

Art & Mediatechnology

Interactive Digital Storytelling

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A new medium for storytelling

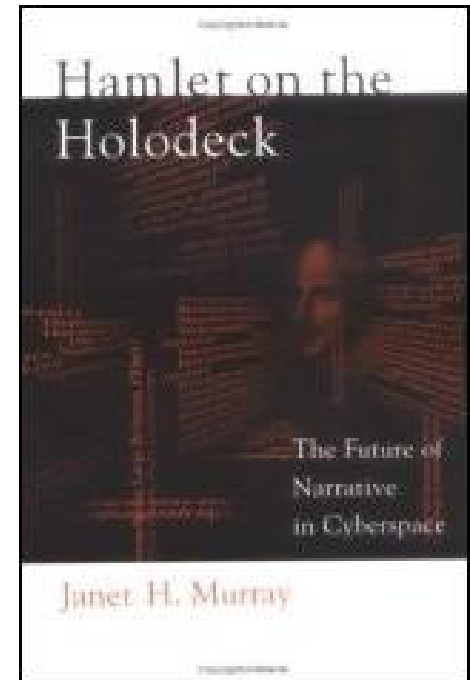
Janet Murray (1997)

Hamlet on the Holodeck:

The Future of Narrative in Cyberspace

“Pleasures” of the new medium:

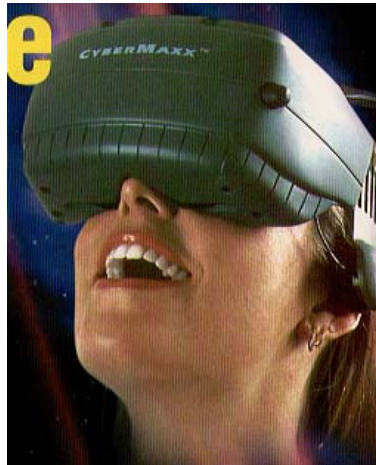
- Immersion
- Agency
- Transformation



Immersion

In games

- Social Worlds (There, Second Life, ...)
- “Graphic MUDs” (World of Warcraft, Everquest, ...)
- Text-based adventures, MUDs



Virtual Reality
helmet



Second Life

Dangers of immersion?



South Park meets World of Warcraft

Agency

- “*The satisfying power to take meaningful action*”
- More agency means more immersion
- Not all interactivity is agency! What about:
 - Branching narrative
 - Navigating, exploring (journey story)
 - Games as “contest stories”?



More agency = less story??

A problem for interactive stories: how to have both player agency and maintain *narrative coherence*.

- Solution offered by interactive drama
Façade: pre-authored “story beats” with preconditions
- To achieve immersion:
 - no explicit decision points
 - natural language dialogue



Download Façade at <http://www.interactivestory.net/>

Example Façade dialogue



TRIP: Uh, well, um, we need drinks!

ADAM: No drinks

TRIP: So... drinks...

ADAM: Just got out of rehab

TRIP: W -- well, uh, I'm going to open an exquisite Bordeaux!

ADAM: No, no, no

TRIP: Excellent! You've got good taste.

TRIP: Best of the best, you can't buy this in stores... Very, very special --

ADAM: No

GRACE: God Trip, you're just like my dad with the whole wine snob thing.

ADAM: No

TRIP: I'll take that as a compliment. -- (interrupted)

ADAM: Shut up

TRIP: Okay, Adam, I think this evening is over, you've got to leave.

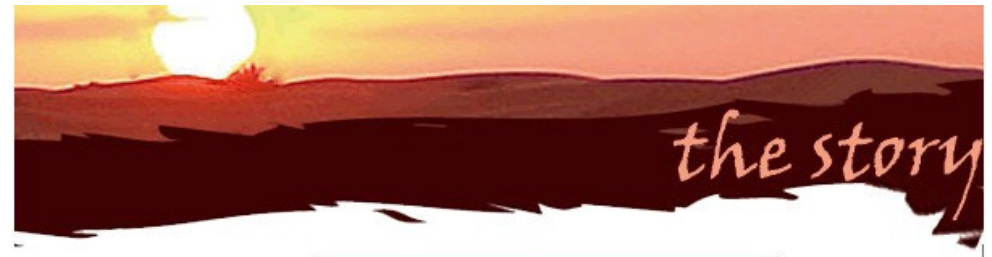
TRIP: There's only so much you can expect to put up with, you know?

ADAM: What

(Trip opens the front door.)

Transformation

- Transforming ourselves (avatars, role-playing)
- Transforming the story world:
 - choosing different characters, setting, music...
 - choosing different story directions (*non-linear story*)
 - choosing different *perspectives*
 - etc.
- Related to agency / interactivity



muziek 1 
muziek 2 
muziek 3 

*Different music gives
different “stories”*



home

Perspectives (1)

Create story versions by playing with **perspectives**.

- Movies showing a story from different perspectives: Rashomon (Kurosawa, 1950) or more recently, Hoodwinked
- Examples of parallel storylines in film: Shortcuts (Altman 1993) and on TV: “24”

But: no interactivity in these media.

- “Three little piglets”: varying perspectives and level of detail

(Markus de Jong, Gregor Ybema, Sander Timmerman, Piet Schrijver)

<http://vaporiser.student.utwente.nl/~timmie/projects/Magresapi/Final/Slagroom.html>



Perspectives (2)

- Perspectives as pieces of a puzzle, with the user as a detective
- Anne Stadtbäumer, Inga Keilmann & Karen Upmann:
“IPD”



IPD:

INTERACTIEVE PLAATS DELICT



Non-linear story (1)

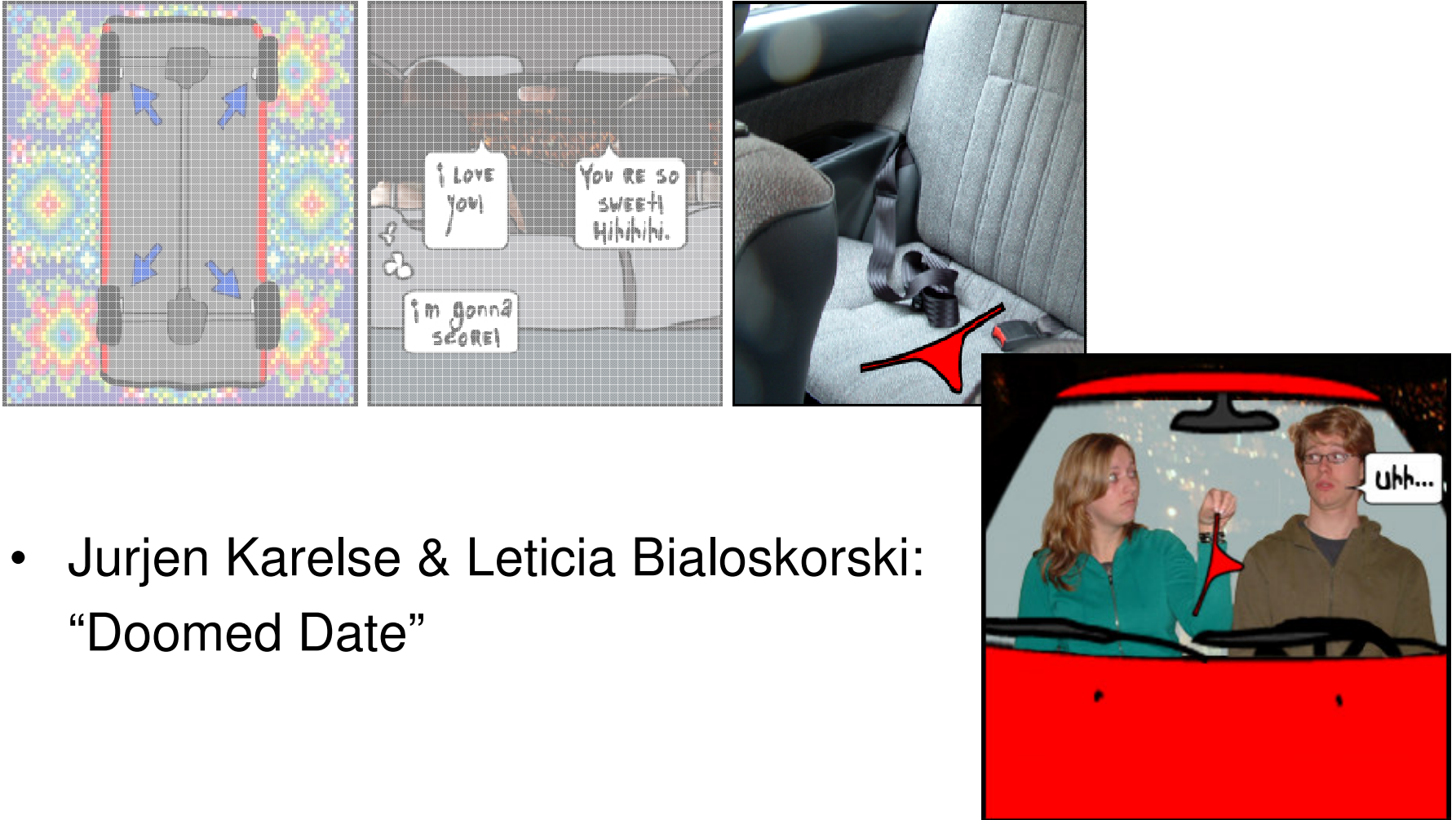
- Wouter Huisman: “What kind of story do you choose?”
- Made using the Korsakow system, a computer program for the creation of “database narrative films” (free download at <http://www.korsakow.com/ksy/>)
- Using “Grand Theft Auto” computer game as a basis



Get stoned? Hang around? Or...?

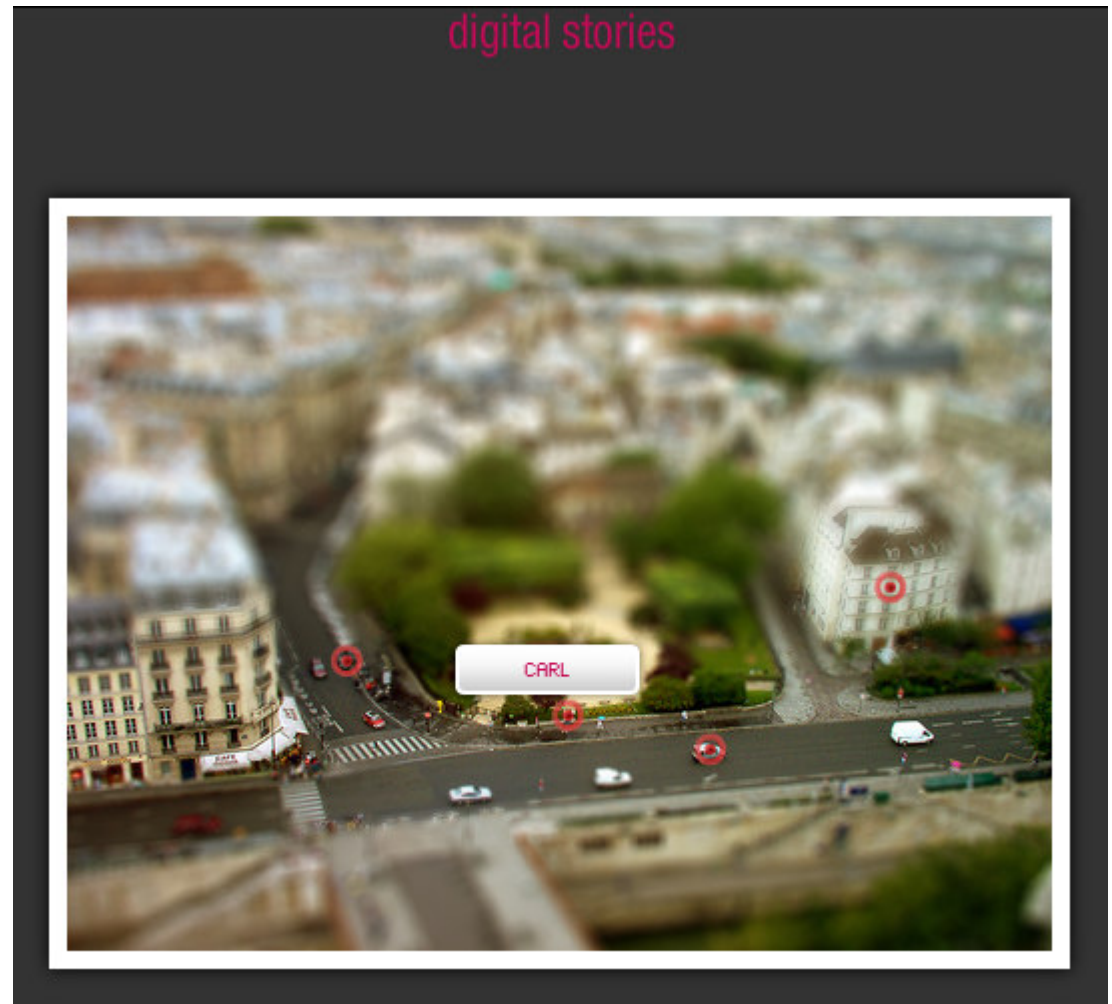


Non-linear story (2)



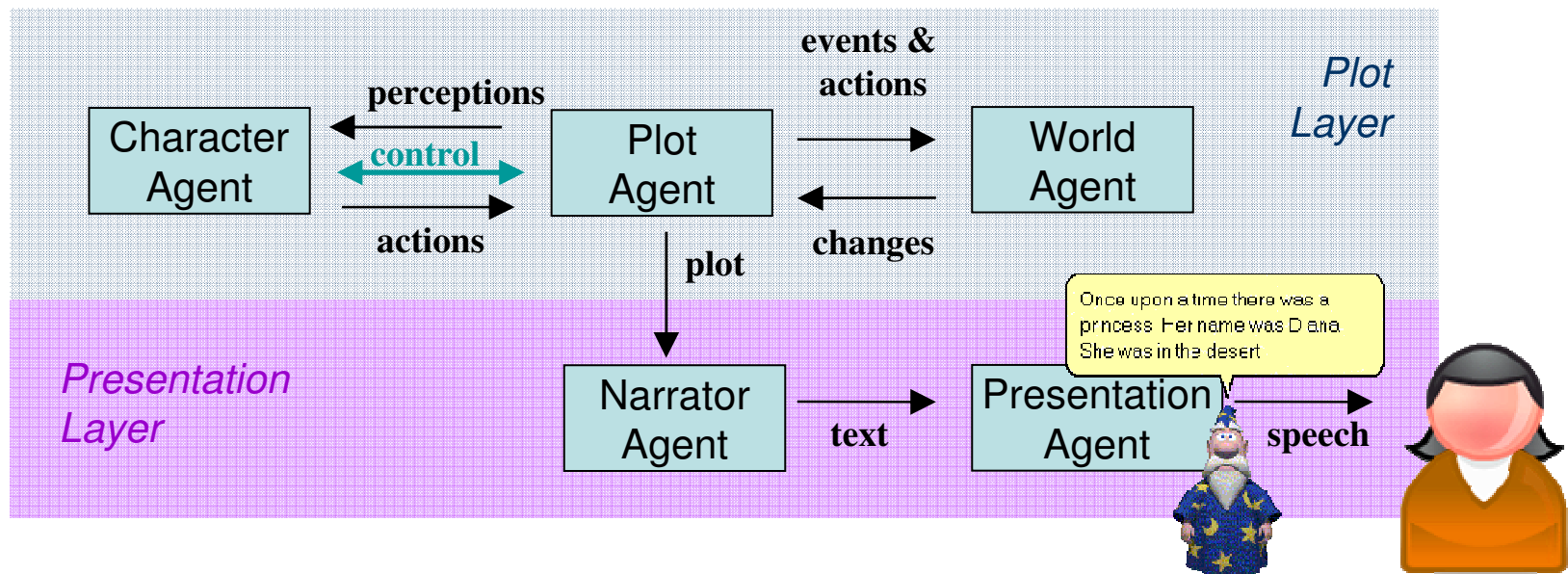
Non-linear story (3)

- Stef Nitert & Leontien Kalverda: “Digital Photo-Story”
- Web of photo's linked through hotspots
- Make your own story by following different paths through the web



The Virtual Storyteller (UT)

- Automatic story generation using techniques from **Artificial Intelligence**
- Characters are *agents*: “intelligent actors that observe and act on an environment”



Assignment (1)

1. Create a digital story, with at least two of the following properties:
 - Variability / transformation
 - Selection / combination of story elements
 - Different perspectives, parallel events
 - Varying the way the story is presented
 - Interactivity
 - Influencing the story at different levels (see above)
 - Automation
 - Fully or in part

Assignment (2)

1. A presentation of your digital story in the form of an article (3000-4000 words) in which you provide
 - a review of literature on digital storytelling, and
 - an analysis of your work, putting it in a wider context by relating it to the literature and to similar digital stories / storytelling systems
2. A critical review of your work, as if written for a magazine / newspaper
3. An oral presentation / demo of your work

“Digital Storytelling” on the Internet

According to the Digital Storytelling Association,

“Digital Storytelling uses digital media to create media-rich stories to tell, to share, and to preserve.”

- Personal stories that have been digitized / created using computer programs (multimedia)
- Dutch example: www.droombeek.nl

***This is nice, but not
what we mean here!***

Naar overzichtskaart



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- ☒ architectuur
- ☒ dagelijks leven
- ☒ kunst & cultuur

Zendingsbusje op woensdagmiddag

In 1997 kwam mevrouw Douwsma aan de Lasondersingel wonen. Maar de buurt kent ze al vanaf haar kindertijd. Veel familie woonde er, aan het Talmaplein en in de Kroethöftestraat. “Ik weet nog precies hoe het oude Talmaplein eruit zag. Toen ik op de lagere school zat, moest ik elke woensdagmiddag voor de kerk met het zendingsbusje langs de deuren. Ik vind het heel fijn om hier weer terug te zijn en te wonen.”

