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Digital storytelling

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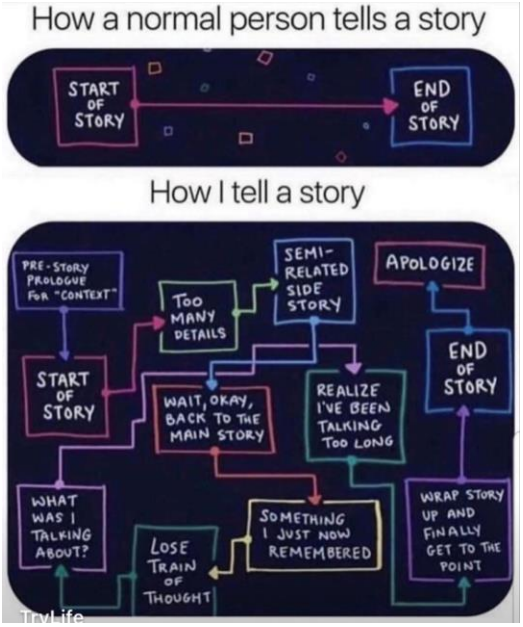
Digital Narratives

What's the definition of Digital Narratives?

Digital Narratives are combination of multimedia content that combine a variety of elements developed within a digital environment. The media elements include text, images, video, audio, documentary, film, photography, graphics, information graphics, artworks, illustrations, social media input (posts, tweets, uploads), or interactive content which could potentially be offered through different media platforms

Intro Digital Narratives



Brief history

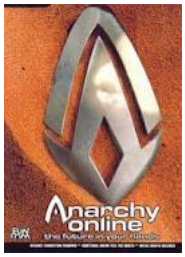
Computer programmes
Carl Rogers Person Centred Therapy
Eliza. https://store.steampowered.com/app/716500/Eliza/

Films

Tender loving care. https://www.youtube.com/watch?v=BxewLFxMoow
Sliding doors. https://www.youtube.com/watch?v=LkEX_EqBeq8
Rashomon Written by Akira Kurosawa and Shinobu Hashimoto

Books
Janet H Murray, Hamlet on the Holodeck
Mark Stephen Meadows, Pause and Effect

Games
MMRPG.



Anarchy online , Second life, Star wars

Computer games - Borderlands, mortal combat,
Myst

Photoblog
Humans of New York

New digital narratives
How does the traditional structures apply to the new models of narrative?

A story has 'a beginning a middle and an end' ….but not necessarily in that order?

- Momento – a film with an end, middle and beginning.
- Run Lola Run – a film with three beginnings and three middles and three endings
- Sherlock Holmes -starts at the end and then goes back to the beginning before having a middle

Art - is a non linear story

- Imagery is a non linear form of reading (or perhaps reading is a verbal form of visual narrative)
-

The Raft of the Medusa

Interactive narratives

- – time based representation of character and action in which a reader can affect, choose or change the plot.
- Interactive narrative, the most ambitious form of narrative existing today combines;
  traditional narrative
  visual art in space
  interactivity

- all convey perspective

- Need to integrate narrative and interaction

Personal Perspective

'Perspective' means 'objective' opinion

- Emotional (or cognitive)
- Dimensional (or visual)

13th century
Perspective introduced - Vanishing point
Cimabue and Giotto (1267 to 1337) in Milan

13th century

Witness to event also affects viewer's emotional perspective

Consider computer games – Doom, Quake, Anarchy Online
How does the viewing perspective affect immersion?

Viewpoints

- First person
- Second person
- Third person

16th Century

- – Printing press
- camera obscura and mirrors changed how people saw the world
- Perspective – most appropriate point of view, best vantage point - telescoping

1700s general perspectives – mathematical rigour and control

- Objective approach

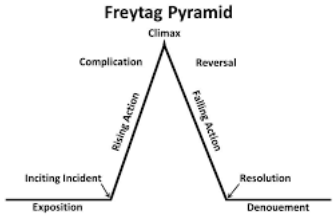
For the last 50 years especially - individual perspectives and opinions

Narratives

Aristotelian definition

- Oral narration usually
- A beginning , a middle and an end
- 'A beginning isn't after something else but is followed by something else
- An end naturally follows something – and has nothing follow it'
  book 7 , Poetic

Freytag definition



Meta Narratives

Human 'conflicts' are universal stories – issues of importance. Problems that we have struggled with throughout history

- Fear
- Love
- Desire

- Struggle
- Society

These are all universal……but also very personal

Characters offer perspective, deliver opinion, provide interpretation and provide an emotional foundation the story is built upon
Protagonist – the most important character in a story
Antagonist – the opponent whose values or behaviour are in conflict with the hero
Narrator – the storyteller who refers to himself as "I"
They supply the 'individual perspective'

Time

Cave walls, letters, books, keyboards, diaries
Used to make time and the stories of our lives permanent
Writing is an effort to escape death?
In literature time can be missing, repeated or looped back on itself

- Epiphany; to make manifest, a sudden intuitive leap of understanding
- Telescoping, foreshortening and compression of a story
- e.g. The next day, meanwhile back at the ranch
- Fore shadowing
- References to events which will happen later on in the story
- (one bullet left, Bond 's Q offering magic talisman)
- What is ahead in time?

- James Joyce toggled back and forth between events
- He was a pioneer in considering how to use time in other than linear fashion
- Time is usually conceived as linear
- What would happen if you considered time as a volume?

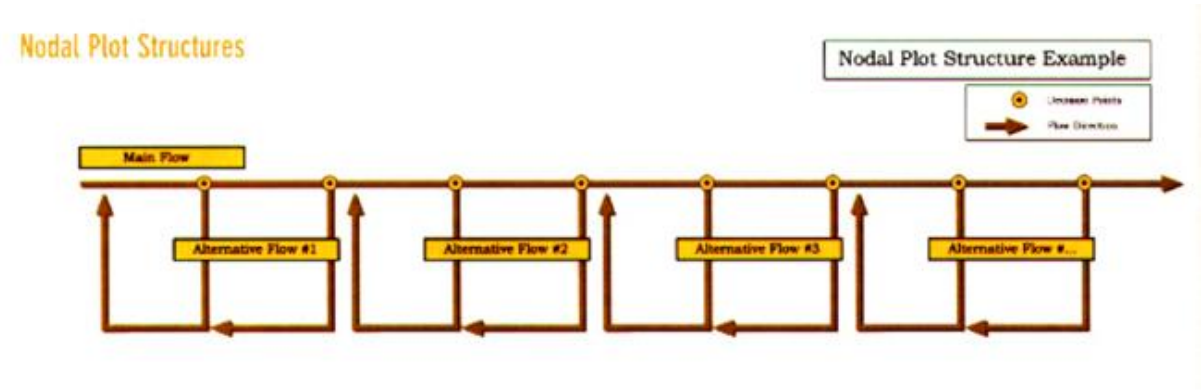
Interactive Narrative

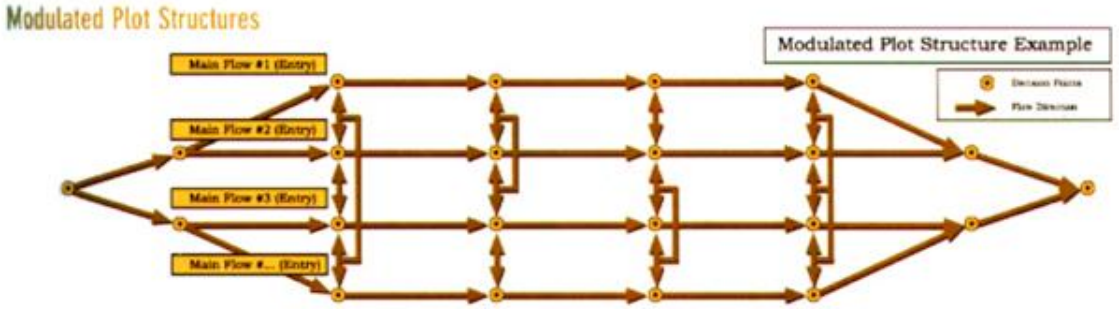
The two primary forms of interactive forms of narrative

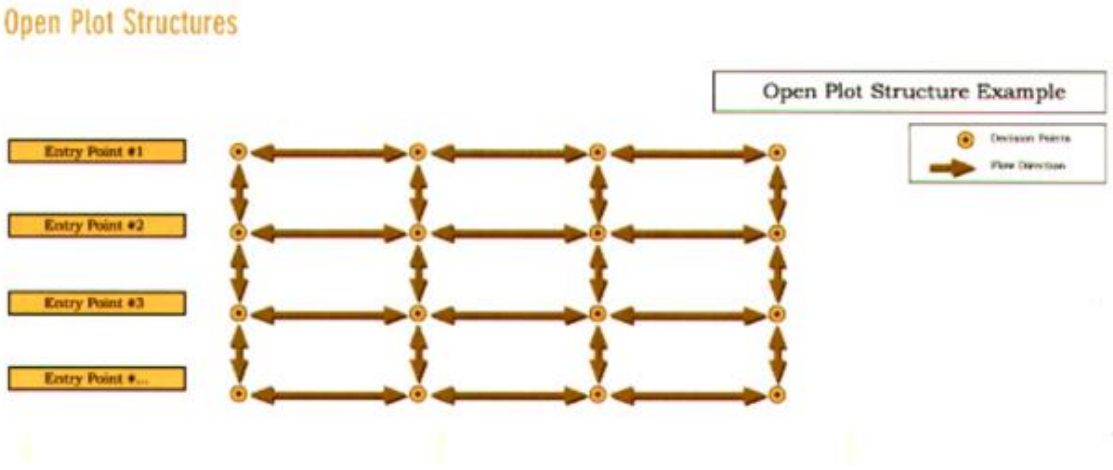
- Impositional
  - narrow margin of decisions, series of events
- Expressive
  - architectural, roams freely, explores , investigates and make changes

Plot structures

- Nodal
- Modulated
- Open plot







So how does this apply to Digital Narratives?

Broader issues to consider

Space; location –
Environment
Virtual Reality,
Augmented reality - working in both environments

Case Study

Team based, non-linear Digital Narrative project

Summary of Module

- Analysis of **non-linear narrative structures** in a range of digital and non-digital works.
Students will analyse and compare non-linear narratives drawn from a range of different media, developing a critical awareness and understanding of the impact of new technologies on narrative construction and digital artworks.

- Exploration of the relationship between content and design
Students will analyse and identify principals of good design and aesthetics in relation to content by referring to existing digital narrative projects.

- Development of non-linear narrative structure for a new media context
Process: considering prior artistic practices and examples, students will engage with a range of creative and experimental techniques to assist with the development of a structure for a digital narrative project.

- Development of Technical Skills
Participation in practical workshops will enable students to develop and consolidate skills using creative industry standard software packages. Development of skills involved in the creation of interactive artworks/ digital narrative projects.

Assessment
Production of a Team based non-linear Digital Narrative project

Course Content - Myths and Legends

Narrative structures

- Campbell - Hero's journey
- Jung - Architypes
- Propp - 31 structural elements
- Ronald B Tobias - 20 master plots
- Calvert Watkins - How to Kill a Dragon: Aspects of Indo-European Poetics - an investigation of the myths about dragon-slayers found in different times and in different Indo European languages
- James Frazer - The Golden Bough (1890) - concept of a dying-and-rising god was first proposed in comparative mythology,

Brief

First assessment

You have explored meta narratives of myths and legends. As a team you need to create a new set of myths which interrelate with one another, based on influences from Greek mythology around Olympus and the gods. These myths will be individual stories which come together, centred around a family of gods and humans. You will work together as a team populating a heaven with characters and inter-relating narratives.

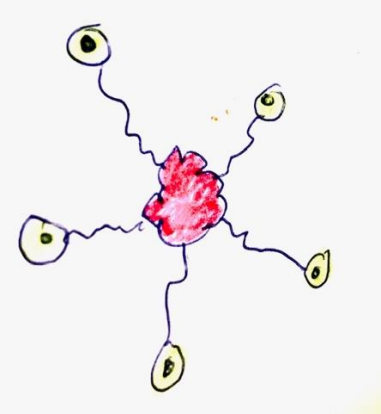
Develop a team based non linear digital narrative with multiple perspectives
or
Develop a digital non linear narrative with multiple story arcs
Or
Develop an idea for a holodeck- based installation utilising augmented reality to generate a non linear-narrative

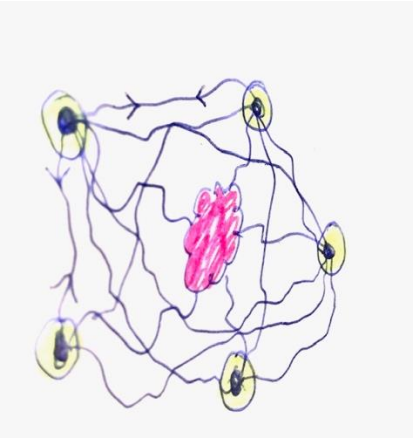
Issues around creative scope
Auteurship & ownership v's collaborative design

"The **auteur theory**, which was derived largely from Astruc's elucidation of the concept of caméra-stylo ("camera-pen"), holds that the director, who oversees all audio and visual elements of the motion picture, is more to be considered the "author" of the **movie** than is the writer of the screenplay"

Students struggled with integrating their own story arcs into a common pool

Time is required for development of characters prior to story arc development.
How much time is required to 'know' the character before the narrative can be developed?
Perhaps a two phase approach would be required over two semesters?





Bastet

Next semester

Choice to continue first semester development into an integrated group driven narrative, and see what happens
Or
Work in a more artistic & community driven way by impact of social or political issues and challenges.

If we take the second approach

Snowfall – The Avalanche at Tunnel Creek
http://www.nytimes.com/projects/2012/snow-fall/index.html#/?part=tunnel-creek

"A spectacular realization of the potential of digital-age storytelling, *Snow Fall: The Avalanche at Tunnel Creek* illustrates and enriches superb, traditional feature writing by John Branch. Using still-photo slide shows, animated simulations and stunning aerial video, it documents and analyzes the causes and deadly impact of a monster avalanche in Washington's Cascade Mountains that was triggered by one or more of 16 professional free-skiers and ski-journalists invited to a "back country" run by a resort's marketing manager. Five were swept away by the rampaging tidal wave of snow. Three of them died. Branch's prose, enough for a long magazine article or a short book, is poetic and richly detailed, evidence of his painstaking legwork. But what the website's visitors come away raving about most are the visual components. We fly high above the Cascades to locate Tunnel Creek. From higher still, we see how the weather took shape that fateful day. We take a white-knuckle run down a similarly challenging slope by way of a camera on a skier's head. We meet the ill-fated ski-partiers and hear from the survivors. At once beautiful and scarifying, *Snow Fall: The Avalanche at Tunnel Creek* is a lucid, enveloping multi-media experience, and for this it receives a Peabody Award'. The New York Times

Roxham Road
http://roxham.nfb.ca/chapter/intro-3/captations/intro-3
The National Film Board of Canada's, Roxham Road is a quiet and practically unknown road between the United States and Canada, but became the location with the largest number of irregular border crossings in the country. This immersive experience tells 32 different stories of border crossings on the road.

Eye Resonator at The Power Plant. 2015

https://brigittazics.com/work/eye-resonator-at-the-power-plant/

Eye Resonator at the Power Plant is an immersive installation that captures the imagination, engages the intellect and excites the emotions while responding to the eye movements of the spectator. Eye Resonator explores our capacity for comprehension and transports us to the future while bringing alive the dazzling art deco dome of the Kelenföld Power Plant's Control Room, a masterpiece by the Hungarian architect Virgil Borbíró.

The Control Room is the setting for the domed 'Cupola' of the Eye Resonator and invites spectators into its multi-sensory environment. Sound, temperature and light then set us free on a journey of self-exploration. Each encounter with the system is unique as it reacts to the voluntary and involuntary responses of the individual creating a tension between being in control and being controlled. Eye Resonator at the Power Plant explores the faculty of perception and aspects of self-awareness by means of aesthetic pleasure and boredom.