



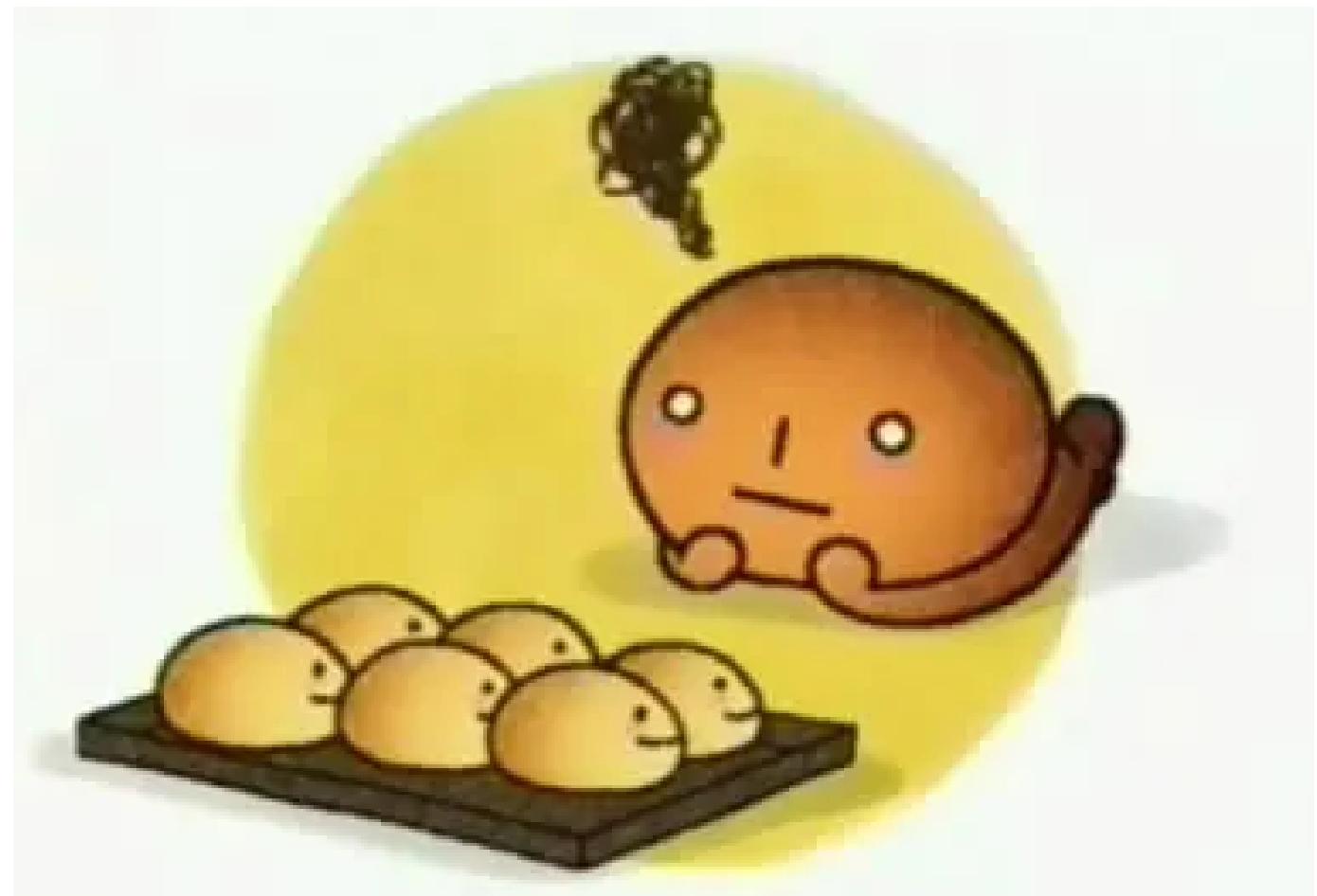
co-design & creative coaching

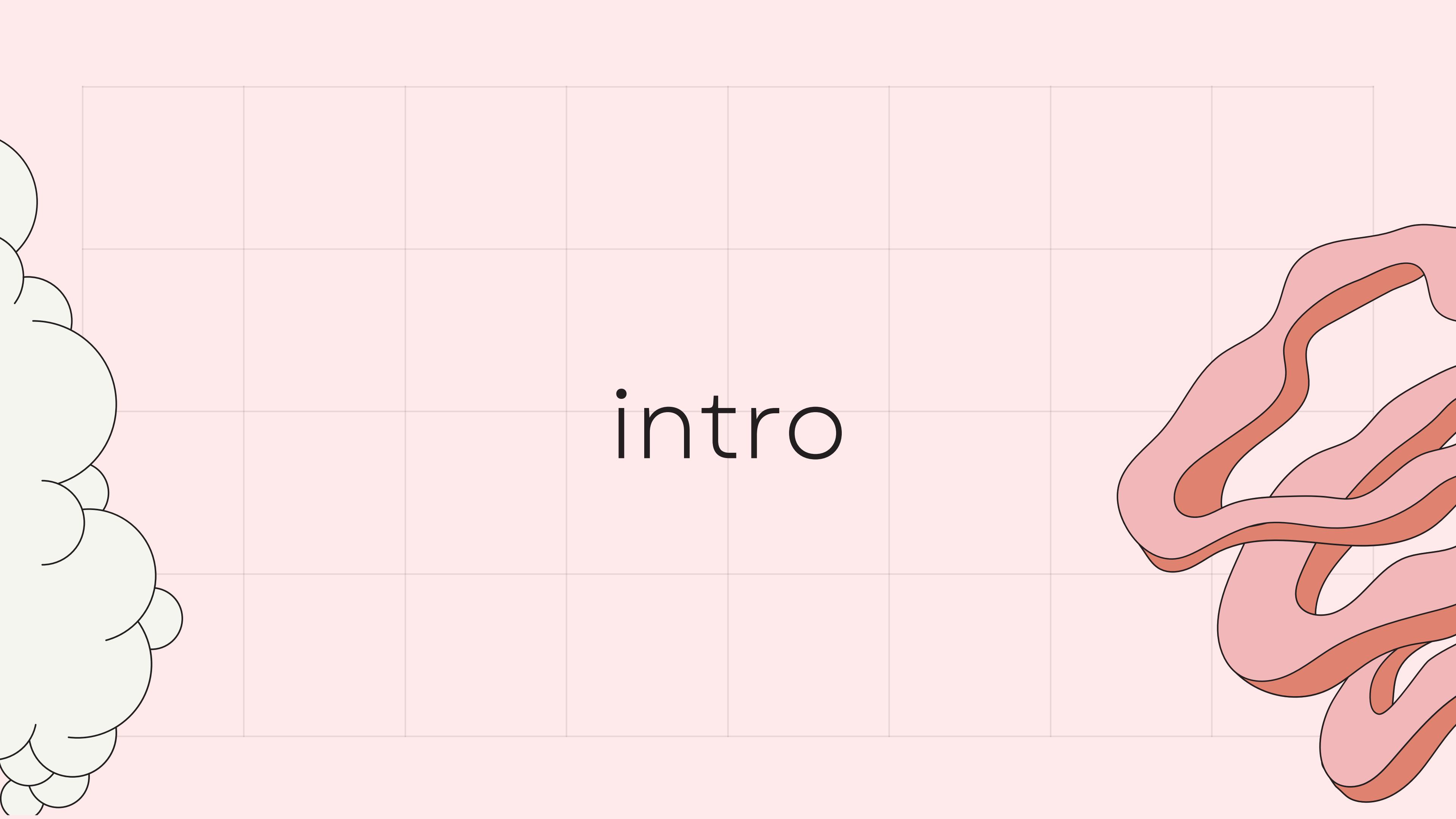
Design activities to enable distributed teams to work better

Leanna Barwick & Marita Fridjhon Interview

Agenda:

- say hi :)
- acknowledgements
- presentation
- discussion
- questions





intro

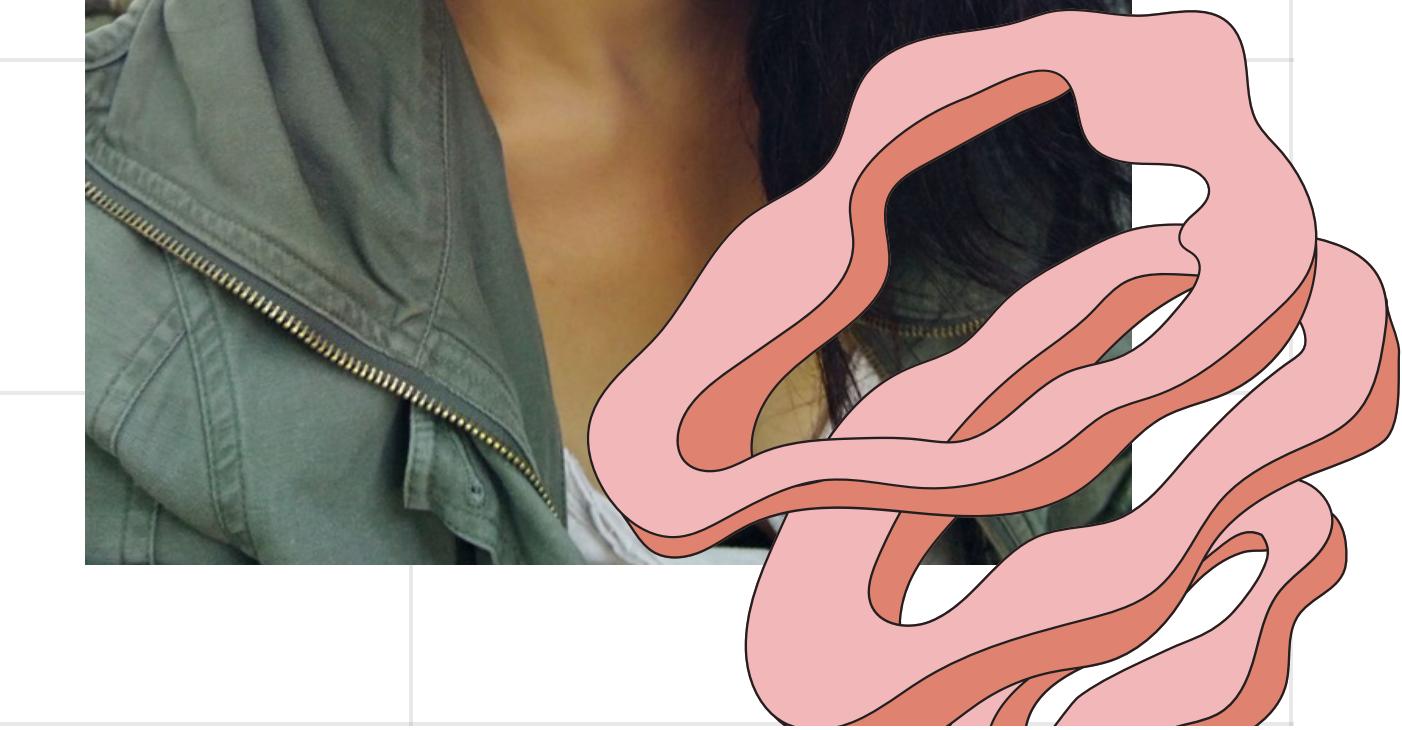
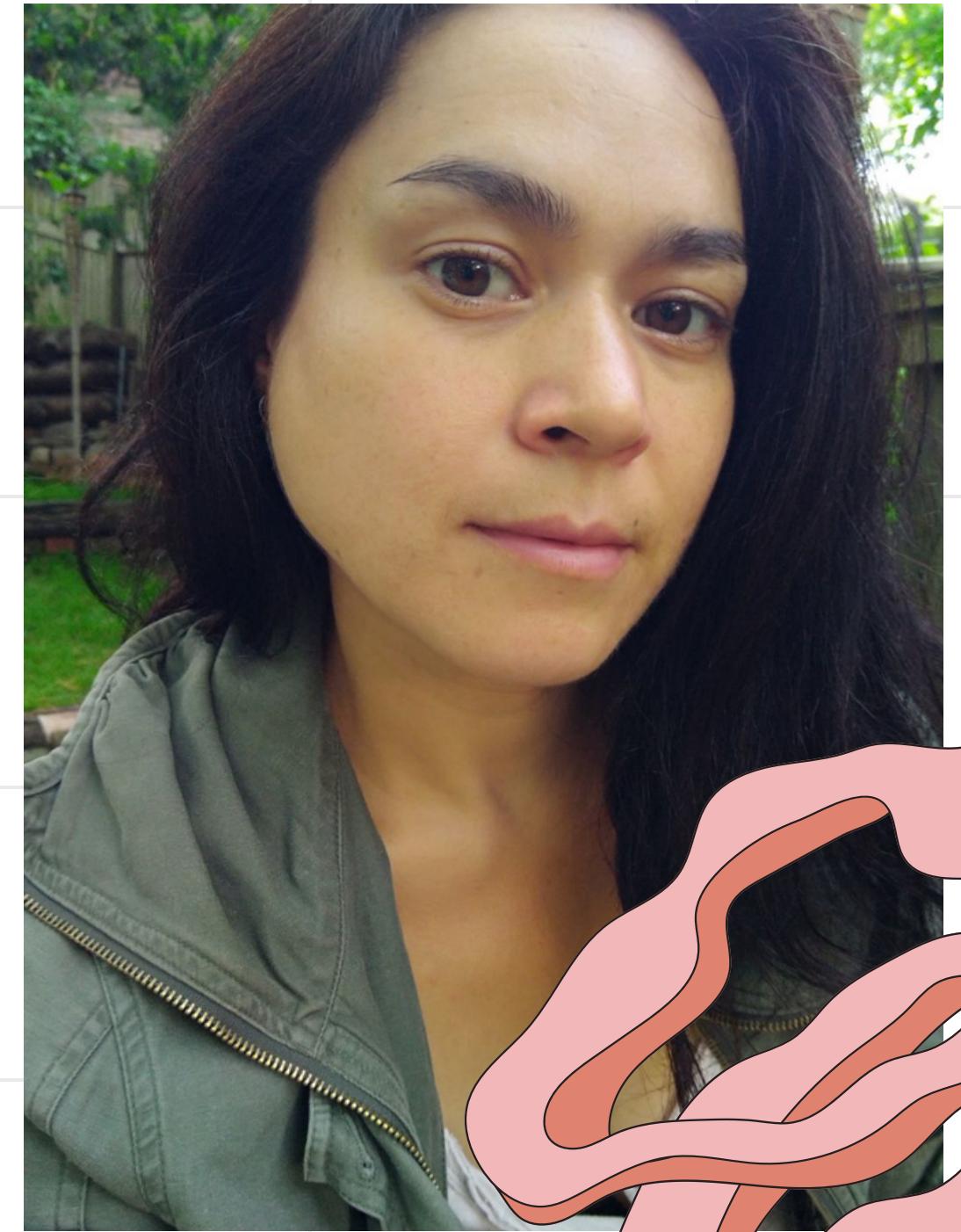
Leanna's interdisciplinary practice merges digital technology and approaches from art and design, with process-oriented coaching methodologies to support artistic practice, creative process, leadership development, project management and co-creation skills.

bio

Leanna Barwick is a fourth year undergraduate student in the Digital Futures program at OCAD University. Leanna's interdisciplinary practice merges digital technology and approaches from art and design, with methodologies from the professional field of coaching.

Leanna is a student representative on the OCADU Board of Governors and Senate, and also a member of Ontario Student Trustee Caucus; a committee of student Board members from across the province.

Leanna is a member of the International Coach Federation and credentialed as a Professional Certified Coach (PCC).





Thesis Overview

Co-design & creative coaching activities to enable distributed teams to work better

My thesis project will result in an eBook of tools aimed at coaches, facilitators and creative teams, to support digital environment co-design and group process activities when working virtually. The ebook will consist of text based instructions and templates designed in Miro, an online collaboration tool that enables distributed teams to work together more effectively.



Trajectory & Influences

- 2011 - CPCC, CTI
- 2012 - Co-Active Leadership Program
- 2012 - NCTC, BeAbove
- 2013 - PCC, International Coach Federation
- 2015 - Dames Making Games - Digital Futures game:play Lab
- 2015 - ORSCC, CRR
- 2016 - League of Lady Wrestlers
- 2017 - World Work Summit Greece, IAPOP
- 2018-2022 - OCAD University, Bachelor of Design, Digital Futures program
- 2020 - Covid pandemic - art student coaching program

<https://vimeo.com/391043102>

2020 - Bad Arm

[https://docs.google.com/presentation/d/1mnXVBRebuEisCm63lSVhTvSTabD61h2_bXyMok7BJR0/edit?
usp=sharing](https://docs.google.com/presentation/d/1mnXVBRebuEisCm63lSVhTvSTabD61h2_bXyMok7BJR0/edit?usp=sharing)

Mr Spock's Pin

An interaction with space, curated by Leanna Barwick.

Click on the IDIC symbol to enter.



<https://editor.p5js.org/LB/full/oB3aYs2l7>

There is a philosophical belief in the fictional universe of Star Trek, held by Vulcans, named IDIC; Infinite Diversity Infinite Combinations.

IDIC invites the belief that differences in ideas and attitudes are something to delight in rather than fear.

The Vulcan character Mr Spock has a pin that represents IDIC. Its basic form is a triangle, circle and jewel shape, made from different materials, with different textures. As an emblem it symbolizes any two diverse things which come together to create truth or beauty, represented by the jewel in the middle.

This project is a digital conceptualization of Mr Spock's pin and is an awareness tool that mirrors the larger shared system, reflecting dynamic sensory human data in the moment.

The resulting experience is a real-time interactive exploration of data executed through a browser based platform using P5.js and the MLS library, poseNet, a pre-built model that can detect multiple people in front of the camera, and track and visualize keypoints on bodies.

When people or sounds are picked up within the range of the webcam and microphone, different shapes inspired by Mr Spock's pin, appear on the screen in various sizes, colors, and positions, and respond to human interaction, as much as humans respond to seeing this reflected back.

Click on the IDIC symbol to enter the system space.



<https://mr-spocks-pin.glitch.me/>

2020 - Mr Spock's Pin



<https://vimeo.com/378901038>



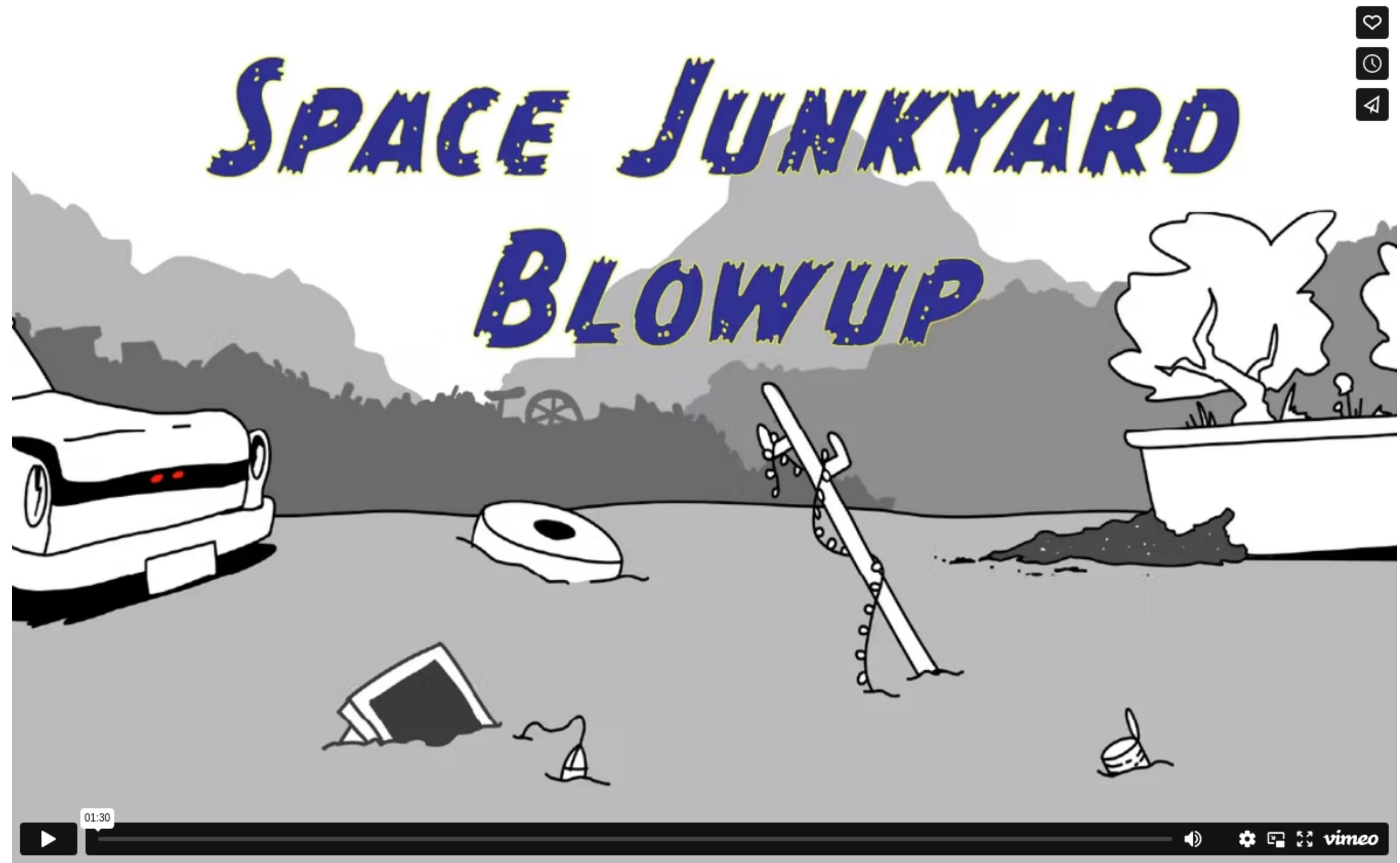
<https://vimeo.com/378897363>



Anarv Bees Demo

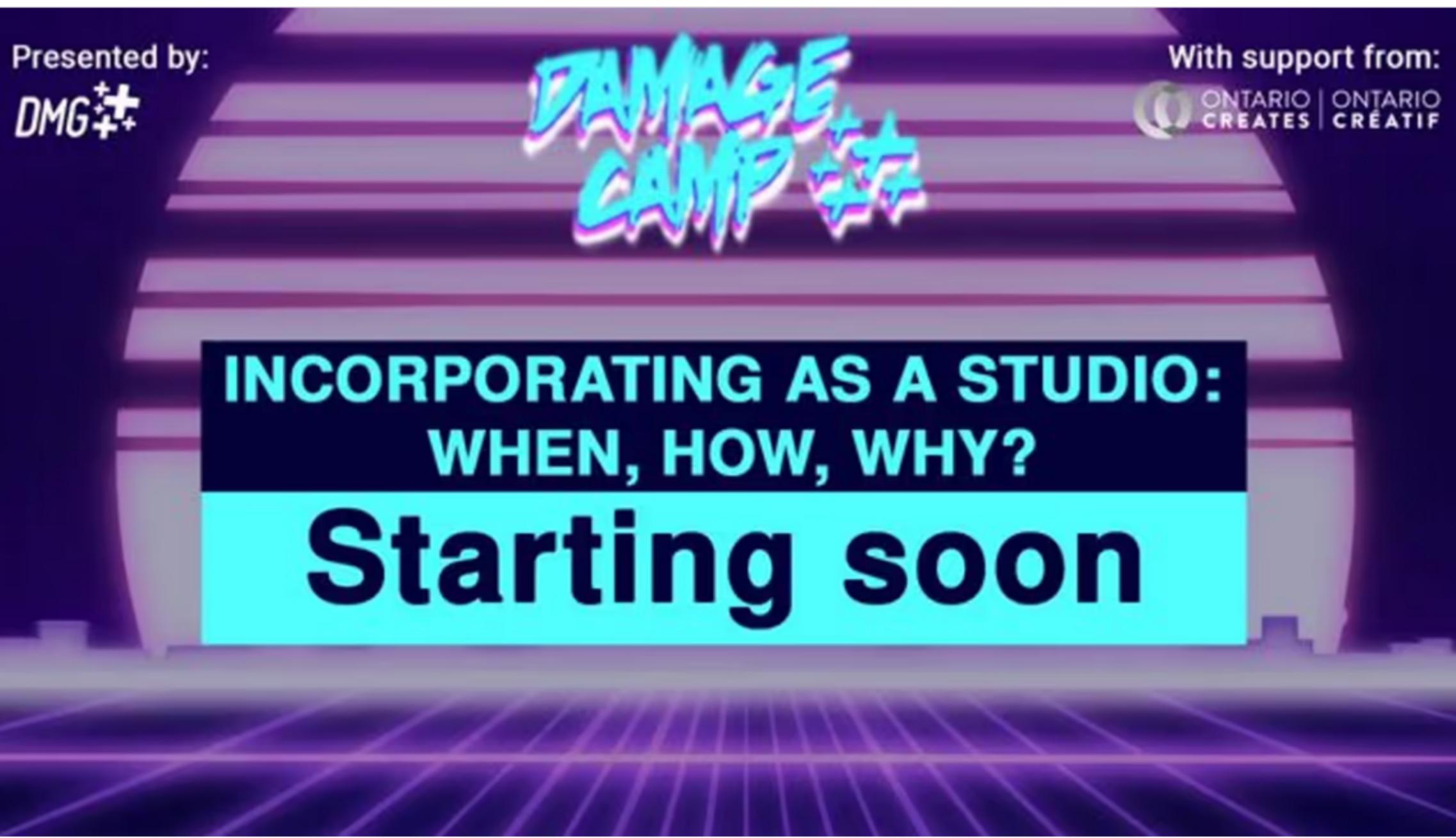
2020 - Angry Bees, Leanna Barwick

<https://vimeo.com/378884603>



2021 - Dames
Making Games,
Textile Game
Jam with
Gameplay Lab

<https://vimeo.com/429385882>



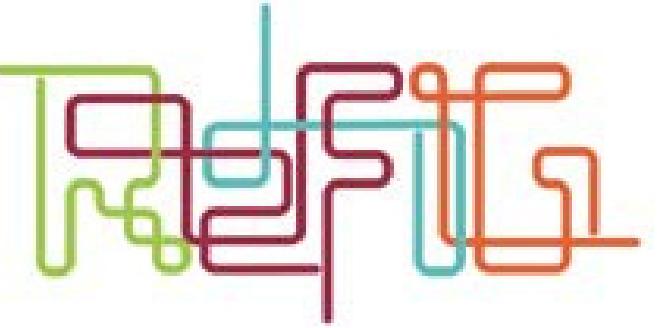
Damage Camp 2021 - Incorporating a Studio - dmgto on Twitch

dmgto went live on Twitch. Catch up on their Talk Shows & Podcasts VOD now.

 Twitch / 1:30:28

2021 - Dames
Making Games,
Damage
Camp, panel
moderator

<https://www.twitch.tv/videos/1068580360>



ReFiG (Refiguring Innovation in Games) Call for Participation

Recently, you may have heard of a 'feminist agenda' in games. Here it is: ReFiG (Refiguring Innovation in Games), funded by the Social Sciences and Humanities Research Council of Canada.

ReFiG is the follow up to Feminists in Games (FIG): a network that forged connections between industry and the academy, established girls and women-identifying (cis and trans, as well as genderqueer) safe-space learning initiatives, funded feminist development projects, facilitated inter-generational dialogue, and generally brought great people together to do good work. This was a solid start, but as the last few months remind us: we can't quit now.

It is time to go back to work.

ReFiG is committed to promoting diversity and equity in the game industry and culture and effecting real change in a space that has been exclusionary to so many. We can (and will) do this by intervening in 4 areas: game cultures, the games industry, informal learning environments (e.g. community-based incubators), and formal education (e.g. degree and certificate programs in game studies and game design).

To get started, we will be holding a kick-off event at the TIFF Bell Lightbox in Toronto, November 7 & 8, 2015. This is not your conventional 'papers' oriented event. We will be hitting the ground running with a hands-on workshop where ideas can be collaboratively developed. Interested parties with relevant work or project ideas are invited to join us by submitting proposals under one of our 4 research areas. Seed funding will be available to support selected works as a way of kicking off this 5-year project. Notification of seed funding allocation will follow the workshop. All applications will be subject to peer review and assigned reviewers with expertise in the appropriate research area.

Summaries of our 4 research areas and possible project themes are below:

GAMES/CULTURE

News outlets in the U.S.A., U.K. and Canada have brought the violent, vitriolic, and misogynistic harassment of women game players and critics to public attention. Games have also been subject to serious critique for a lack of diversity in terms of story and characters, ones which often lean on tropes of disempowered femininity and the creation of experiences that, essentially, satisfy misogynist power fantasies. Amidst it all there are communities that have been building strong networks to support inclusive participation in gaming spaces, often in the face of serious challenges. Our mission is two-fold: to document the 'ripple effects' of the pervasive presence of gender stereotypes in games and discriminatory discourses/practices in play spaces and to document, and learn from, those communities who are actively building equitable and robust spaces for women and girls to engage in gaming.

Project proposals may include but are not limited to:

- Research on gender and games in historical contexts.
- Ethnographic studies of player communities/subcultures and gender politics, including explorations of masculinities in games culture.
- Examinations of marketing practices.
- Studies focused on women and/or minorities involved in other cultural production focused on games (e.g. via YouTube and/or Twitch).
- Critical and/or feminist analyses of gaming paratexts or paratextual practices (modding, walkthroughs, Let's Plays, etc.).

- Research on organizations (small/grassroots in particular) focused on supporting inclusive and positive spaces for women and minorities in games.
- Work connecting gender representations (in games, marketing, etc.) to the broader gender politics in games culture.
- Analysis of the gendering of the deep structures of play (microeconomics, time, mechanics, code).

THE GAMES INDUSTRY

There is much anecdotal evidence demonstrating the relationship between misogyny and the exclusion of women from the gaming industry, but no comprehensive studies have adequately documented the problem. In late 2012, the '#1reasonwhy' hashtag went viral, describing the reasons there are not more women in the industry. Responses on Twitter revealed the scope of sexual harassment, misogyny, and discomfort experienced by women who work or have worked in the industry. Our aim is to begin documenting and describing from an intersectional standpoint the contemporary landscape of the games industry through both workplace ethnographies and data collection on employment statistics, working conditions and differential promotion and pay rates. By partnering with game development companies we can work toward making the games industry a more equitable and hospitable environment for women.

Project proposals may include but are not limited to:

- Embedded research projects with industry partners.
- Histories of game development, including design processes, decision making and team composition.
- Critical examinations of intersections of gender, industry practice, and government policy
- Equitable hiring/hiring for diversity/employment practices.
- Feminist game design projects.
- Qualitative research that examines women's roles in high profile games.

INFORMAL LEARNING ENVIRONMENTS

Informal learning environments, especially for adults and minorities, are invaluable sites for the acquisition of new skills and competencies. We want to ensure the continued success of inclusive 'incubator' and safe-space initiatives such as Dames Making Games (Toronto), Pixelles (Montreal) and XX Games (Brighton) that support women in learning to design and make games. Our research in this area involves documenting who participates in such initiatives, the curricula that are used, the means and methods of instruction and, most importantly, the outcomes for participants. This is with a view to identifying effective and sustainable models and sharing our knowledge to encourage the inception of more game-focused non-formal education projects in the future.

Project proposals may include but are not limited to:

- Embedded research projects at informal learning sites.
- Research following the careers and pathways of past participants in informal learning initiatives.
- Workshop proposals for informal learning spaces (grant writing workshops, business sustainability, 'going indie' informational talks, job interview preparation workshops, themed game jams, etc).
- Museum-based projects and games curation for learning.
- Proposals for new informal learning initiatives.
- Studies of the specific 'vulnerabilities' of informal learning initiatives (e.g. dependence on 'key' individuals, within-group conflicts, erratic funding) that limit sustainability and 'lifespan'.

FORMAL EDUCATION

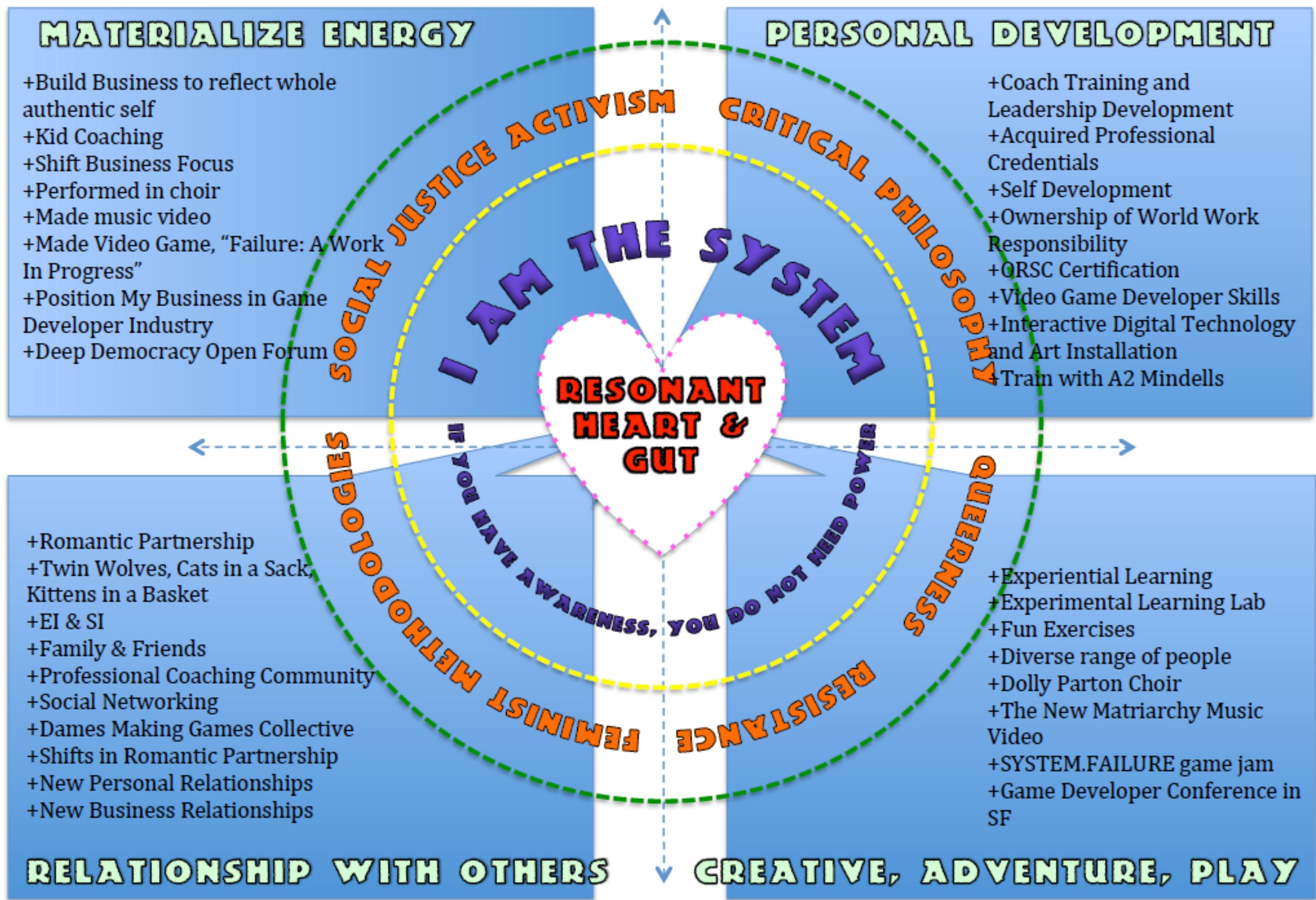
The development of games is inherently interdisciplinary, requiring expertise in computer programming, engineering and design. Commonly, however, digital game design is narrowly associated with skills grounded in computer science and engineering programs, which graduate notoriously few women (12-18%). We are interested in what is being done to reduce the gender gap in game-related programs, whether through scholarships, targeted recruitment or curricular modification. We will speak with instructors about their approaches and to students about their experiences as well as survey curricula to discover whether and how inclusivity is being addressed in

the classroom. Based on this research we can begin to develop best practices for diversifying the student body and promote institutional support of a more inclusive educational environment for next-generation game developers.

Project proposals may include but are not limited to:

- Reviews of post-secondary game design programs (both within and outside of Canada). Curriculum analysis and/or development.
- Investigations into internship experiences of students.
- Post-graduation pathways.
- Institutional practices for recruiting diversity.
- Case studies of gendered experience in post-secondary games programs.

2015 - Dames
Making Games
& OCADU,
Digital Futures
Program,
game:play Lab



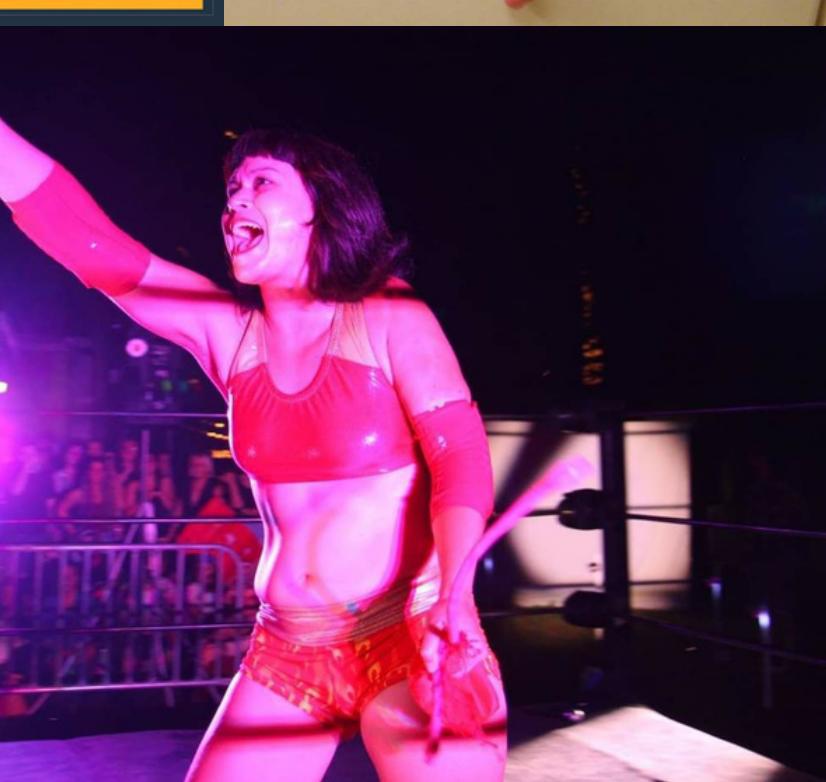
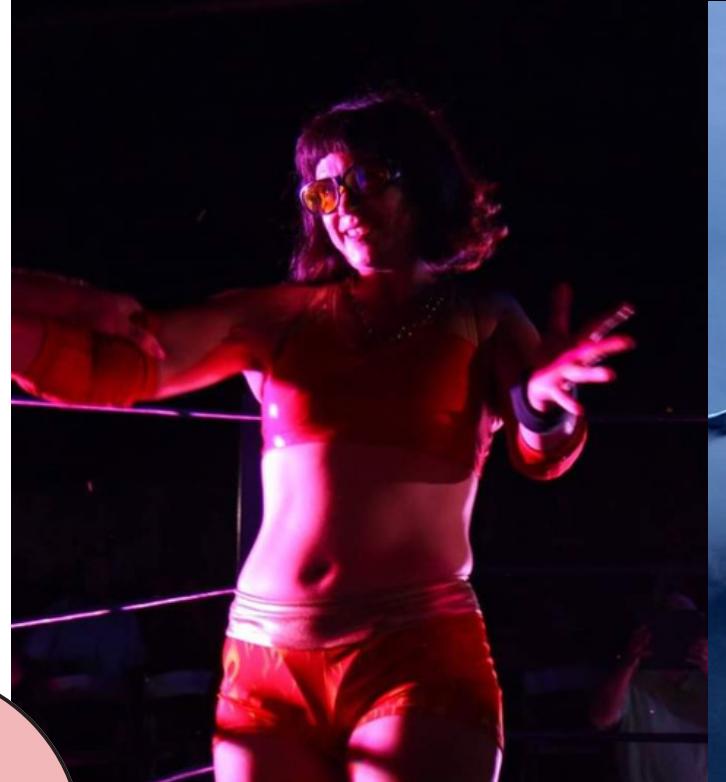
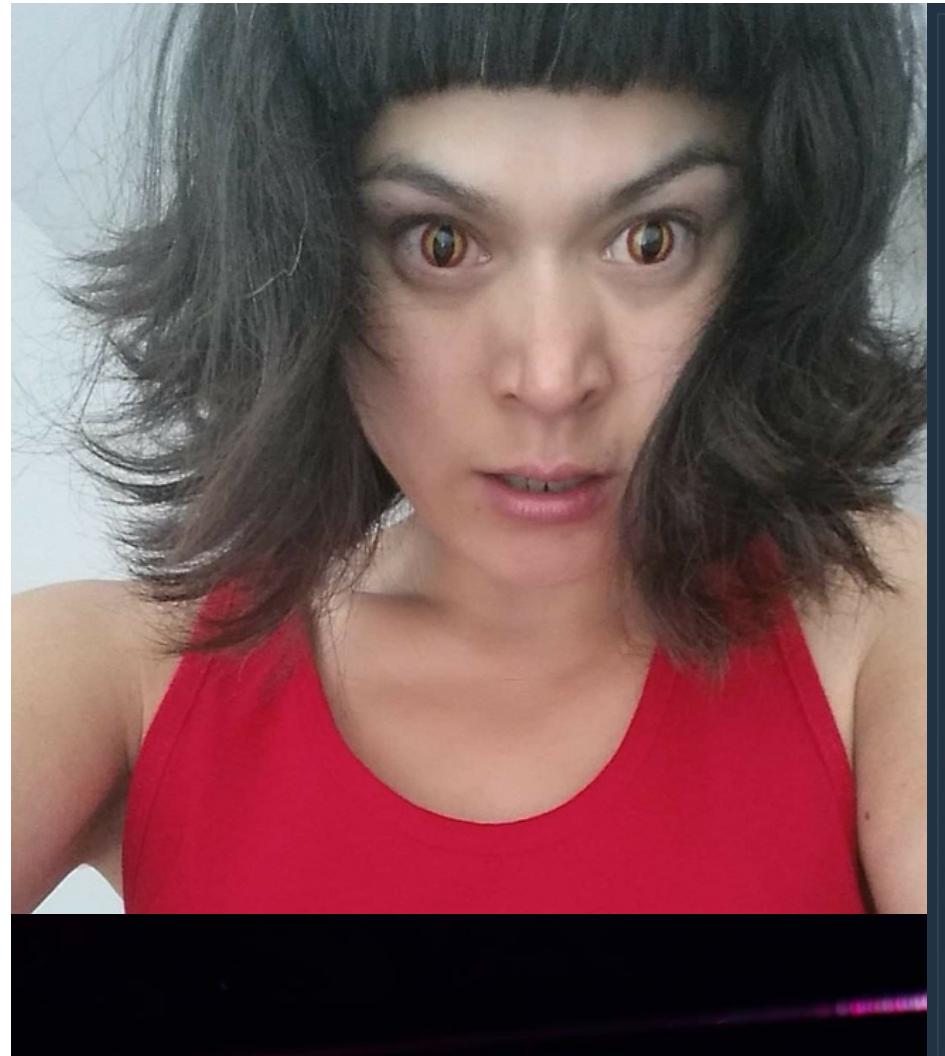
ORSCC, 2016

Case Example 1

Project: League of Lady Wrestlers

Tool: Mansions visualization adaptation
and unfolding aspects of self

Application: Character & narrative
development, Choreography and stage
design, Performance co-design

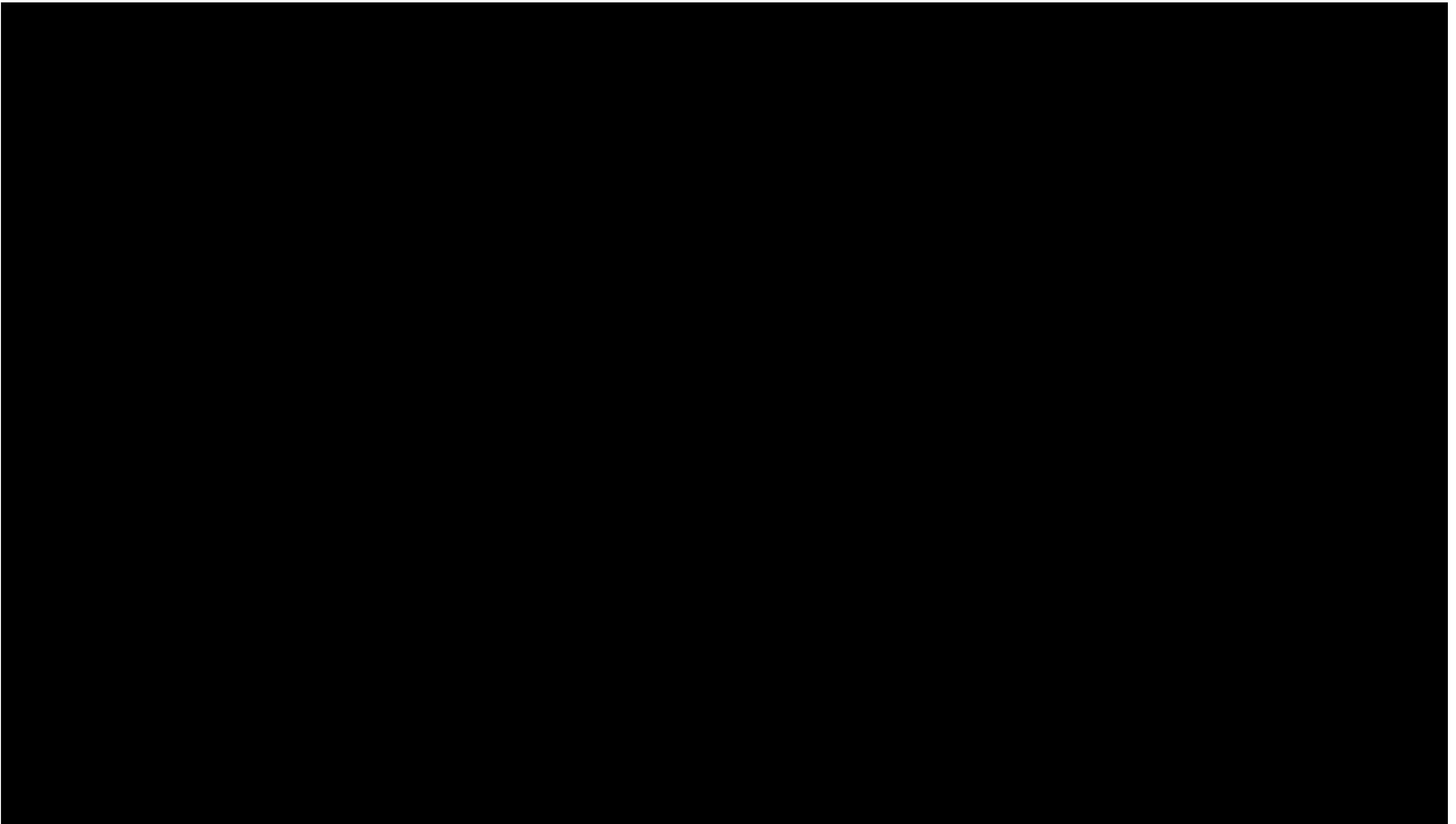


"Lalahoney",
LOLW Island
Rumble III",
Leanna
Barwick,
2016



Process Work
For Artists,
Leanna
Barwick, 2016

Footage
credits: Amy
Sielgel



2016-2017,
League of
Lady
Wrestlers





"League of
Lady
Wrestlers",
Amy Siegel,
2016

LOLW
Inside Out
Festival 2017
Women's
Gala
Screening
and Party
2016



Case Example 2

Project: Fermi Paradox

Tool: Mansions visualization adaptation
and unfolding aspects of self

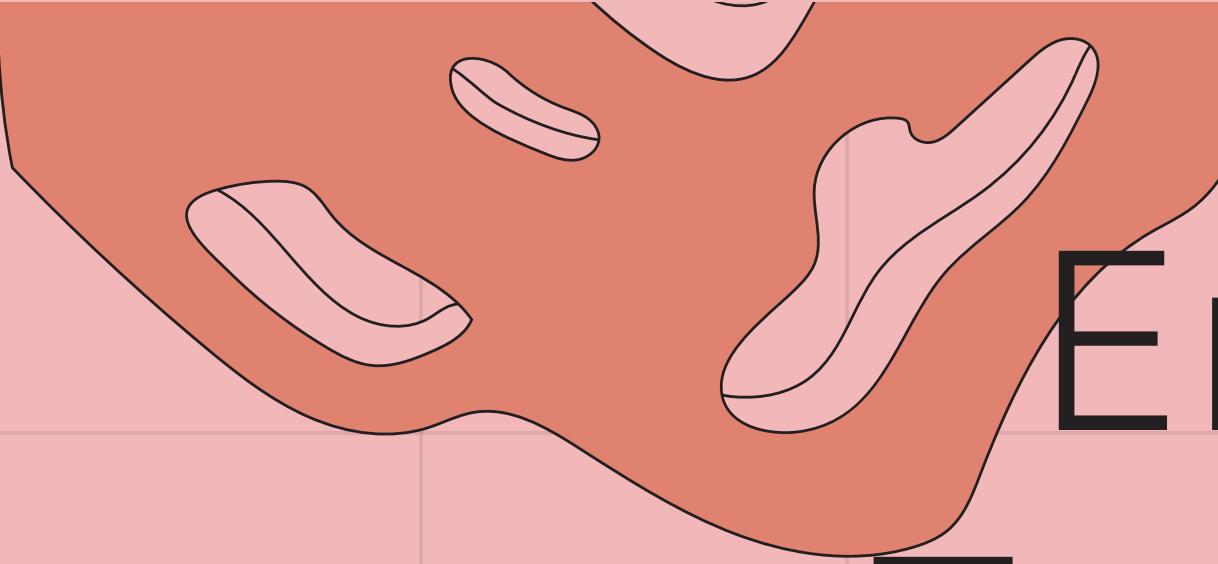
Application: Character & narrative
development, World building &
environmental design

https://editor.p5js.org/mcshanneng/full/gFs_hXxEx



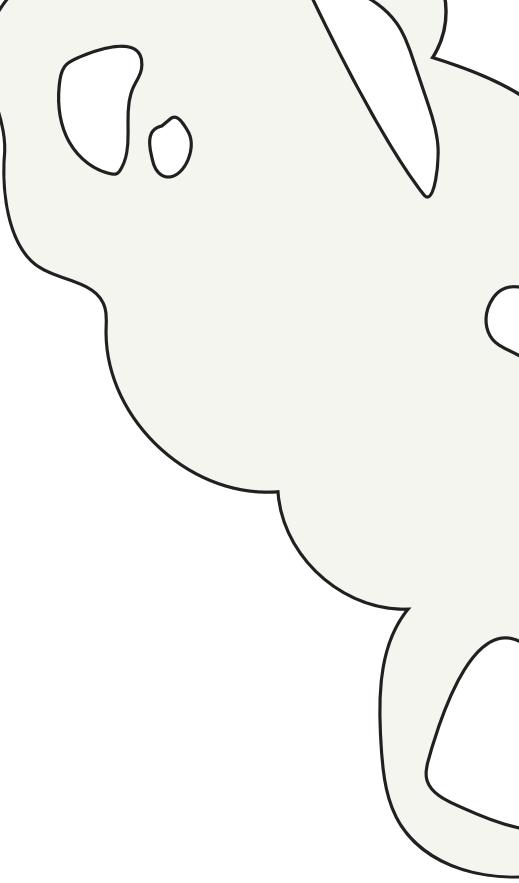
Fermi Paradox,
Barwick & Guntoro,
2021

<https://docs.google.com/presentation/d/1XmppLOZawLWcNim6UAetXDA2fCrEkOQH8YfbMDwID2g/edit?usp=sharing>

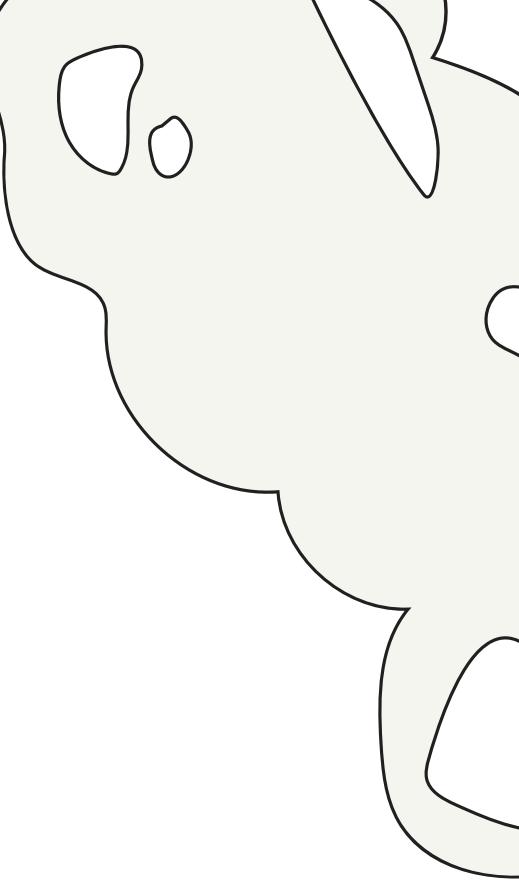


Emerging Technology, Distributed Teams and Collaboration

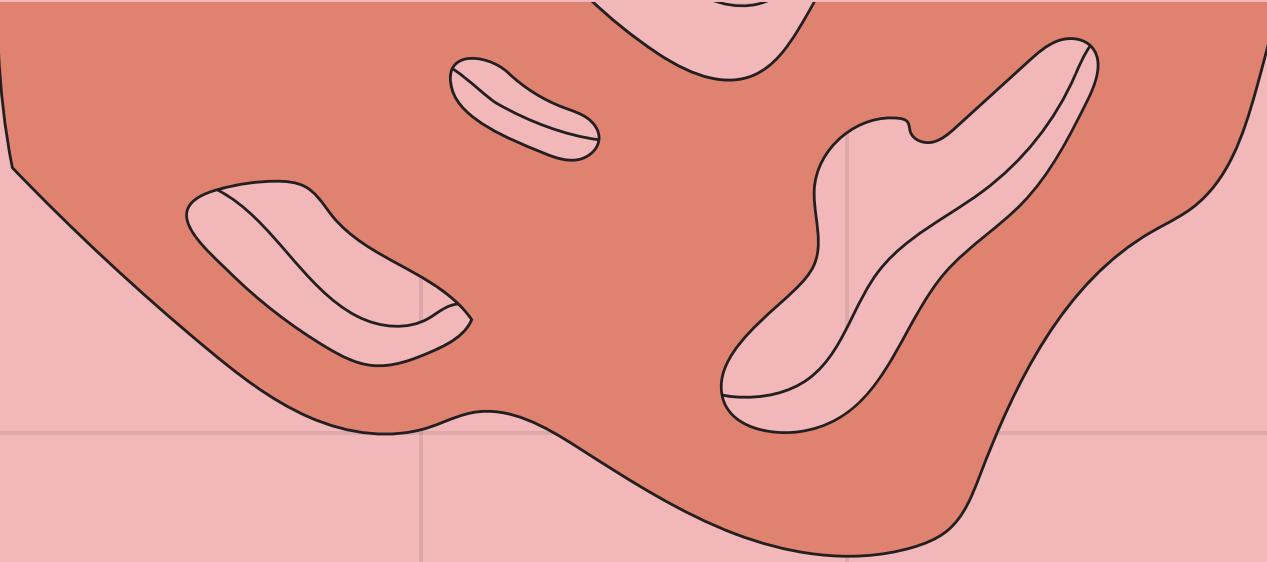




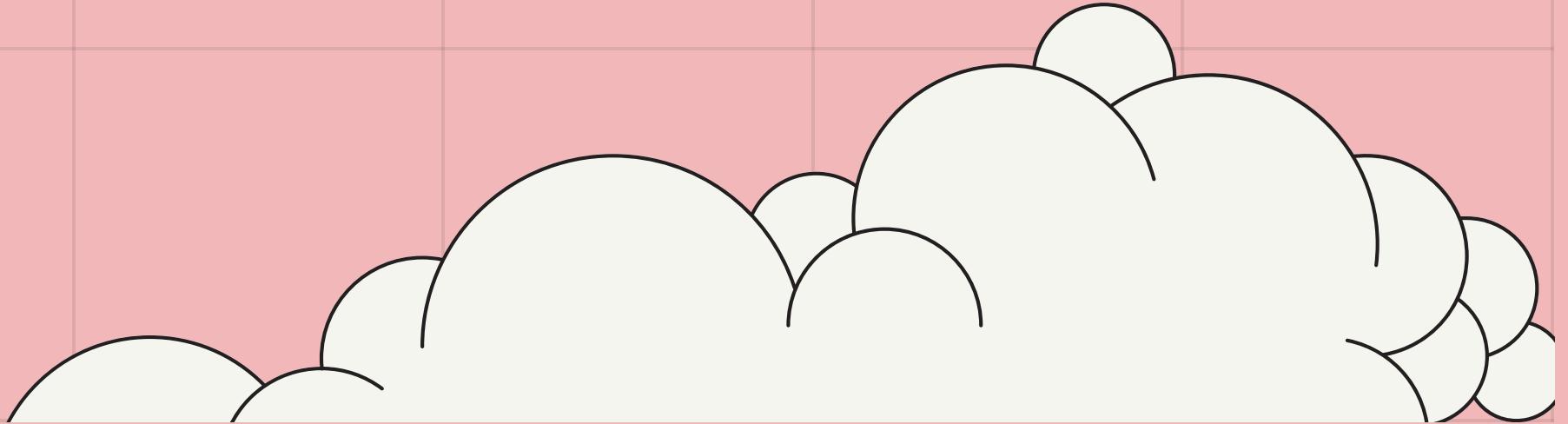
https://miro.com/app/board/uXjVOEuZy-o=/?invite_link_id=283096500709



<https://miro.com/app/board/uXjVOHcnTuY=/>



Questions & Areas for Discussion



- Designing tools and workshops for experiential learning trainer-facilitators and coaches
- Process Oriented tool design
- IP: adapting and building on other scholarship in the field e.g. Sourcing, royalties, agreements
 - How did you make it yours?
 - What did you not need to reinvent?
- How play and creativity factors into tool and workshop design for learning
- Going forward and integrating new technologies to support eLearning
- What is next?

