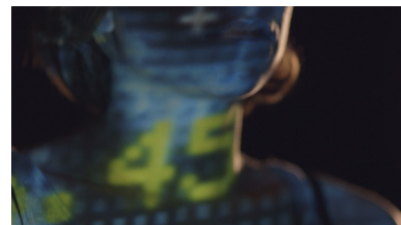
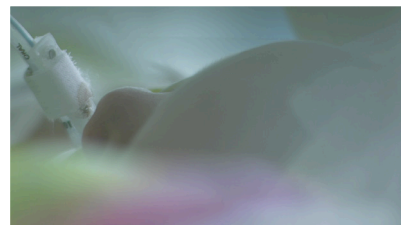
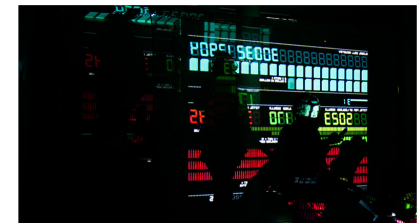
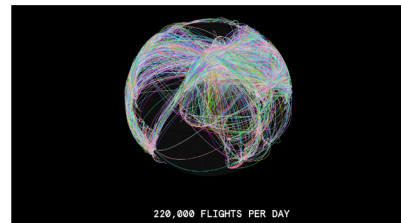
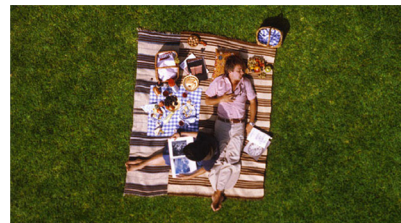


STORYTELLING

IN THE

FOURTH INDUSTRIAL REVOLUTION

An exhibition by StoryLab at the Ruskin Gallery



STORYTELLING

IN THE

FOURTH INDUSTRIAL REVOLUTION

An exhibition by StoryLab at the Ruskin Gallery, ARU Cambridge, 7th - 28th November 2019

“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.”
(Schwab, 2016)

StoryLab is concerned with the **WHAT, HOW** and **WHY** of storytelling in the *Fourth Industrial Revolution*. This exhibition reflects our collaborative, interdisciplinary research with artists, researchers and partners. Our multimodal stories are told through 3D data visualization, alternate realities, photography, sound, interactive books and film. These poly-vocal narratives are designed to connect past to future, empower individuals, and impact positively on society.

Our work contributes to the United Nation’s Sustainable Development Goals for 2030. As such we invite you to join our **CALL TO ACTION** on **MODERN DAY SLAVERY** and **CLIMATE CHANGE**.



a.r.u. | StoryLab www.storylabresearch.com

This exhibition addresses three central themes:

Identity, Culture and Heritage

Storytelling is a powerful tool for interpretation, understanding and change. This exhibition reflects traditional and innovative narrative practices to surface new voices and perspectives around questions of identity, culture and heritage, memory, and a sense of place and belonging.

Health and Wellbeing

We are interested in the power of immersive technologies to positively impact patients, practitioners and carers to better understand and empathise with those they look after, offer long lasting therapeutic interventions and amplify restorative processes and wellbeing.

Environment and Climate Change

The narrative form is an invaluable tool for exploring the way people interpret the world and their place within it. Multimodal storytelling is a powerful enabler for broader and more diverse audiences to understand and engage with complex concepts related to the environment and climate change.

Italia Terremotata

Paola Di Giuseppantonio Di Franco, Fabrizio Galeazzi, Lance Pesquera and Carlo Camporesi

Special thanks to Donato Gasparro, The Municipality of Senerchia, Lorenzo & Luisa Di Popolo, Lucia Cardellicchio, Franco Arminio, Shreepali Patel and the citizens of Senerchia who gave us their time and voices for the videos

essex.ac.uk/people/digi55703/paola-di-giuseppantonio-di-franco

aru.ac.uk/people/fabrizio-galeazzi

This interactive documentary combines 3D visualisation and multimodal storytelling to tell the story of Senerchia 'terremotata', that is, hit by the earthquake that devastated the Irpinia region (South Italy) in 1980. This was one of the most devastating earthquakes in Italian history, with at least 40 towns almost completely destroyed, 2,483 people dead, 7,700 injured, and 250,000 homeless.

After the earthquake, many people lived in prefabricated houses for more than twenty years before they were able to return to the new rebuilt towns. The reconstructions of these towns took different shapes: (1) rebuilt anew with scarce traces of the old towns currently visible; (2) rebuilt anew with some of the landmarks or iconic monuments spared by the earthquake restored and integrated in the new town; (3) rebuilt next to the ruins of the abandoned old town.

Forty years after the earthquake, communities are still affected by this life changing event. Ethnographic research in the area has shown how the different reconstruction plans have impacted the social rebuilding processes these communities have faced since the disaster struck them.

This 3D interactive documentary reveals the entanglement between the social rebuilding and material reconstruction of the town of Senerchia. Starting from the virtual replica of the old town, the 3D replica was created with laser scanner technology and used as a container for 360 panoramas of selected areas of Senerchia. Video interviews of the inhabitants of the new town, built after the earthquake are embedded into the documentary. This interactive application is part of a larger project that explores the role of new technologies in building resilience in the context of natural disasters.

This combination of media was used to tell stories of daily life in the old Senerchia and reveal the impact that the earthquake had on this community, its identity, social cohesion, and sense of belonging.



Could Try Harder

Sophie Jackson

www.lensresearchgroup.org

10 of my friends and associates read their school reports for the first time in many years. Instead of Proust's "petites madeleines" cakes we have used the little booklets and sheets of thin paper with hand written teachers' comments as sensory memory triggers. Funny, insightful and poignant, the project captures the reader's response to the memories of their teen selves.

When was the last time you read your old school reports?

Could Try Harder grew from the experience of opening an envelope full of my school reports posted to me by my mother. As I read the teachers' comments, I became aware of a very visceral experience – I was both my 16 year old self, oscillating between indignation and pride, feeling I was right back in the classroom, and also my present self, with all the intervening years of life, experiencing a different truth in reading the documents. Memory is of course, not the past, but the sensation of the past experienced in the present. I wondered if it would be possible to capture that memory experience on screen and if the very personal insights would speak to a more universal experience for the viewer. Capturing the authentic memory moments was a significant aspect of the process. However, the narrative built from the units of individual pages of the reports (my memory artefacts) has a resonance greater than the sum of the parts. Shaped into individual contributor's journeys through those intense secondary school years, each journey is different and surprising. These individual journeys were then woven together into the collective documentary, and all finally brought together in the interactive project. Consider this multi-strand narrative as a body of research and insights into schooling, education and life.

Sophie trained in producing at Australia's national film school, AFTRS. She 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. Sophie is a senior lecture in Film and Television Production and continues to develop projects. Recently she co-produced *The Golden Window* with colleague Shreepali Patel and produced on several short films commissioned for the Channel 4 online strand Random Acts/First Acts.



The David Parr House Film Project

Cathy Elliott and Norma Silva

davidparrhouse.org

In 1886 a small house in Gwydir Street, Cambridge was bought by David Parr, a working-class decorative artist. So began his forty-year project to decorate his modest home in the style of the grand interiors he worked on every day. After Parr's death in 1927, his granddaughter Elsie Palmer came to live in the house and stayed for the next 85 years, preserving the house in its original state as best she could. In 2014 a charity was set up to save the house as a museum. Parts of the house were very well conserved but some areas were badly deteriorating due to damp. A two and-a-half year project to conserve and stabilise the precious interior began – and the process was filmed by Cathy Elliott and Norma Silva. The resulting films (the *David Parr House Film Project*) both inform the visitor and also contribute to the archive themselves: they have become part of the story of the evolution of this remarkable house.

The *David Parr House Film Project* also explores the role of film as record keeper, following on in the tradition of Cathy's 25 years of making documentaries and her exploration of truth and reality. It contributes to her work which upholds Nichols' truth claim that "In fiction, realism serves to make a plausible world seem more real; in documentary, realism serves to make an argument about the historical world persuasive" (Nichols, *Representing Reality*, p.165). So it is not just what you film, but what techniques you use, such as story-telling, film aesthetics, music and commentary, to persuade the audience that what they are seeing is accurate or "truthful". There were issues of selectivity and emphasis: there were many experts involved in the process, but not everyone could be filmed. As the filmmakers, Cathy and Norma had to decide not just which process was the most important, but which expert would be the more interesting "character" to engage with the audience and to capture the essence of the house itself.

Dr Cathy Elliott spent over 20 years in British television covering documentary, drama, drama-documentary, children's and education. Her passion is observational documentary. She has directed and series 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*. Prior to joining ARU, she was a senior staff producer/director at the BBC's Documentaries and Specialist Features Department. Her research interests include the documentation of social history through film; ethics and informed consent in film making; women as documentary makers and the future of observational documentary.



Home After War

Felix Gaedtke and Gayatri Parameswaran NowHere Media

homeafterwar.net

What if your home becomes the place you fear? In *Home After War*, a room scale interactive VR experience, an Iraqi father returns to Fallujah to face the threat of improvised explosive devices (IEDs). Join him in his home and discover the unfolding of a tragic event.

You are in Fallujah, a city that was until recently, under Islamic State (IS) control. The war against IS has ended but it is still unsafe. There's one looming fear for returning refugees – booby trapped homes and improvised explosive devices (IEDs) in the neighbourhoods. Since the end of the war, thousands of civilians have died or been injured by IEDs.

Ahmaied Hamad Khalaf and his family returned home after the fighting subsided. In the experience, you find yourself in Ahmaied's home, which still shows signs of the damage from the war.

You can explore Ahmaied's home by either walking physically or teleporting in the space as he tells you his story about returning to a home that might be booby trapped. Learn about what it's like to fear the home you once loved.

NowHere Media is an award-winning immersive studio that crafts virtual and augmented experiences that enable audiences to view contemporary issues through a critical lens. We work with media organisations, nonprofits and other partners to create impactful stories that inspire and engage global audiences. The studio's signature is telling untold stories - breaking taboos and silences, specialising in human rights, conflict, social justice and environment. Founders Felix Gaedtke and Gayatri Parameswaran have backgrounds in journalism and believe in the power of stories to transform.

WARNING: The VR experience contains disturbing content. Viewer discretion is advised. It may not be suitable for people with photosensitive epilepsy or post-traumatic stress disorder.



Arriving: Objects & Discoveries

Claudia Schneider, Jeannette Baxter, Mirna Guha, Marques Hardin, Julia Johnson, Gabi Kaziukonyte, Shreepali Patel and Claire Preston

Working with Undergraduate and Postgraduate Researchers Andrea Bortolaso, Joshua Long, Lance Pesquera, Jack Rutherford and Ana Gonzalez-Quintero.

'Arriving at a new place' is a core aspect of migration, but stories of arrival are not limited to the migration experience. We all have stories of arrival (e.g. school, workplace, new home) to tell, reflecting commonalities of human perceptions, reflections and emotions. The exhibition documents younger and older people who define themselves as migrants, non-migrants or global citizens. Together they discover the secrets behind a special object that the other one holds. The objects unlock stories of 'arriving at a new place' and create bonds between people of different ages, biographies and migration backgrounds. The exhibition presents powerful photographic portraits of people and their objects. Audio-recordings of peoples' exchanges are also accessible via an e-book which visitors can access at the exhibition. The project was supported by the EAL Department of Chesterton Community College, Cambridge.



This event is part of the Being Human festival 2019, the UK's only national festival of the humanities, taking place 14–23 November. For further information please see beinghumanfestival.org.

We would like to thank the pupils of Chesterton Community College, Rosaria Maffei (EAL Co-ordinator of Chesterton Community college) and the adult residents of Cambridge for their participation in this project.

Photographs copyright Julia Johnson www.lensculture.com/julia-johnson



The Crossing

Shreepali Patel

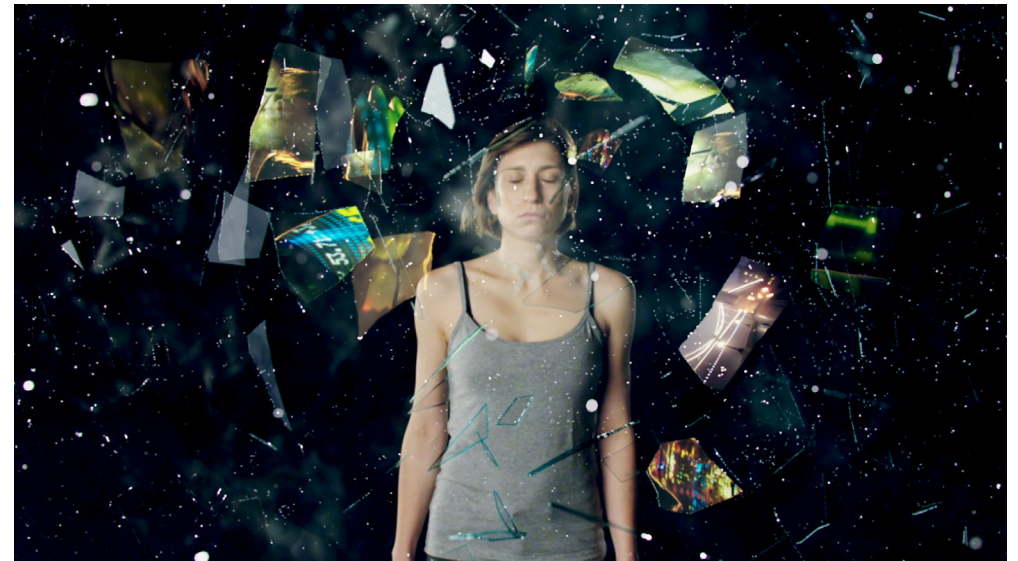
storylabresearch.com/projects/the-crossing

The Crossing is a multi-award winning, film that provides new understandings of modern day slavery through the immersive journey of a trafficked young woman. The emotionally charged project sits within a complex climate of hardening public opinion, moral self-questioning and a \$150 billion world trade in people. The film takes as its starting point the concept of 'hope and its gradual unfurling reality into an exploitation of trust to perpetuate an organised and violent industry trading in 21 million people, a third of which are children. The young girl's story unfolds through interconnected screens designed to make the audience 'feel' what it might be like to be trafficked. The result is an intense, exploration of the destructive consequences of human trafficking.

The Crossing is produced and directed by Shreepali Patel. Executive Producer, Colin Burrows, Special Treats Production. Patron, Dame Emma Thompson. Sound Design, Rob Toulson. Visual Effects, Luis Azuaje. Researcher, John Renney. The project was made with industry collaborators including The Helicopter Girls and Nicola Daley ACS, and the enthusiastic, generous and wonderful contribution of Film and Television Production students and graduates, including Andrea Bortolaso; Reeta Varparma and Ben Cooper-Bland.

StoryLab in partnership with the Human Trafficking Foundation, Encounters Film Festival, Special Treats Production and Hubub are driving a **CALL TO ACTION** to stop Modern Day Slavery. Please join us for an online interactive workshop on **UN Human Rights Day, 10th December 2019 - sign up here....**

www.storylabresearch.com/events/un-human-rights-day



Playing God

Artist and maker, Ben Fredericks and Executive producer, Alex Rühl

benfredericks.co.uk/playing-god

Playing God is an interactive sci-fi drama that forces you to make hard decisions during a humanitarian crisis. Based on the notable Spaceship Earth theory exploring the philosophy of lifeboat ethics, the piece aims to confront audiences with a new take on the global refugee crisis affecting our society today.

If you were the captain of Earth's spaceship, who would you choose to save?

Ben Fredericks is a visual artist who works predominantly in moving image, producing artworks that are focused on concerns relating to ethics. His work is highly influenced by cinema and narrative structures in storytelling. 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.

Alex Rühl (The Drum's 50 under 30 women in digital) is an award-winning virtual reality filmmaker and founder of CATS are not PEAS, a production studio that specialises in creating social impact through immersive experiences. Alex produces and directs VR experiences for global companies and originals such as *Keyed Alike* (starring Gemma Whelan, *Game of Thrones*), Alex is an Honorary Visiting Research Fellow with StoryLab.



Base E

UK Antarctic Heritage Trust, British Antarctic Survey and StoryLab

ukaht.org | bas.ac.uk | storylabresearch.com

Base E is a proof of principle interactive Virtual Reality (VR) experience that combines 3D visualisation, gaming and film archive that enables users to explore and engage with the story of Base E, a British research station based on Stonington Island, in the south Antarctic Peninsula. This collaboration between StoryLab and the UK Antarctic Heritage Trust (UK AHT) aims to demonstrate how convergent creative modes of storytelling enable a more diverse and immersive experience for audiences to connect and engage with remote and inaccessible areas of the world. This reflects on the intersection between identity, culture, heritage and the environment.

A 3D photogrammetry model of Base E was created by UK AHT for the purpose of preserving and promoting the physical heritage of this incredible example of human endeavour in Antarctica. The base was established in 1946 as a station for sledging operations in the area. It was closed in 1950 as sea ice conditions had prevented access to relieve the station in 1949. The site was designated as Historic Site No.64 under the Antarctic Treaty in 1955. It was reopened in 1960 as the centre for field work in this region before permanently closing in 1975, and has been under the management of UKAHT since 2014 under a Memorandum of Understanding (MoU) with the British Antarctic Survey.

This 3D mesh model of Base E was simplified and integrated into a game engine platform (Unity3D), and used for the development of an interactive and multimodal VR application. The experience of 'Virtual' Stonington was enriched by the creation of multimodal narratives developed using the archive film preserved by the British Antarctic Service (BAS). This is part of a collection that holds records relating to scientific, administrative and logistical operations carried out in the Polar regions.

The on-going collaboration between StoryLab and UK AHT investigates the role of interactive narratives and 3D visualisation to: (1) inform and inspire global audiences with the rich archive preserved by UKAHT; (2) bring the data and the causes that impact climate change to life; (3) drive engagement and action of individuals, organisations and governments, in line with the UN's Sustainable Development Goals for 2030.



Extinction Rebellion

Fiona Cunningham-Reid, Catherine Arend, Heather Ackroyd and Dan Harvey

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Extinction Rebellion and Culture....

Impressions from a documentary in progress....

Fiona Cunningham-Reid and Catherine Arend are currently filming and working with Dan Harvey and Heather Ackroyd, international artists whose multi-disciplinary work has always been intimately linked with the environment. This year, they've gone one step further and together with thousands of other frustrated, angry and desperate citizens have joined Extinction Rebellion.

On April 15th 2019, Extinction Rebellion (a non-violent movement), succeeded in closing down major parts of London, in order to make three demands to the Government:

TO TELL THE TRUTH and declare a climate and ecological emergency, working with other institutions to communicate the urgency for change.

TO ACT NOW and halt biodiversity loss and reduce greenhouse gas emissions to net zero by 2025.

TO GO BEYOND POLITICS – the Government must create and be led by the decisions of a Citizen's Assembly on climate and ecological justice and plan a way forward together.

1,200 rebels were arrested and are now being prosecuted, but it was an extraordinary success. Parliament caved in and declared a Climate Emergency and MPs agreed to convene a Citizens' Assembly. However, the government has not legislated on these promises, and so once again on October 7th 2019, Extinction Rebellion took to the streets against the criminal inactivity of our Government to protect us, our planet and future generations.



Powers of Ten

Charles and Ray Eames, 1968 & 1977

eamesoffice.com/the-work/powers-of-ten

"Powers of Ten: a Film Dealing with the Relative Size of Things in the Universe and the Effect of Adding Another Zero" is one of the Eameses' best known films and uses the system of exponential powers to visualize the importance of scale, taking the viewer on an extraordinary adventure that illustrates our planet's relationship to both the cosmos and atomic structures; the 2D journey starts in a Chicago park, zooming out to reveal the US in the world and the world in space, before exploring the cells of a human body on the return. It is preserved in the US Library of Congress as a "culturally, historically [and] aesthetically significant" artefact, and has been seen by millions of people internationally.

Refined through prototyping, its message was groundbreaking, the latest cinematic effects being employed to not only put the case for greater collective responsibility for the environment but to encourage a return to humanitarian principles by questioning the prevailing direction of economic policies and the measurement of success in the western world.

Shown here, by D-Fuse, are both of the iterative films created by Charles and Ray Eames under the "Powers of Ten" banner, the first, *"A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of Things in the Universe"* having been completed in 1968 and informing the final version, completed in 1977.

D-Fuse thus hopes to demonstrate that a similar process of iteration is vital to the progress and completion of the "Powers of X..." project, which is inspired by the Eameses' work and seeks to update their ecological aims relative to the current climate emergency.

© Eames Office



Powers of X

Mike Faulkner, D-Fuse

dfuse.com

"Powers of X and the Relative Value of Things in the Ecoverse" is a VR film adapting Charles and Ray Eames' film, "Powers of Ten: a Film Dealing with the Relative Size of Things in the Universe and the Effect of Adding Another Zero" to explore Earth's environmental fragility relative to the effects of global consumption and man-made climate breakdown. This ten-minute experience invites the viewer to become immersed amongst cows grazing on a recently deforested area of the Amazon, before zooming out from our planet into the far reaches of the universe, then returning to explore the bovine and human bloodstreams at sub-atomic level.

In the final version, all stages of this adventure will have full interactivity and opportunities to access key data-visuals about the ongoing climate emergency, but following the Eameses' example, we have produced a prototype – comprising work-in-progress animations and stills – to test our approach before embarking on the finished film. It explores how we can contemporise their environmental concerns, present complex issues within a simple narrative and confirm how all of this will work best in Virtual Reality (VR) form; to add further context, we have presented GFX content taken from our Small Global immersive installation, which demonstrates our design style and has been shown at galleries and arts festivals around the world.

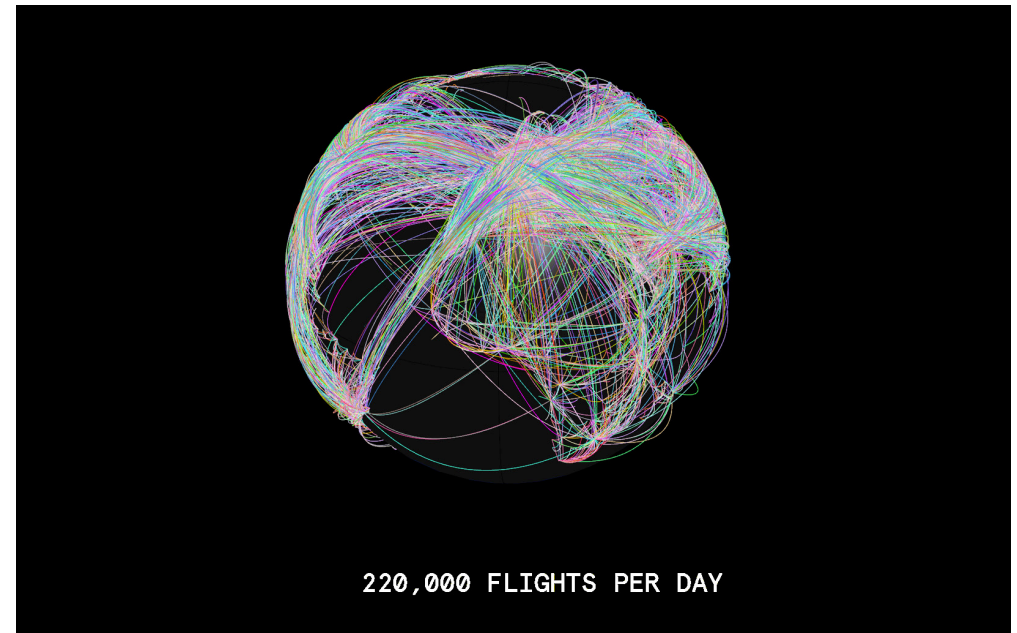
Eameses' "Rough Sketch..." was used to gather audience feedback for the development of "Powers of Ten...". This beta version, of Powers of X, is also intended to gauge the responses of discerning viewers, and, therefore, it would much appreciated if you could enter your comments on the feedback forms available here in the gallery.

D-Fuse would like to state that this project is being developed in consultation with the Eames Office, which fully supports its environmental aims.

Powers of X is supported by the Arts Council England and StoryLab, Anglia Ruskin University.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Small Global

D-Fuse

dfuse.com/smallglobal.html

Small Global is an interactive video installation with surround sound that translates data about global interdependence, consumption and its environmental costs into an immersive environment. Multiple layers of transparent screens create an invisible cube of projected images, with the projections echoing onto the walls, ceiling and floor of the space. *Small Global* signifies a global interdependence that often goes unnoticed in an environment saturated with marketing messages, which precisely these messages are designed to make us forget: The production of the goods we consume can have devastating consequences in parts of the world that we might not even be aware of.

The three looped films focus on: Deforestation; Coltan; and Extreme Energy.

Small Global was originally commissioned in 2005 by Eyebeam (NYC) with two modules dealing with deforestation and mobile phone production, and then a third module created with the School of Advanced Study, University of London, 2013 about Extreme Energy extraction methods such as tar sands mining and shale gas fracking.

Small Global has been shown internationally and in a range of settings, from exhibitions in shopping malls in China, in galleries in Argentina, New Zealand, the Netherlands and Germany, to the Greenpeace Field at Glastonbury Festival.

Shown here is the five screen 'master file' that is usually projected as an immersive installation on four screens with an interactive fifth screen. Whilst the project started fourteen years ago the issues are more important today.



Respite From Reality

**Shreepali Patel, Andrea Bortolaso, Rob Toulson,
Gabi Kaziukonyte and Will Smith
Thanks to Jo Burch and Alex Turnbull (Rob Roy Boat Club)**

storylabresearch.com/projects/respitfromreality

StoryLab responded to a call to create an immersive experience for patients with limited mobility and/or suffering from terminal illnesses. The aim was to provide patients with a short therapeutic respite from their current reality. There is a window of opportunity to look for continuous long lasting therapeutic interventions in traumatic brain injury. VR offers a new strategy to boost and amplify restorative processes in the clinical setting. VR allows the development of real-life context-specific experiences, requiring the control of the individual over different cognitive and social factors difficult to reproduce in clinical settings.

The StoryLab team created two 360 virtual reality (VR) stories, *The River* and *Waltzing on the River*. The story for each film follows a rowing training session between mother and son. Jo has been rowing on The Cam since 1983. Winning gold at the first Women's Henley Regatta she shared her love and passion of rowing and the river with her son Alex who started rowing at the age of 10. Now, they both prepare young rowers for competing on the river. *The River* reveals their love and respect of the river, rowing and each other. In *Waltzing on the River*, the viewers are given a more observational experience and insight into the training and focus between the two. In *The River*, the musical score follows the tempo and rhythm of the river and their rowing.

Both films were nominated for the IExperience VR award, and are currently being evaluated for therapeutic pain management with patients at LOROS Hospice, Leicester.

Respite From Reality was co-directed by Andrea Bortolaso and Shreepali Patel, sound design Rob Toulson, production team Gabi Kaziukonyte and Will Smith (film and television production, undergraduates)



The Golden Window

Shreepali Patel, Topun Austin and Sophie Jackson

storylabresearch.com/projects/the-golden-window

The Golden Window explores the state of suspension induced by the application of therapeutic hypothermia to newborns who have experienced traumatic birth to protect and repair the damaged brain. As such it attempts to consider the neural basis of human consciousness within this state of stasis. The audiovisual project hopes to communicate the impact of scientific technological developments and understand and explore the human condition in relation to critically ill newborn infants and their families on a neonatal intensive care unit. This immersive, single and multiplatform film was made with the trust and creative collaboration of Professor Topun Austin, Consultant Neonatologist, the staff and parents of patients, Rosie Hospital, Cambridge, directed by Shreepali Patel (StoryLab) and produced by Sophie Jackson (ARU).

The Golden Window is nominated for the AHRC's Research In Film Awards, Mental Health and Wellbeing Award (Public category), 2019.



STORYLAB SYMPOSIUM

STORYTELLING IN THE FOURTH INDUSTRIAL REVOLUTION

Tuesday 26th November 2019, 9.30-4.30, ARU Cambridge

StoryLab is hosting a one-day symposium and exhibition with practitioners, technologists and academics using the intersection between creativity and technology to explore 'creativity, empathy and stewardship' in the Fourth Industrial Revolution. Digital technologies have made possible new forms of storytelling, which are even more important in this rapidly changing social, economic and political landscape. The symposium consists of three panel workshops exploring themes of *Movement, Memory and Climate Change*.

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 and identity. Our speakers include: **Dr Catherine Elliot** (filmmaker, aru) and **David Parr House; Dr Paola Di Giuseppantonio Di Franco** (Digital heritage, Essex University); **Sophie Jackson** (producer and filmmaker, aru). Chair, **Dr Gehan Selim** (Leeds University)

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. Our speakers include: **Ben Fredericks** (VR artist/filmmaker); **Prof. Rob Toulson** (sound designer); **Felix Gaedtke** (VR and interactive NowHere Media). Chair, **Dr Nigel Ward** (Head of School Creative Industries, aru)

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. Our speakers include: **Mike Faulkner & Paul Mumford** (VR and new media artists, D-Fuse); **Fiona Cunningham-Reid** (Film director); **Camilla Nichol** (Antarctic Heritage Trust); **Flora Fyfe-Graham** (Nature Journal). Chair, **Dr Michael Hrebeniak** (Cambridge University)



Book your place:

www.storylabresearch.com/events/storylab-symposium





StoryLab gratefully acknowledge the support of our sponsors, partners and collaborators.



Special thanks goes to Rebecca Lee, Jack Rutherford, Marques Hardin and Lance Pesquera



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www.storylabresearch.com