
james.brocklehurst@plymouth.ac.uk

Jane Grant

Jane Grant is an artist and academic. Her collaborative has resulted in award winning projects including, The Fragmented Orchestra with John Matthias and Nick Ryan which was winner of the PRSF New Music Award, 2008 and received an Honorary Mention at Prix Ars Electronica 2009. The Fragmented Orchestra was exhibited at FACT and 23 sites across the UK. Her recent work includes Soft Moon and Leaving Earth; both films draw upon astrophysics and science fiction. Her sonic artwork Ghost was premiered at ISEA Istanbul 2011. In this work the temporal, topological networks and pathways of the cortex are explored in conjunction brain hallucination or 'sonic ghosts'. Plasticity, a collaborative work with John Matthias, Kin and Nick Ryan was recently exhibited at the BFI as part of the onedotzero festival, Google Campus London and HWK, Institute for Advanced Study in Germany. Jane is currently working on Heliosphere, a large-scale project about the ionosphere as the interface between the Earth and the Sun, a multi-screen film, Orbital about the interaction of the atmosphere of the Earth and its influence in looking into space.

Jane writes about noise, science and art and the mutability of matter. She is Associate Professor (Reader) in Digital Arts at Plymouth University, co-director of the research group art and sound and Principle Supervisor in the Planetary Collegium, CAiiA-Node.

jane.grant@plymouth.ac.uk

Seth Kriebel

Seth Kriebel is an artist and producer. His performance work is characterised by short, interactive pieces for small audiences.

Versions of his recent work *The Unbuilt Room* have been performed at the Science Museum, Turner Contemporary, The Royal Geographical Society, Hastings Museum, Royal Holloway University, Stratford Circus... and a houseboat in Shoreham-by-Sea. Other recent works include *Vivascope*, a performance for camera obscura.

Kriebel is also the Director of Rules and Regs, producing artist development programmes in collaboration with arts organisations across England and internationally. As with his performance work, R&R's programmes are unusual in their individual focus and innovative structures.

www.sethkriebel.wordpress.com
www.rulesandregs.org

Julia Moszkowicz

Julia Moszkowicz is a Senior Lecturer in Animation Arts Theory at Southampton Solent University. Her research examines the relation of contemporary studio practices to philosophical traditions, with a specialist interest in the work of Laszlo Moholy-Nagy and phenomenology. She has also published articles on graphic design, postmodernism and pragmatic design in *The Journal of Design History*, *Design Issues*, *Design Journal*, *Screen* and *Eye* magazine. She also lectures on the philosophies of Graphic Design at conferences internationally, including the Design Biennale in St Etienne and at the Centre for Design and Philosophy in Copenhagen.

julia.moszkowicz@solent.ac.uk

Dr. Misha Myers

Dr. Misha Myers is a researcher and practitioner and Senior Lecturer at Falmouth University where she leads the Articulating Space Research Group. She bridges ethnography with creative practice and uses live and mediated, interactive storytelling to engage audiences and communities with complex social issues. She has developed innovative methods of performance that engage diverse groups of participants in co-authorship of the work through performative and interactive processes and a range of media to animate and story place.

Recently, as part of the AHRC and British Council funded UnBox Fellowships Misha spent a month in India exploring how computer games can be used to engage urban dwellers with

issues facing farmers in India to promote awareness and empathy. She worked with the non-profit organisation Digital Green, who develop videos with and by Indian farmers on sustainable farming practices to conceive a game concept that integrates farmers' videos into immersive game narratives. A live action playtest of the game was trialed at the UnBox Festival in Delhi and the Alchemy Festival at the South Bank Centre in London.

Her recent work also includes the Walking Library, an ongoing art project created in collaboration with Dee Heddon and first commissioned for Sideways 2012 – a festival that walked 334km across Belgium and aimed to connect ecology and culture through using the 'slow ways' or 'slow paths' of Flanders. The Walking Library carries a curated library of books and facilitates a peripatetic reading group as it journeys, allowing engagement with and reflection on the library's content, and some sketching with words or images. In her previous work way from home (2002-2008) refugees and asylum seekers across the UK were invited to share and represent their transnational experiences of place with public officials and other audiences through processes of walking, talking and mapping a remembered home into a present landscape. An outcome of this project was an interactive interface (www.wayfromhome.org), created in 2004 with technologists Dan Harris and Adam Child, using shockwave video to create an online audio-visual tour of the hand drawn way from home maps. Her work Hevva Hevva (2006), commissioned by Arts Surgery and Newlyn Art Gallery for the TRACT programme of site-specific performance, invited members of the public to record persons and objects lost in a ledger of loss. At the edge of the sea beside Penzance's lido and in an intimate dialogue between the performer and individual audience member, their loss was called homeward in the language of semaphore and hue and cry used by the fishermen of the past Cornish pilchard industry.

misha.myers@falmouth.ac.uk

Dr. David Prior

David Prior is a composer and sound artist. With Architect Frances Crow, he is a partner in liminal, a practice that explores the relationship between sound, listening and space. From 2008-2010 Liminal lead a multi-disciplinary research project in partnership with Sustrans, funded by the Wellcome Trust. A proposal based on the research from that project lead to our winning the PRS Foundation New Music Award in September 2010 with their piece, Organ of Corti. The piece went on to win the John Connell Innovation Award (2011) and an honorary mention at Prix Ars Electronica (2012).

David's music has been performed and broadcast around Europe and North America and has won a number of international competitions including Bourges International Electroacoustic Music Competition, Cornelius Cardew Prize, E.A.R (Hungarian Radio), and the George Butterworth prize. As a sound designer he has made permanent, multi-ward winning installations for The Imperial War Museum, The New York Historical Society, The Thomas Jefferson Museum and the Guinness Storehouse, amongst others.

Recent musical projects include the Arcades album Who's Most Lost? (Rattle Music, 2011) and Hemlock, commissioned by Dutch ensemble Lunapark, which was premiered at the

Concertgebouw, Amsterdam, January 2012. David is currently writing a piece for Bass Clarinet and electronics for Marij van Gorkom.

David is Associate Professor in Music and Sound Art at Falmouth University.

david@liminal.org.uk

Jo Reid

Jo Reid is a Founder and Creative Director at Calvium Ltd. Calvium build award winning apps that help brands tell stories. Stories about people, places, sights, sounds and brands. We work collaboratively with clients to co-create mobile apps.

Jo specialises in GPS and site-specific experience design such as the game “Prisoner Escape from the Tower of London”. Plus community storytelling apps such as RSC’s Adelaide Rd, National Trust’s Soho Stories and the Guardian StreetStories. Jo has been involved in developing over twenty such soundwalk apps using her own experience design framework and processes.

A finalist Everywoman Innovator of the Year in 2012, Jo has worked at the forefront of user centred technology research in Hewlett-Packard Laboratories, Texas Instruments and Xerox. She incorporates this knowledge in her app development training days and consultancy.

Her published works include research papers on Experience Design and guidelines for creating GPS apps.

Nick Ryan

Nick Ryan is an multi award winning sound designer, music composer and audio media specialist widely recognised for his unique approach to sound and music. He has worked extensively with Film, Motion Graphics, TV Drama and Documentary, Interactive Media and Orchestral Ensemble as well as acting as a consultant on the future of sound and music to many organisations including The BBC and The UK Government.

Whilst working with the BBC’s ‘Imagineering’ Department as a futurologist in 2004 he won a BAFTA for ‘The Dark House’, a groundbreaking interactive binaural (3D audio) Radio Drama which he co-devised, scored and mixed live on air on BBC Radio 4. During this time he co-authored two Government reports ‘The Future of Music’ and ‘The Future of Radio’ which predicted future global trends in the creation, distribution and consumption of music and radio in light of digital technology.

In 2007 Nick released ‘Cortical Songs’ - a four-part ‘symphony’ for twenty-four piece string

orchestra based on theoretical models developed in 1950s, which describe the rhythmic 'firing' of groups of neurons in the cortex of the brain. Described by The New York Times as 'moody and lovely' and voted as no.5 in the top 10 classical albums of 2009 by TimeOut Chicago, the album features remixes by Thom Yorke, Simon Tong, Gabriel Prokofiev, Jem Finer and others.

In 2008 Nick won the prestigious £50,000 'PRS Foundation New Music Award' for the 'Fragmented Orchestra' project - a giant sound installation and 'living' musical instrument that captured fragments of sound from 24 locations across the UK and transmitted them in realtime to a central performance space at the F.A.C.T. Gallery in Liverpool, forming part of the programme of Liverpool's European Capital of Culture year, 2008. In September 2009 Nick became an Honorary Doctor of Music at The University of Plymouth.

Nick spent last year creating Papa Sangre - the first ever real-time 3D audio game implemented on a handheld device. Papa Sangre is a video game with no video - it's a first-person thriller, created entirely in sound, for the iphone platform. Players navigate the 27 levels using only their sense of hearing. The game was awarded the 'Most Innovative Game' at the International Mobile Gaming Awards in March. www.papasangre.com

Much of Nick's sound design work, including The Dark House and Papa Sangre has involved creating complex and elaborate 3d audio worlds. He has become a world expert on the development of 'binaural' (or '3D') audio in media. This year he was commissioned to interpret four chapters of Ken Follett's latest Novel 'Fall of Giants' into 3D sound for Pan Macmillan's enhanced iPad version of the book and to create a 3D mixes for Nike's latest advertising campaign featuring the Spanish footballer Andr.s.Iniesta.

"At the forefront of the development is the sound designer Nick Ryan, who uses techniques in "binaural" recording and adapts them for digital media" [The Guardian 28th March 2011].

www.nickryanmusic.com

Dr. Lytton Smith

Dr. Lytton Smith is a poet, translator, and critic. He is the author of two full-length collections of poetry *While You Were Approaching the Spectacle But Before You Were Transformed by It* (2013) and *The All-Purpose Magical Tent* (2009) as well as a chapbook, *Monster Theory*, winner of a Poetry Society of America Chapbook Fellowship.

An illustrated Twitter adaptation of his first book, *The Repurposed Magical Tent*, went live in June 2013, the result of a collaboration with James Brocklehurst and Plymouth University BA (Hons) Illustration students. Lytton has also translated two novels from the Icelandic, both published by Open Letter: *The Ambassador* by Bragi Olafsson (2010) and *Children in Reindeer Woods* by Kristin Omarsdottir (2012), selected as one of Kirkus Reviews 'Best 100 Fiction Titles' of 2012.

A monthly columnist for the Los Angeles Review of Books, where he writes essays on British and transatlantic poetry, Lytton is currently at work on an academic monograph about 20th century American poetry and citizenship. He is Lecturer in English and Creative Writing at the University of Hertfordshire.

l.smith25@herts.ac.uk

Dr. Tassos Stevens

Tassos Stevens is co-director of Coney, an agency of adventure that makes live interactive cross-platform play.

Together with Coney he has made pieces for the National Theatre, LIFT, the Science Museum, Dublin Fringe Festival, NESTA, Metal, an award winning adventure for publishers Hodder & Stoughton, and has designed and run games for Come Out & Play and Hide & Seek.

Recent projects include A Small Town Anywhere, a theatrical event with no performers bar the playing audience, Art Heist, where players rob an art gallery and A Cat Escapes, an Adventure in Learning devised for classrooms of 8-year-olds

[@tassosstevens](#), [@agencyofconey](#)
tassos@youhavefoundconey.net

Dr. Chris Speed

Chris Speed is Chair of Design Informatics at the University of Edinburgh. He has a BA in Alternative Practice (Brighton Polytechnic, 1992), a Masters in Design (Goldsmiths 1999), and a PhD from Plymouth University ('A Social Dimension to Digital Architectural Practice', 2007).

His research revolves around ideas of the Network Society, Digital Art and Technology, and The Internet of Things Digital Culture. Chris has sustained a critical enquiry into how network technology can engage with the fields of art, design and social experience through a variety of international digital art exhibitions, funded research projects, books journals and conferences. At present Chris is working on funded projects that engage with the flow of food across cities, an internet of cars, turning printers into clocks and a persistent argument that chickens are actually robots. Chris is a co-organiser and compere for the Edinburgh www.ThisHappened.org events and is co-editor of the journal Ubiquity.

Chris was PI for the TOTeM project investigating social memory within the 'Internet of Things' funded by the Digital Economy (£1.4m) and the related Research in the Wild grant: Internet of Second Hand Things; PI for the JISC funded iPhone app Walking Through Time that overlays contemporary Google maps with historical maps; PI for Community

Web2.0: creative control through hacking, a £40K feasibility study that explores parallels between virtual society (Internet) and actual society (communities); Co-I to the Sixth Sense Transport RCUK funded Energy project (£900k) which explores the implications for the next generation of mobile computing for dynamic personalised travel planning. He is also PI for the Travel Behaviours network funded by the RCUK Energy theme (£140k) and Co-I to both the EPSRC Creating trust through digital traceability project (Hull) and Learning Energy Systems project (Edinburgh).

www.chrisspeed.net
c.speed@ed.ac.uk

Emma Whittaker

Emma Whittaker is an artist and researcher of locative media. Locative narrative is utilised as a lens through which to consider perception and affect.

Exploring imaginative simulation and the listening experience, recent projects include Transition-felt, the collaborative development of virtual storyworlds in spatial sound. The Letters (2013) is a locative narrative smartphone app comprising of seven virtual environments devised in response to an intriguing archive of travel correspondence from 1925. The Lost Index (2013) is a series of smartphone games created for Plymouth City Museum & Art Gallery that utilise perceptual illusions to create playable imaginative storyworlds.

Funded by a Teaching Fellowship Award (2011-12) Emma curates Expanded Narrative an online resource for interactive narrative practitioners, convenes the Expanded Narrative Research Group hosted by Plymouth University and has conceived and coordinated the Expanded Narrative Symposium.

www.expandednarrative.org
emma.whittaker@plymouth.ac.uk

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