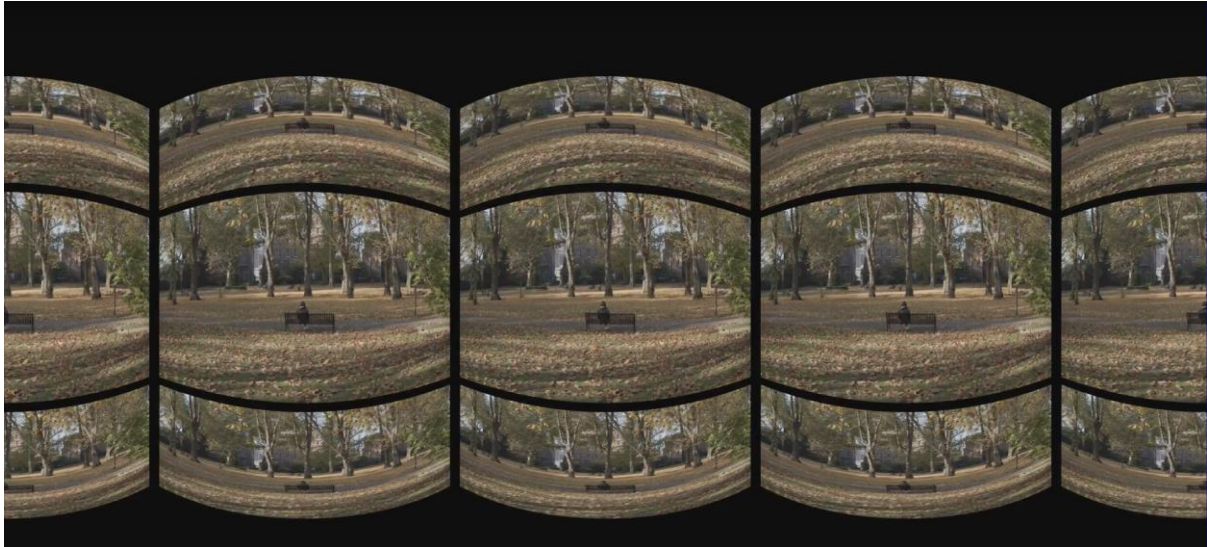


Storytelling in the Fourth Industrial Revolution

Symposium and Exhibition, Ruskin Gallery, Anglia Ruskin University, Cambridge

26th November 2019



StoryLab, Anglia Ruskin University, Cambridge

The Fourth Industrial Revolution may indeed have the potential to 'robotize' humanity and thus to deprive of our heart and soul. But as a complement to the best parts of human nature-creativity, empathy, stewardship - it can also lift humanity into a new collective and moral consciousness based on a shared sense of identity. (Klaus Schwab, World Economic Forum, 2016)

Digital technologies have made possible new ways to tell and experience stories. This symposium brings artists, technologists and researchers together to critically explore the intersection between creativity and technology. Living in unprecedented times within a rapidly changing socio-economic, political and environmental landscape calls for artists and technologists to work together to reveal, interrogate and understand our world. Our speakers will explore 'creativity, empathy and stewardship' in the Fourth Industrial Revolution.

The symposium consists of three panel workshops exploring themes of Movement, Memory and Climate Change. *The Reconnecting by Tangible Memories* panel discusses creating digital replicas of our material world, demonstrating how digitally reproduced objects, built environments and living spaces can favour the recollection of lost memories, heritage and identity. The *Movement and Memory* panel explores the use of visualisation technologies and narrative to tell stories that allow people to reconnect with places that are distant in time and space, as well as understand and engage with complicated concepts and key societal issues. And *Climate Change and Culture* highlights the human-environment relationship, reconnecting people with cultural and natural landscapes, as well as showcasing our planet's ecological fragility relative to the effects of man-made climate change.

Alongside the symposium will be an exhibition showcasing a range of award winning and interactive prototype narratives across platforms. These include film gaming, Interactive VR, 360, 3D data visualization, photography and soundscape, with dedicated screenings and VR experiences during a networking lunch and post-symposium drinks.

PROGRAMME 26th November 2019

- Programme Ruskin Gallery, Anglia Ruskin University, Cambridge
- 0900-0945 Registration and Coffee
- 0950 – 1000 StoryLab Introduction
- 1000-1100 **Reconnecting by Tangible Memories**
- This panel discuss creating digital replicas of our material world, and demonstrate how digitally reproduced objects, built environments and living spaces can favour the recollection of lost memories and identity.
- Dr Catherine Elliott (Anglia Ruskin University)
Charlotte Woodley (David Parr House)
Dr Paola Di Giuseppantonio Di Franco (University of Essex) Italia Terremotata
Sophie Jackson (Anglia Ruskin University) Could Try Harder
Chair: Dr Gehan Selim (University of Leeds)
- 11-1130 Break
- 1130 - 1230 **Movement and Memory**
- This panel explores using visualisation technologies and storytelling to tell stories (intangible) that allow people to reconnect with places (tangible) that are distant in time and space as well as understand and engage with complicated concepts and key societal issues.
- Ben Fredericks (artist filmmaker) Playing God
Prof. Rob Toulson (University of Westminster) The Crossing
Dr Sarah Fine (King's College London)
Felix Gaedtke (NowHere Media) Home After War (video presentation)
Chair: Dr Nigel Ward (Anglia Ruskin University)
- 1230-1400 Lunch and live demonstrations (VR/MR and [Exhibition](#))
- 1400-1540 **Climate Change and Culture**
- This panel analyses positive and negative aspects related to human-environment relationship, reconnecting people with cultural and natural landscapes that for various reasons are not accessible in the real-world as well as showcasing our planet's ecological fragility relative to the effects of man-made climate change.
- Mike Faulkner and Paul Mumford (D-Fuse) Power of X
Fiona Cunningham-Reid (filmmaker) Extinction Rebellion
Camilla Nichol (Chief Executive, Antarctic Heritage Trust) Base E
Flora Fyfe-Graham (Nature Journal)
Chair: Dr Michael Hrebeniak (University of Cambridge)
- 1550-1600 Closing Comments
- 1600-1700 Drinks and Networking and live demonstrations (VR/MR and [Exhibition](#))

Please note, we have a number of prototypes (works in progress). We welcome your participation (and feedback) in our ongoing evaluation process that will inform the next iterations of the projects.

About StoryLab

StoryLab is an interdisciplinary research institute dedicated to increasing creativity, accessibility and transparency in storytelling, and demonstrating its transformational potential. We interrogate and experiment with multimodal storytelling, immersive technology and diverse perspectives, to create original narrative experiences, and investigate their impact on individuals and society. StoryLab works with a variety of researchers and organisations to develop innovative and poly-vocal form of inquiry, communication of knowledge, understanding and behaviour change, particularly around complex and challenging issues. This encourages creative reflection within healthcare, science, technology and the humanities, as well as generating new data and creative artefacts.

Storylabresearch.com

About the Speakers

Fiona Cunningham-Reid (Filmmaker)

Born in Nairobi, Kenya and educated in the UK, Fiona then went to the London Film School and has an MA from the University of East Anglia in Scriptwriting. Fiona was a founder member of Stonewall, UK's leading cross-party LGBT lobbying organisation. After graduating from the London International Film School, she worked in the camera department as clapper loader, focus puller, camera operator to director of photography. Fiona worked on many feature films as camera assistant, including *Biddy*, *My Beautiful Laundrette*, *Superman 3*, *Sammy and Rosie Get Laid*, *Straight to Hell*, *1919*. It was also the era of pop promos and commercials – Fiona vaguely remembers some of them such as Queen's "I WANT TO BREAK FREE", *Culture Club*, *Eddie Grant*, Madonna's "LIKE A VIRGIN" and many commercials. Fiona also worked as DOP on *Privileged*, *Rhythm and Blues*, *The Lake*. Fiona also directed *Thin Ice* before making documentaries which is where she is happiest, exploring just some of the stories we're surrounded by.

Dr Catherine Elliot (Anglia Ruskin University)

Dr Catherine Elliott has spent over 20 years working in the British television industry prior to joining Anglia Ruskin in 2012. Up to then she directed and produced on a broad range of award-winning single films and documentary series for the BBC, Channel Four and Thames Television on flagship strands such as *Cutting Edge*, *Modern Times*, *Inside Story*, *Dispatches* and *Rough Justice*. Until 2009 year she was a senior staff producer/director at the BBC's Documentaries and Specialist Features Department. Acclaimed work includes two documentaries about Angela Cannings, which gained unprecedented access to a high-profile murder prosecution, and an award-winning drama-documentary, *Angel of Death – the Story of Beverly Allitt*.

Mike Faulkner (D-Fuse)

Mike Faulkner is the Founder of D-Fuse, a London-based audiovisual artist collective who use emerging creative technologies to explore social and environmental issues. D-Fuse's output encompasses installations, film, experimental documentary, photography, live cinema performances and architectural projects. Besides work with groundbreaking musicians from a wide range of genres including Steve Reich, Beck, Hauschka, Scanner and Swayzak, much of D-Fuse's output since 2004 includes sound and music by audio director Matthias Kispert. Their work has been shown internationally, including SFMOMA, WRO Festival [Wroclaw], Prix Ars Electronica [Linz], Sonar [Barcelona], onedotzero Festivals, Eyebeam and TriBeCa Film Festiva [NYC], MU and STRP Festival [Eindhoven], Lisbon and Valencia Biennale, Moscow Architectural Biennale, and many others. The D-Fuse-edited book *VJ: Audiovisual Art and VJ Culture* was published by Laurence King in 2007.

Dr Sarah Fine (King's College London)

Dr Fine's research lies in the fields of contemporary political philosophy, ethics, and the history of modern political and social philosophy. She specializes in issues relating to migration and citizenship, with interests in a wide range of areas, including democratic theory, nationalism and patriotism, states and sovereignty, territory and borders, theories of justice, 'race' and ethnicity, and feminism and gender. She is also interested in the intersection between philosophy and the arts. Dr Sarah Fine was an undergraduate student at the University of Cambridge. Dr Fine is the co-editor (with Lea Ypi) of *Migration in Political Theory: The Ethics of Movement and Membership* (Oxford University Press, 2016). Her monograph, *Immigration and the Right to Exclude*, is forthcoming with Oxford University Press. She is also co-editing a book, *Political Philosophy, Here and Now: Essays in Honour of David Miller* (Oxford University Press, expected 2019) with Daniel Butt and Zofia Stemplowska. Dr Fine was an undergraduate student at the University of Cambridge and has received her MPhil and DPhil from the University of Oxford. Before joining the Department of Philosophy at King's College, Dr Fine was a Research Fellow at Corpus Christi College, Cambridge.

Ben Fredericks (artist filmmaker)

Ben Fredericks is an artist filmmaker working with narrative, moving image, VR and installations. Fredericks produces his cinematic work through an ever-changing interdisciplinary creative group, which brings together a wide variety of artists and professionals from across digital society. His recent film, *Playing God*, is an interactive VR thought experiment that lets you imagine you are the captain of a space station, a space station suddenly presented with a humanitarian crisis. Recent screenings of Fredericks' work have taken place at Hyper Festival (São Paulo, Brazil); Aesthetica Film Festival (York, UK); Frequency Festival (Lincoln, UK); Raindance Film Festival, London UK and Cannes XR, Marché Du Film Festival de Cannes (Cannes, France).

Flora Fyfe-Graham (Nature Journal)

Flora Graham is a science and technology journalist based in London. She writes a daily email newsletter for Nature. Flora was previously Digital Editor at New Scientist, and wrote for the BBC, CBC, and CNET UK, among others. She has appeared as a commentator on technology for news outlets in the UK, Europe and North America. Flora has a BSc in Physics and English from UBC and an MSc in Science Communication from Imperial College, London.

Felix Gaedtke (NowHere Media)

Felix Gaedtke is an acclaimed immersive storyteller and creative producer currently based in Berlin. He co-founded the immersive storytelling studio NowHere Media with an urge to create spaces for under-represented voices in mainstream discourses. His passion to convey different realities across the world has led him to working with VR and AR storytelling techniques. His most recent work *Home After War* takes you into the lives of Iraqi civilians and their struggle with explosives left behind after the recent war with ISIS, and uses photogrammetry to give people a realistic impression of the country. His immersive works have been exhibited at the Venice International Film Festival, SXSW, the UN, HotDocs, Bergen International Film Festival and beyond.

Dr Paola Di Giuseppantonio Di Franco (University of Essex)

Based in the School of Philosophy and Art History (SPAH) at Essex since January 2018, Paola received a BA, MA and then a Post-graduate Specialisation in Late Antiquity and Medieval Archaeology from Sapienza University of Rome. She then went on to receive a PhD from the University of California, Merced, in 2014.

Paola's research combines material culture, heritage, and cognitive science to explore how new technologies impact heritage making processes and the interpretation processes of the past. Paola's recent Marie Skłodowska Curie project, titled *DIGIFACT: Digital artefacts: How People Perceive Tangible Cultural Heritage through Different Media*, has clarified the role of new technologies in the perception and understanding of cultural heritage; specifically how 3D virtual and material replicas can re-define museum practices. Paola is now developing two new projects to further her line of research aimed at analysing how new technologies impact heritage making and interpretation processes of the past. The first project investigates the role new technologies might play in the rebuilding process societies face after suffering natural disasters or environmental trauma. The second project combines 3D technologies and historical enquiry methods to foster the critical engagement of young children with their heritage in conflict afflicted countries.

Dr Michael Hrebeniak

Michael Hrebeniak is Director of Studies and Senior Lecturer in English at Wolfson College, and Lecturer in English at Magdalene College. He previously taught Humanities and Jazz History at the Royal Academy of Music and Metropolitan Studies at New York University, and produced poetry documentaries for Channel 4. Recent publications include chapters in edited collections on the subjects of cinematic space, photography, manuscript culture and jazz writing. His concern with interdisciplinarity informed his first monograph, *Action Writing: Jack Kerouac's Wild Form*, which located Beat writing within the contemporary milieu of painting, music and radical politics. He recently finished a psychogeographical film, *Stirbitch: An Imaginary*, which broaches cultural memory, habitat and the carnivalesque. This will be premiered at the Hoeng Gallery in December and screened at the Whitechapel in 2020. He is Convenor of the New School of the Anthropocene, as part of the Cooperative University project, and is co-leading the bid to bring the BBC Arena archive to Cambridge.

Sophie Jackson (Anglia Ruskin University)

Sophie trained in producing at Australia's national film school, AFTRS and has directed and produced across a range of styles and genres, but has a strong interest in the diversity offered by the short film format. Her short films and television documentaries have received almost 20 festival and industry nominations and screenings internationally. Awards include a Silver Hugo (Chicago Film Festival), a Silver Spire (Golden Gate Awards), and two AFI (Australian Film Institute) Awards. Her commissioned programs have screened on Australian national television and through cable networks in the UK and Europe. Most recently she co-produced *The Golden Window* with colleague Shreepali Patel; produced the short film *Seven Pleats*; and with colleague Cathy Elliott was the supervising producer on 3 other short films all commissioned for the Channel 4 online strand Random Acts/First Acts.

Paul Mumford (Labmeta)

Paul Mumford is the Founder and Creative Director of Labmeta, an independent, London-based design & motion studio based in London that develops creative strategies & moving image systems for forward thinking brands, agencies and artists. Lots of Labmeta projects engage with new aesthetics, cultural trends and business strategy; particularly for partners and brands where technology is disrupting and transforming our everyday lives. Labmeta process is design led and often conceived with procedural systems, generative tools, and emerging methods of image making. Labmeta has previously worked with Adidas, BBC, BFI, Channel 4, Chemical Brothers, Depeche Mode, DFuse, Field, Formula 1, Footlocker, Immersive, Imagination, Intel, Intro, Keane, Kylie, Lincoln, Mazda, Metallica, MTV, Nike, Onedotzero, Paypal, Phillips, Quayola, Sky, Sony, Toyota, Uniqlo and V&A, amongst others.

Camilla Nichol (Chief Executive, Antarctic Heritage Trust)

Camilla has worked in the museums and heritage sector for twenty years. She read Geology at Edinburgh followed by Museum Studies at Leicester and went on to work with collections as diverse as geology, zoology, scientific and medical instruments, anatomy and pathology, the early oil industry and Scottish football. Previously she was Head of Collections for Leeds Museums and Galleries, led the science team at York Museums Trust as Keeper of Geology and whilst at the Hunterian Museum at Glasgow University she was fortunate to curate the Antarctic rock collections. Camilla holds an AMA from the Museums Association, is a Fellow of the Royal Geographical Society and is a trustee of the Burton Constable Foundation and the Cromwell Museum Trust.

Dr Gehan Selim (University of Leeds)

Dr Gehan Selim is an Architect and Associate Professor at the University of Leeds. She was Fellow of The Senator George Mitchell Institute for Global Peace, Security and Justice (2017/18). She holds a PhD from the University of Sheffield and held permanent posts in several schools of Architecture in the UK. Dr Selim is leading the Architecture and Urbanism Research Group at the University of Leeds with her research covering interdisciplinary methods bridging between Architecture, Urban Politics and Sustainable Heritage. Dr Selim is leading several AHRC/GCRF funded research projects with extensive fieldwork experience in the Middle East and conflict zones (Egypt, Lebanon & Northern Ireland). She is the author of *Unfinished Places: The Politics of Remaking Cairo's Old Quarters* (Routledge, 2017) and *Architecture, Space and Memory of Resurrection in Northern Ireland. Shareness in a Divided Nation* (Routledge, 2019).

Prof. Rob Toulson (University of Westminster)

Rob Toulson is Professor of Creative Industries: Commercial Music at the University of Westminster, London. He was previously Director of the Cultures of the Digital Economy Research Institute at Anglia Ruskin University, Cambridge, UK. Rob's research covers both creative and technical fields, being an expert in sound, music production and electronics. Rob is Co-Chair of both the Innovation in Music Conference and the Audio Engineering Society European Conference, and a former committee member of the AES British Section. He is Director of his own music production and audio software development company, RT Sixty Ltd. He is also inventor of the iDrumTune iPhone App, which assists percussionists with drum tuning. Rob has designed and delivered a number of research, consultancy and knowledge transfer projects funded by, amongst others, The European Commission, the Arts and Humanities Research Council, NESTA, The Royal Society, The European Regional Development Fund and Innovate UK. Rob holds a degree in Mechanical Engineering (1999), a PhD in Digital Signal Processing (2004) and is a certified Chartered Engineer (2009).

Dr Nigel Ward (Anglia Ruskin University, Head of School of Creative Industries)

After reading English at Oxford University Nigel trained as a theatre director at Drama Studio London and worked professionally in the London fringe and as an assistant director at the Royal Shakespeare Company. After completing his PhD at Warwick University, he taught at a variety of institutions including, Sheffield University and Central School of Speech and Drama, London, where he ran the MA in Performance Studies. At Anglia Ruskin University he teaches across Drama and Performing Arts and leads productions in the Mumford Theatre and elsewhere.

Charlotte Woodley (David Parr House)

Until recently Charlotte Woodley was Collections and Creative Manager at David Parr House and has just been appointed as the first Pilgrim's Trust Curator of the David Parr House. Charlotte is an art historian, artist and researcher with a passion for bringing order and creativity to museum and heritage collections. Charlotte graduated from UCL with a degree in Art History and studied Illustration at ARU.