interpret

StoryLab Symposium

Anglia Ruskin University, Cambridge
14 March 2018

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'interpret' Symposium

Wed 14 March 2018 | 2-7pm
Jerome Booth Music Therapy Centre (JBC006), CB1 2LZ

Illustrator Joo Hong Low and creative writer
Sean Baker will be present to creatively interpret the event.

PROGRAMME

14:00 Introduction (+ hot drinks/biscuits)

Session 1   **Mediation:Interpretation**

14:15 Francesca Cavallerio: *Using stories and Videos to Communicate Research Findings: Ideas for User-friendly Knowledge Translation Formats*

14:35 Anja Housden-Brooks: *Globalization and Women*

14:55 Saminda Ranawaka: *Nested Dolls in Cinema: Fictionality And Narrativity As Interpretational Acts*

15:15 Samuel Lengen: *Situating Online Performances of Failure*

15:35 Break (15min)

Session 2.   **Technology:Interpretation**

15:50 Krisztian Hofstadter: *Brain Computer Music Interfacing for Mindfulness*

16:10 Stefan Tomov: *Internal Narratives*

16:30 Marques Hardin: *Reinterpreting Music Composition Through the Internet of Things*

16:50 Break (15min)

Session 3.   **Creativity:Interpretation**

17:05 Sarah Gibson Yates: *Towards a Multimodal Narrative Practice: Episodes in an Inquiry*

17:25 Nerma Cridge: *Play on Words*

17:45 2 PechaKucha Presentations(6.66min each followed by Q&A):

Christopher Cox: *My Family and Slavery*

Kerstin Hacker: *Visual Arts Council of Zambia Photography Workshop 2017 – Presentation of Outcomes*

18:10   Drawing Session / Wine and Networking

ABSTRACTS

Francesca **Cavallerio**: *Using Stories and Videos to Communicate Research Findings: Ideas for User-friendly Knowledge Translation Formats*

The presentation will focus on the use of creative analytical practices (CAP) to represent findings from a 12-month ethnographic study with young participants in a user-friendly way. Following a thematic analysis of 'observations', 'interviews', and 'focus groups' transcripts, the researcher moved from being a story analyst to being a storyteller, using the writing of a story as an analysis in itself (Sparkes and Smith, 2014). The resulting story was portrayed in different formats (e.g., journal article, illustrated booklet, video) to encourage involvement of different audiences and raised awareness of the issues portrayed. Consequences of the use of storytelling to interpret and communicate research findings are discussed.

Anja **Housden-Brooks**: *Globalization and Women*

Globalization is proposed by some as a thoroughly progressive and liberating phenomenon, laying ground for unparalleled levels of human connectedness, opening up conversations of human rights and plenitudes for inter-cultural understanding. The polysemy of voice eliding dominant discourse entrenched by hot media forms like CNN and FOX enables a global village where subjective truths are enacted and responded to, where people have the chance to denounce institution. The 24 hour seven days a week virtual super highway speaks to us in a way like no media ever before. We feel in control and in many ways that's true; after all, the world's information is available to us at the touch of a button. But look deeper and consider the language that's speaking to us. Americanisation and Western capitalism still dominate through the unequal flow of media that takes its advantage from English's unique position as a global language. The image laden saturation of culture always accessible by convergence of phones, tablets and social media spreading conglomerates of thought which gives rise to the issue of representation and the dissemination of Westernized gendered symbols. Women's position is always pitted as the devalued other to men's and feminists have fought hard to overcome these vast challenges but now we have a free market tech driven capitalist colossus that has overshadowed our gains. Women as a sex-based class have suddenly been swamped by a language that's charged by industry agenda. Women as a sign is shaped by an ever devolving mainstreamed sex industry that constantly clamours for new lows in order to reach a continually de-sensitized audience. The joke is that this is being sold to us a self-empowerment when really it is a ploy by a malevolent patriarchal culture that seeks to reassert women into oppression.

Saminda **Ranawaka**: *Nested Dolls in Cinema: Fictionality And Narrativity As Interpretational Acts*

Recent innovations in narrative theory argue for the theoretical benefits of considering narrativity, non-narrativity, fictionality, and non-fictionality as communicational acts rather than genres; these acts can be perceived and performed within and beyond genres and also in the same text. My presentation introduces a referential account of *narrativity* and *fictionality*, and it examines a unique cinematic instance that encourages these distinctive communicational acts.
I approach cinema as a palimpsest of three conceptual tiers: *extra-diegetic, diegetic, and thematic*. Investigating cinema through these nested

lenses, I argue that narrativity is not limited to the 'story' presented in a fiction film, but it can also *interlace* different ontological domains related to cinema. Even in a fictional film, the extra-diegetic means serve thematically coherent communicative goals beyond constructing its 'story/stories'. I 'interpret' a short film sequence of Ingmar Bergman's *The Silence* (1963) as an example to explain the advantages of this approach; it offers a novel way to explore how audiences interpret manifold cinematic experiences across different conceptual tiers.

Narrativity and fictionality can be *contradictory* as well as *complementary* acts in cinematic interpretation. The explorations of their interplay untangle the representational aspects of cinema that are often considered erratic, irrelevant, or enigmatic.

Samuel **Lengen**: *Situating Online Performances of Failure*

This presentation discusses the emergence and subsequent interpretation of a Chinese online movement, in which a large number of Internet users proclaimed themselves to be "*diaosi*" or "losers" through various forms of online performance. Scholarship has predominantly interpreted these self-humorous performances as an expression of subversive online culture or as a sub-altern rejection of dominant norms. However, emphasising the subversive nature of "loser" performances, scholars have struggled to make sense of the consumerist and heteronormative undertones of this online phenomenon. To shed light on these perceived contradictions, this presentation critically examines efforts to find meaning in China's "loser" movement. Drawing on ethnographic research on the set of an online comedy show directly engaging the "loser" movement, I emphasise the complex and often contradictory nature of online performativity and suggest that the search for an original and purely subversive online culture is counterproductive. Specifically, I highlight how a single performance can simultaneously subvert and reproduce dominant norms and values. Based on this discussion I will emphasise the need for situated knowledge production and interpretation.

Krisztian **Hofstadter**: *Brain Computer Music Interfacing for Mindfulness*

The presentation introduces my ongoing PhD in the music department. It is an interdisciplinary and practice-based research developing a Brain-Computer Music Interface (BCMI) to help reinforce brainwave patterns linked to mindfulness. The proposed BCMI software employs therapeutic benefits of neuro-feedback (NF), music, gaming and mindfulness in order to be effective in helping the user develop better control of central nervous system activities. The software's effectiveness will be investigated in training programmes and demonstrated in presentations and concerts with consumer-graded electroencephalography (EEG).

The presentation outlines the research progress. It demonstrates live EEG and how to utilise this data for shaping algorithmically generated soundscapes i.e. artificial musical narratives.

Stefan **Tomov**: *Internal Narratives*

Internal narratives are the interpretation and re-construction of a narrative text during its experience. This process of internalisation is affected by the narrative text's story and discourse, the player's pre-existing knowledge, the player's interaction with the text's medium and the individual player themselves. In this presentation, I will show what academic ideas helped synthesise this theory and talk about better understanding how we have/interpret/retain narrative experiences.

Marques **Hardin:** *Reinterpreting Music Composition Through the Internet of Things*

Music production and composition is a deeply personal experience that benefits from unique engagement with instruments, acoustics, and technology to generate expressive pieces of work with sound. Traditional music composition was largely governed by analogue devices used to manipulate natural sound, but the rise of digital technology has allowed virtual software to replicate analogue processes. While digital audio technology allows wider access to high-quality music production with readily available tools on personal computing devices, many musicians still value and rely on rare, large, immobile, and hard to obtain unique analogue hardware that cannot be simply replaced by software emulations.

The Internet of Things (IoT) is a major paradigm shift introducing the concept of ubiquitous interconnected devices, where any device anywhere across the world can be interconnected over wired and wireless computing networks to accept, collect, and exchange data. This research investigates novel IoT-based approaches to analogue sound production and music composition practices, exploring how IoT can enable physical audio systems to be controlled in a hybrid manner, bringing the 'best of both worlds' in terms of analogue and digital benefits and providing new opportunities and methods to engage the audio production process.

IoT offers new opportunities to bridge people to musical processes, and can facilitate more personal, even expressive, interactions with virtually accessible hardware. Benefits of IoT-enabled music applications include empowering new creative workflows for music production, such as granting greater accessibility to remote analogue audio equipment, improved collaboration, and providing greater value to under-utilised technology and unique acoustic spaces for real-time music engagement.

Sarah **Gibson Yates:** *Towards a Multimodal Narrative Practice: Episodes in an Inquiry*

New media and digital culture is multimodal by default but what does this mean in practice and what implications might this have for writers of the contemporary novel? Taking a multi-disciplinary and practice-based approach to narrative-making I discuss my response to this question through the framework of my current creative writing PhD.

From Trollope's urge to depict 'the way we live now', to Italo Calvino's 1985 publication, *6 Memos for the Millennium,* novelists have sought to *represent now* in the stories and languages of contemporary culture. My current research into narrative making and digital culture has taken me to investigate young adult literature, and found its embrace of new technologies in structuring its fiction not only productive for my own practice but valuable in terms of offering new ways to respond to this imperative within the novels' formal constraints. I will present example of how young adult literature uses the particular narrative strategies of digital culture in structuring its fiction and consider my response – the creative element of my PhD – by adapting and extending these methods to capture the multimodal, audio-visual-driven internet of today. Part of this response consists in the incorporation of screenwriting into the main body of the text, which I also introduce here.

Nerma **Cridge:** *Play on Words*

This proposal will use my recent piece of art, a neon sign as a point of departure. The sign was conceived as a play on two words, commonism and communism – flickering between the words 'commons', widely accepted as desirable, and 'communism', which tends to be tarnished, associated with gulags and Stalin's mass killings.

The broad intention is to question the current political system connecting it to the personal experience and a physical site in ex-Yugoslavia. The inherent contradiction is persistent, whilst socialism tends to be more accepted, communism is to be feared.

This 'commonism', a place of contradictions and extremes, sometimes as vague as the only difference being in a single letter, is seen as a point of disagreement, reaction, misconception and misinterpretation.

*Christopher **Cox:** My Family and Slavery*

My six minute and forty second PechaKucha presentation is a highly compressed overview of the main elements of my practice based PhD research using a multi-modal approach to explore issues around my forebears ownership of slaves in the 17th and 18th centuries, the slave system itself, and the question of acknowledgement for past wrongs. The presentation references my outputs of photography and film, which document research, and feed into my principal output: a full-length screenplay drawing together all aspects of my research into a work of fiction.

Kerstin **Hacker:** *Visual Arts Council of Zambia Photography Workshop 2017 – Presentation of Outcomes*

In August 2017, the *Generation Z* series was exhibited at the Henry Tayali Gallery in Zambia, by invitation of the Visual Arts Council of Zambia. Through my previous work with the University of Zambia and the Visual Arts Council, I was also asked to run a two-week workshop parallel with the exhibition with a group of photographers with a range of different backgrounds. The participants were commercial photographers, fine artists, photo journalists and a filmmaker. In the workshop, we developed a dialogue about how Zambia could be represented, and how photographers can contribute to the development of a visual narrative of a nation that will allow them to work toward visual self- governance. Gerald Mwale, photojournalism lecturer at the University of Zambia, observed that "photography is, in fact, a way to better understand one's surroundings". We therefore discussed the current visual post-colonial representation of Africa and specifically Zambia and developed strategies on how to heighten the awareness of the continuous reference to the 'colonial library'. In this PechaKucha I will be presenting some of the workshop outcomes.

Any questions or comments, please email krisztian.hofstadter@anglia.ac.uk.