

Open storytelling:

Who wants to tell a story?

Valentina Nisi
@ the Open Institute
UT at Austin 6th August 2015



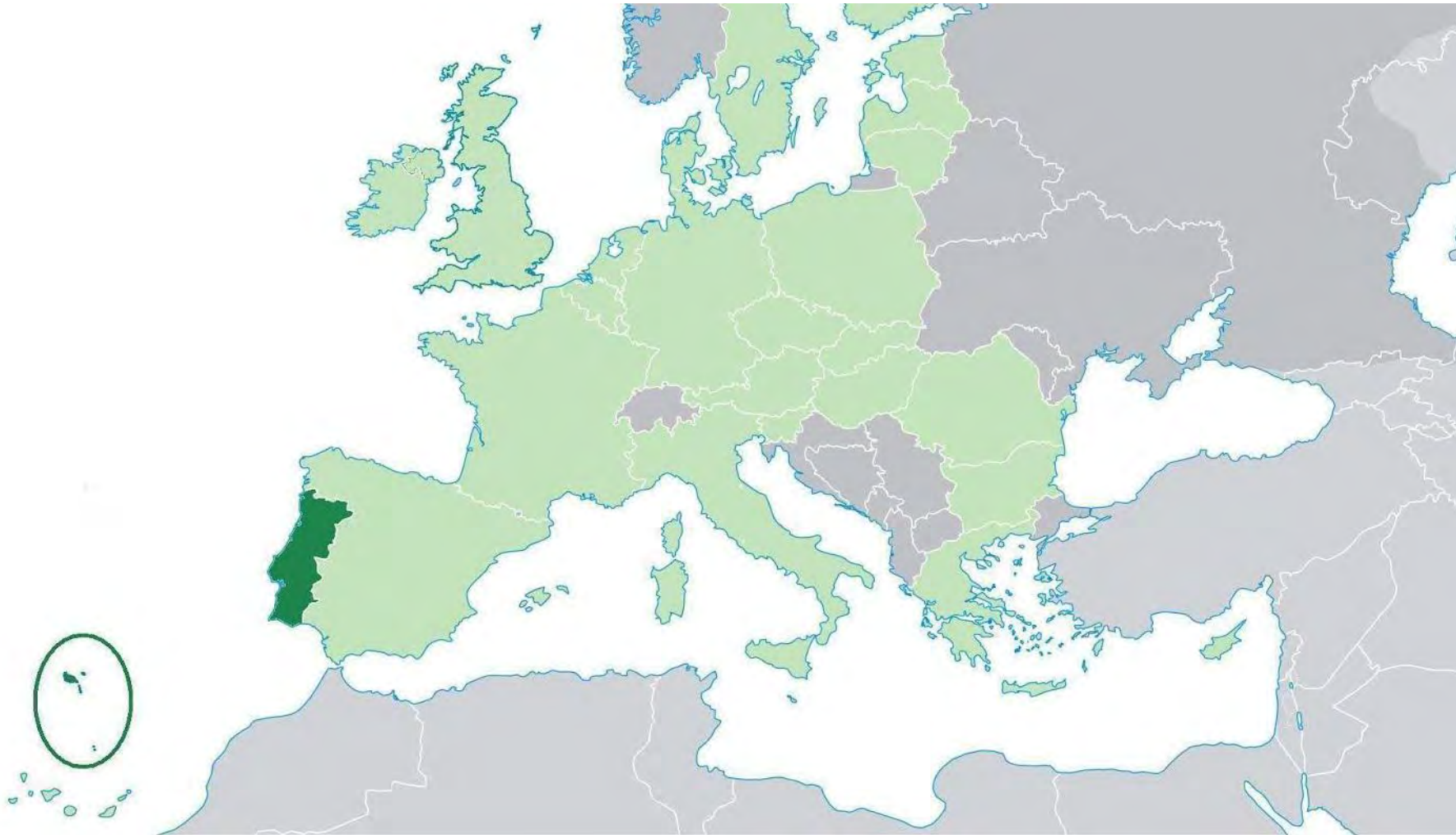
The University of Texas at Austin
Moody College of Communication





The research mission of M-ITI is to expand understanding of human experience and interactive technologies through basic and applied research that is innovative and responsive to manifest real-world needs drawing on varied perspectives deriving from multi-disciplinary collaboration

Where we are



Introducing myself

Fine Art Degree, painting and video (Fine art Academy , Turin; University of Barcelona);

2000: Multimedia Systems Msc, Trinity College, Dublin

2001-04: Research assistant, working with the Storynetworks group and Glorianna Davenport at MediaLabEurope Dublin, MIT European Research partner

2007:Phd thesis on ” Location Aware Multimedia Stories” with Dr. Mads Haahr, Distributed Systems Research group, Trinity College Dublin

2006: Screenwriting Diploma, BingerFilm Lab, Amsterdam

2006:Founding FattoriaMediale, non profit foundation for culture and media

2008 – present: University of Madeira, Carnegie Mellon Portugal Program
HCI, Service Design, Interaction and Interface design

2010: founding member of M-ITI...

What am I going to talk about?

Not hardware, not software, but a sort of related to Open

- Communication, experiences in public space,
- Story collected from people...
- Stories released in public spaces, for who?
- From who? Who owns them?
- Sustainable experience. What are the business models for such experiences...

Weird View



WEIRDVIEW PROJECT
Valentina Nisi and Jo Briggs, September 2000
[weirdview web version](#)



Weirdview: location as anchor, Social Network as the route

Insights From the project:

Collecting material from people: **Not everyone is a storyteller**, who wants to tell stories, who does not feel confident, who does not want to share...

Authoring vs User generated content

Authoring others people stories:

How much can we step in ?

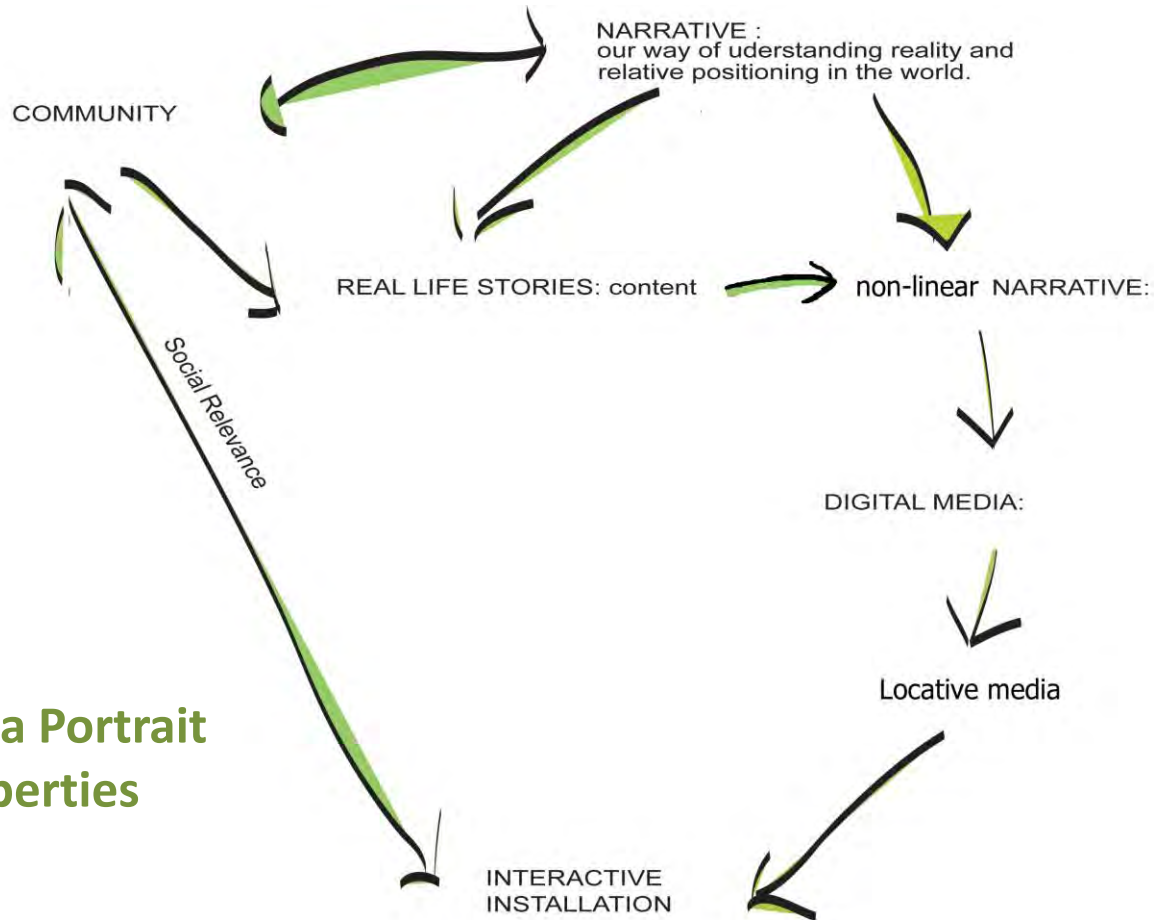
Privacy issues and sharing models: not everybody wants to share, or at least not with everybody. One to one, One to many, many to one sharing models

Stories as catalyst for the community:

- To remember more ...
- For recognizing themselves as individuals and as community
- To gain confidence in themselves
- To preserve memories, stories and history

Weirdview publication : <http://crossings.tcd.ie/issues/4.1/Nisi/>

The Media Portrait Of The Liberties



Locative media and Location-Aware Multimedia Stories

very complex object

Site-specific

- Poetics of Place
- Make use of Location Aware technology

•Interactive

- In the format they are made (non linear, multi branching, fragmented)
- The technology choice (encyclopedic, they can be open structures, procedural, spatially organised)
- In the way they are experienced (agency of the audiences)

•Narrative

- Narrative structures (linear, non linear, modular)
- Narrative languages (graphic, written, audio visual)

Media Portrait of the Liberties project break down

Social research:

getting to know the architectural space and the neighbourhood : Identifying the community inhabiting it and the potential users for the application

Story design:

- content research
- scripting and storyboarding with community members
- matching the content and the locations
- Content production on location with community participation



Interaction design:

- Technology choice
- Software Specification
- Interface design

Evaluation:

Capture feedback form the designated audience

Research and Production models used for the MPL

Talking to the community, gaining their trust
Identifying and meeting with community leaders,
Participating in the people's lives

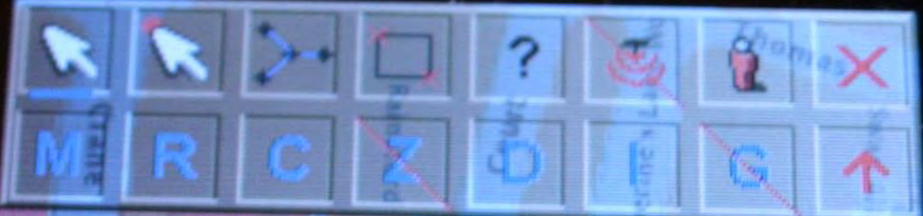


Picture: courtesy of Rob Bourke



- Filming in the area with local people participation
- Illustrations and animation
- Use of old visuals like old photographs and footage
- Use of special effects like blue screenings.





Insights and Open issues

- Create interactive stories leveraging on the power of real places and community memories: enhances a place allowing it to express its own history and personality
- Provide a stimulus or catalyst for the community to recollect, relate and record their stories
- Inspire and reassured people to provide more content and feed their stories into the story collection.
- Motivate Tourist to adventure off the beaten track

But also (some open questions):

- Who owns the content? The community, The authors, the artists, the developers of the app?
- How much right to modify, interpret and select do we have?
- Does the technology discriminate contributors and viewers (kids, elderlies etc..?)
- How to make such a repository dynamic ? How do we make the project sustainable after the opening or the research project is over?

More:

<http://mf.media.mit.edu/pubs/conference/PortraitLiberties.pdf>

http://www.intelligentagent.com/archive/Vol6_No2_community_domain_nisi_etal.htm

The Mobile Audience, Media Art and Mobile Technologies. Martin Reiser Editor

www.fattoriamediale.org

Growing from the grass roots

What Is Fattoria Mediale?

Fattoria Mediale is a non-profit foundation managing its own research agenda, art projects, and events. It focuses on digital media and culture to provide novel and thought provoking experiences.

The foundation aims to push the boundaries of media technology and culture. It supports the creativity and identity of its audiences by allowing them to actively engage with their environment. It develops projects that explore the collision between narrative, architecture and topography.

The foundation is based in Amsterdam and contracts with a wide range of outside organizations and individuals to develop its projects.

VISIT:

www.tradingmercatorstories.nl

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Fattoria Mediale

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Acting in place:

Working with neighbourhoods with a
reputation

TRADING MERCATOR STORIES

A Multicultural Neighbourhood with a bad reputation to counteract

Getting to know the neighborhood, its architectural layout, its social fabric and its local organizations

How is it seen from the outside:

Inside Out seminar with UDK Media and Television studies students

How is it seen from the inside:

Working with local organizations in order to collect and produce the story content

Local Library as the anchor point

Trading Mercator Stories

**8 VERHALEN
8 PERSONAGES
EN JIJ**



IN COMBINATION WITH A SMARTPHONE YOU
TAKE A WALK AROUND THE BAARSJES



A STORY BELONGS TO A SITE SPECIFIC SPOT
IN THE BAARSJES WHICH CAN BE VIEWED AT THE
SMARTPHONE



THE STORIES LEAVE VISUAL TRACES, WHICH
ALSO WILL INTRIGUE OTHER PEOPLE PASSING BY



COMBINING THE STORIES WITH THE SITE ITSELF
WILL CREATE A POWERFUL MEDIA EXPERIENCE



HONDENUITLAAT SERVICE

DE BAARSJES



Trading Mercator Stories

TUWONG DE
JUNI KUNSTMAAKERS
IN DE BALKEN

OVERHALEN
SLOKATES
EN JU

0800-0801

d • Hollywood • Holland

of Shazi zeer
stoupsant over
concert Adnan Sami

NIET IN WELD

VOOR €10





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**Trading
Mercator
Stories**
VERHALEN
BESCHRIJVING
EN 20



HIER TE HUUR



citiin

A photograph of a storefront in a shopping mall. The main sign above the entrance is blue with white text that reads "WINNAAR STOMERIJ". To the right, a yellow sign with black text reads "MERY". The storefront has large glass windows and a dark grey pillar on the left. The text "From Indonesia to The Baarsjes" is overlaid in white on the left side of the image.

From Indonesia to The Baarsjes

A bit of hacking.....



TJEDENS DE
JUNI KUNSTSTRAAND '07
IN DE BAAPSJES

Trading Mercator Stories

8 VERHALEN
8 BLOKATIES
EN JIJ

WIE HEBBEN HET ALLEMAAR
WETEN: HET IS EEN VERHALEN

DE VERHALEN

VERHALEN 1: HET IS EEN VERHALEN
VERHALEN 2: HET IS EEN VERHALEN
VERHALEN 3: HET IS EEN VERHALEN

VERHALEN 4: HET IS EEN VERHALEN

VERHALEN 5: HET IS EEN VERHALEN

VERHALEN 6: HET IS EEN VERHALEN

VERHALEN 7: HET IS EEN VERHALEN

VERHALEN 8: HET IS EEN VERHALEN

MARKS DE
KUNSTMAAK
DE GAARSJES

Trading Mercato Stories

VERHALEN
LOKATIES
EN 11

Het
Story



Reflections and open Issues

- Revealing multicultural aspects of the neighbourhood culture: creating empathy among community members
- Counteracting bad media reputation by asking people to tell their stories, often success stories, often proud of their neighbourhood diversity
- Surprise: the characters you see in the stories are all around you!

But also...

- Top down versus bottom up request from the community

How to involve the community if they did not ask for it...

is there a need or is it politics (stuff that looks good to fund...)

- How does the project sustain its self?

Business model for community based locative media...

- Downloadable app or locally stored on rentable devices

Pros and cons:

App is for everybody to download but not everybody owns a smart phone



PLACE WEAR

**TALES & STORIES
FROM DE BIJLMER**

The Bijlmermeer neighbourhood, which today houses almost 100,000 people of over 150 nationalities, was designed as a single project.



Motivation

- **Social and contextual aspect:**

Bijlmer bad reputation and rich history

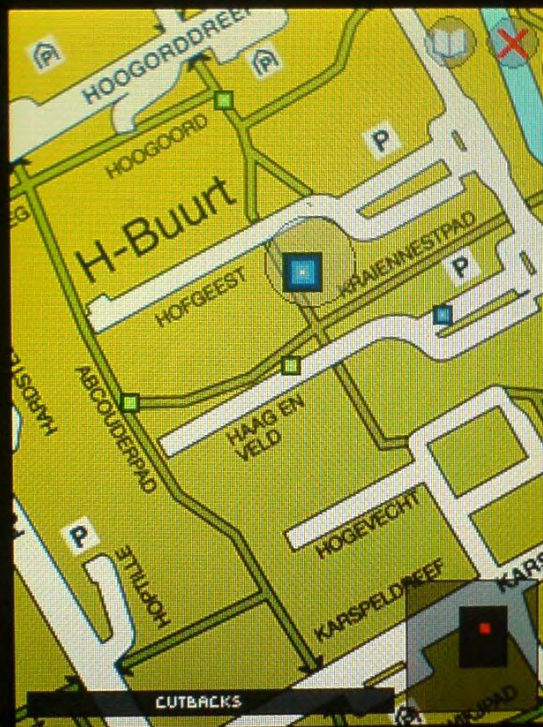
Role of Immagine IC: the local commissioner: **empower** and **engage** communities to provide their stories and memories:

- **Sustainability** of the project: How to continue to sustain the project and stimulate the community to recollect, relate and record their stories and the local stakeholders to adopt and maintain such a project alive.

- **Transformational experience:** How to enhance a disadvantaged area counteracting the media bad reputation

**HOWEVER
LIFE IS MORE
THAN JUST A
ROOF OVER
YOUR HEAD ✨**







HOORNEBOEG

HOOGORD

P

H-Buurt

P

HOFGEEST

Jaap2

KRAIENNESTPAD

P

Lisa

P

HAAGVELD

Jaap3

Jaap1

HORTILLE

HOGVECHT

KARSPELDREEF

KARSPELDREEF

M

10

BULLEWIKPAD

P

mike

HEESTERVELD

HUGENBOS

H-Buurt

HUNTUM

Bijmerpark

FOPPINGADREEF

HARDSTEE

ABCLOUERPAD

REIGERSBOSPAD

Bullewijk

HORSTENBERG



PlaceWear was realized with the collaboration of

Imagine IC:

Commissioning agent and community reach support

Fattoria Mediale, Interaction design art direction

Lesley Moore, Graphic design project

Flortje Zoonevelt, filmmaker, camera and editing

Pierre Heijboer, storyteller, writer

Mr. Cijntie, storyteller, local community member

Mr. de Visser, storyteller, local community member

Lisa Hartog, storyteller local community member

Reflections and Open Issues

The role of a local organization like imagine IC is fundamental in order to engage the local parties

Organization of workshops with local community members, engagement with a local community member who is a published author

The project can slowly functions as a local stories repository once the collection is started

Thanks to the local organization commissioning PlaceWear is going to continue and incorporate stories from the adjacent neighbourhoods where the content is being authored by commissioned artists

Documented at:

Valentina Nisi, Ian Oakley, Martine Posthuma de Boer,
Locative Narratives as Experience: A New Perspective on Location Aware Multimedia Stories,
Proceedings of the 5th international conference on Art and Technology, ARTECH 2010, pag. 59
<https://repositorioaberto.uab.pt/handle/10400.2/1974>



Uncovering urban stories

Stories in the mirror

Workshop @ Futureplaces 2009, Porto Portugal

Exploring the theme: Context and Atmosphere

What is the atmosphere in a Barbeiro or Cabeleireiro shop?
What Is the setting? The tools? Why are they important?



Barbeiro inside the garagem de Passos Manuel

Cabeleireiros and Barbeiros as places of exchange:

What elements are important in order to foster the story exchange? Loyalty of the clients, the nature of the service? The type of clients..



Barbearia Norton (Rua de Entreparedes)

Communication, stories, personal stuff, politics, sports
Why is communication stimulated in this place?





Barbearia Veneza, rua Elísio de Melo, the oldest barber in town... ask for Sr José, the owner...

What is exchanged in these places beyond a haircut service?



Also in Sá da Bandeira, You will have to speak with the boss first!

Reflections and Open Issues

- Stories and Privacy issues
- What motivates us to tell stories and to who?
- Relation between storyteller and its audience:
one to one versus one to many or many to one