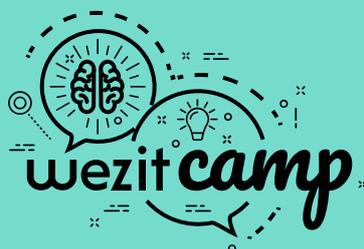


Workshop report

TRANS- MEDIA STORY- TELLING

CELSA / Cent Quatre - 06/02/2017



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01 Workshop overview



Planning for the day

Half-day workshop at the Cent Quatre

- Presentations
The Cent Quatre (Valérie Senghor)
The CTC Master's program (Antoine Roland)
Wezitcamp (Alexia JACQUES CASANOVA)
Activities for the day (Gonzague GAUTHIER)
- Workshop
The participants are split in three groups of six to design a tour/experience combining transmedia and storytelling. The experience must include at least one space of the Cent Quatre.

Participants

Wezitcampers

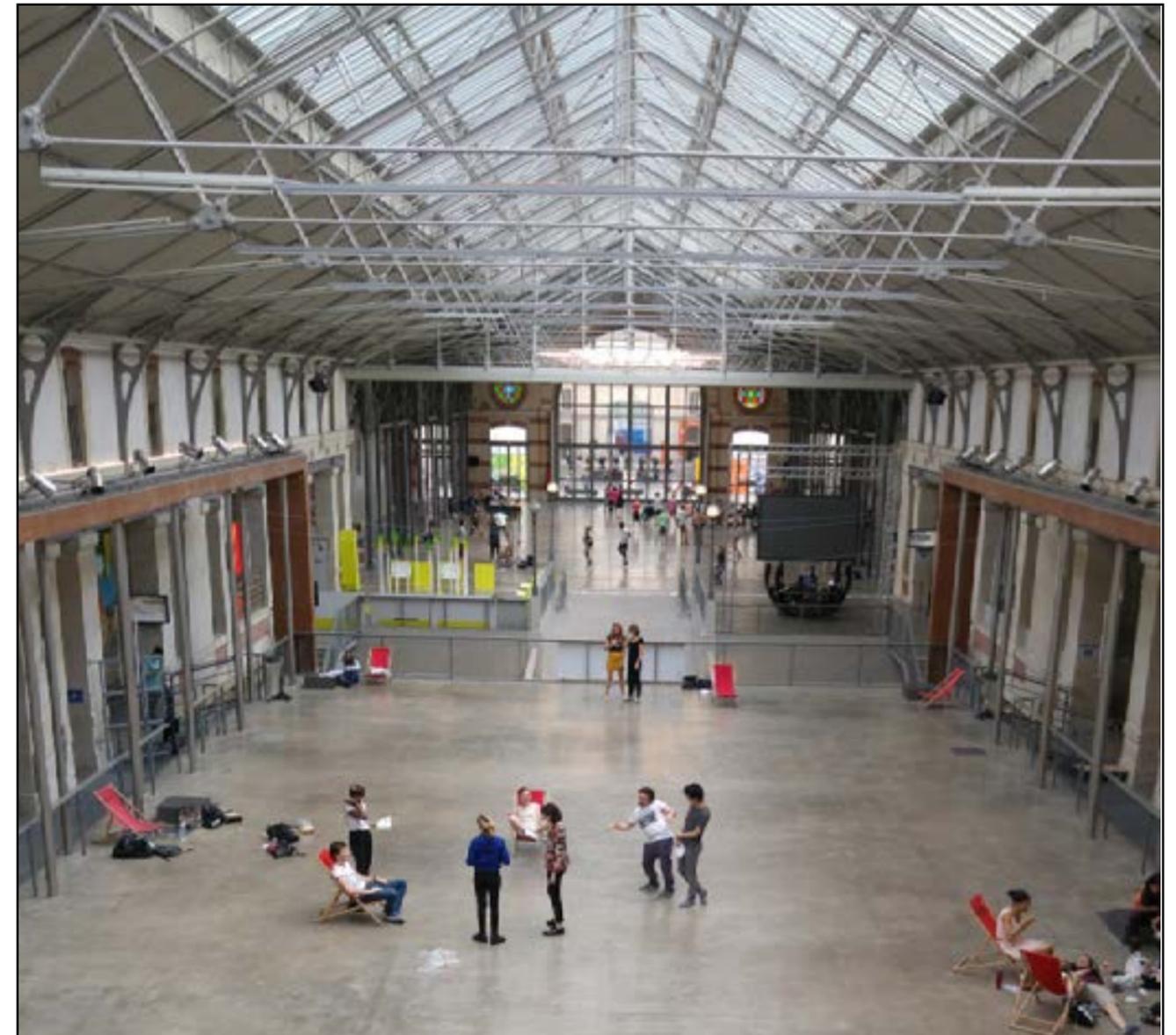
- Students from the CTC Master's program – CELSA
- Members of the 104factory startups
 - + Nil SAMAR (Noun)
 - + Laure NOURAOUD (La Fabrique de la Danse)
 - + Stéphanie PLASSE (Augmented Accoustics)

Facilitator

GAUTHIER Gonzague



02 *Key takeaways*



General observations

At the previous Transmedia Storytelling Workshop in Chicago, participants focused mainly on storytelling. For this new workshop, we therefore asked participants to further explore the transmedia component. Given the very short time that the participants of this second workshop had (three hours) and the little preparation on the subjects in question, their work was very rich. It reveals many lines of discussion worth exploring for the creation of good practices around transmedia storytelling.



Context of the workshop

This second workshop took place in the morning at the Cent Quatre in Paris. The participants – split in groups of six – were invited to imagine a storytelling experience, developed through several media with at least one stage of the experience taking place in the Cent Quatre. These experiences prototypes were meant to test and challenge the services of various start-ups attending the workshop: Noun, La Fabrique de la Danse, and Augmented Acoustics.

Noun

“Noun is a start-up that [...] exhibit[s] original works of art in places that are not intended for them. The exhibits are selected by professionals from the art world and presented in an interactive way.”

Source: noun-art.com

La Fabrique de la Danse

La Fabrique de la Danse is “an innovative choreographic space, hosting an incubator for choreographers.” The offer on which the group worked for the workshop is called Dancenote. It is “a specialized video tool for dance that allows professionals as well as amateurs to easily record and document their pieces, and to share them with their artistic and technical teams.”

Source: www.lafabriquedeladanse.fr

Augmented Acoustics

Augmented Acoustics is a startup with an interactive sound solution called SUPRALIVE® which consists of a headset, a receiver box and an app. This solution allows audiences to control the sound of the concert by adjusting the volume of each instrument, tone, equalization, etc.

www.augmentedacoustics.com

Key takeaways :

- The narrative should “speak” to the public as well as to the institution. The story and elements of the transmedia experience must echo the institution and its image. The transmedia storytelling tools, like all other tools, **should not be an end in themselves but a means for the cultural institution to achieve its missions.**

- **What are the power relations underlying storytelling methods?** Who tells the story of who / to whom? Who has the “right” or the opportunity to create and disseminate a story. What are the problems related to telling an audience its own story?

- In general, entry points (or rabbit holes) are the most difficult to create. The detailed analysis of the user path allows to find the moments conducive to her engagement and, on the contrary, the moments that fail to catch her attention. The notion of time is primordial; on the other hand, the duration of the user experience does not necessarily correspond to the time span of the experience’s narrative nor to the duration of the transmedia experience itself. **There are also as many entry points and transmedia tools as there are types of audience.**

- As far as audiences are concerned, **we must analyze and challenge our preconceived ideas** about the uses and habits of these typical visitors / users / consumers.

- The creation of transmedia storytelling experiences requires additional human and technical resources. **Potential partnerships with professionals from other sectors** (video games, for example) should be considered.



03

The day in details



First group: Dancenote

Overview

Persona: Leo, a 22-year-old dancer who trains two to three times a week in the courtyard of the Cent Quatre.

Objective: BtB communication to make the Dancenote software known in a concrete situation.

Location: Circulation spaces at the Cent Quatre

Media: Floor markings

Device: Tablet / Camera / Stage

The experience step-by-step

1. Arrival at the Cent Quatre

Upon his arrival at the Cent Quatre, Leo notices marks on the ground indicating: "Are you a dancer? Then go this way!" Léo follows the markings up to the mini-stage in the nave of the Cent Quatre.

2. In the Nave

Once in the Nave, Leo is offered the opportunity to be part of an unusual and collective experience around dance, and intended exclusively for dancers. He finds a great "dance-box" from which music escapes continuously. Leo does not know what is going on inside (element of mystery) he is invited to enter alone.

3. In the box

In the box are: a screen, cameras and loudspeakers. As he enters the box, a human voice speaks to Leo. She asks for his name and explains the purpose of the experience : to create an endless dance where each new dancer takes over from the last move of the previous participant. Leo has three minutes to improvise a dance from a photo of the last move made in the box and a keyword left by the participant who performed it.

4. Upon leaving the box

At the end of his improvisation and before leaving, Leo enters his personal information on a tablet: first name, keyword, email.

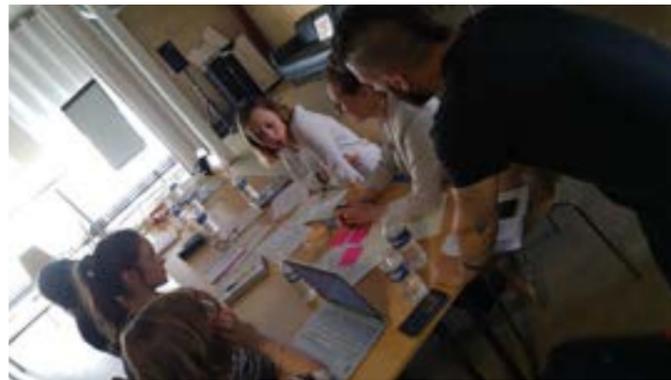
5. At Leo's

Once home, Leo receives an email: "Bravo! You have inspired X people. Create an account and log in to see the results of your dance as well as those of other participants." He thus accesses Dancenote, the software that allows him to see and understand the moves of the dancers participating in the experience.



Other participants feedback during the workshop :

- a. Markings and communication have to be unmissable and play on the mysterious and playful aspects inherent in transmedia.



Feedback from Wezitecamp

Limitations :

Audience and engagement

- This experience is exclusively meant for dancers. How do we assess whether someone is a dancer and their «permission» to participate? How can we manage the feeling of exclusion / exclusivity that runs counter to the values defended by the Cent Quatre?

Human resources

- Who is in charge of the edition, moderation, uploading and curation of contents?

Users

- What happens when we view the experience online? Are we watching a live broadcast? A selection of dancers and moves? Or do we select dancers in a gallery to watch their experience / content.
- What is the purpose of this experience? In the case where it relates to the promotion of a brand, when and how are dancers informed about the use of their image?
- If I don't like my video, do I have the right to delete it so that it is not made public? And if so, how?

Strategy and content

- The experience did not include enough storytelling elements

Opportunities and strengths :

- Active involvement of the dancers/participants to the experience.
- Interesting consideration for the participants: obtaining HD videos of their moves and recording their choreography via Dancenote, with the possibility for others to comment them. They can also share professional information such as their website or their social networks which is good self-promotion.



Notes added by Gonzague Gauthier, workshop moderator:

« During the prototyping time, the Dancenote team mentioned a storytelling component around initiation, sharing, and collective creation. The idea would have been to problematize the place of the individual in the artist collective that is being formed: first outside (time of discovery), then in initiation (time in the box), and finally in cohesion (time on the Dancenote app/website). Thus, the storytelling of the experience is a stage preceding the storytelling of the brand, which makes it possible to strongly link the first users and make them leading influencers. This idea was not mentioned during the group presentation. »



Second group

Overview

Persona : Joel, a young hip hop dancer from the Cent Quatre coming regularly but not visiting the arts exhibitions. Frequent user of Instagram and Snapchat.

Objective : Encouraging Joel to discover other artistic disciplines.

Location : Entrance hall to the Cent Quatre, the nave, exhibition galleries.

Media : Smartphone / giant screen

Device : Instagram App / Snapchat App / Video / Camera

The experience step-by-step

0. Before arriving at the Cent Quatre

Joel sees dance videos accompanied by the hashtag #dancer104 on the Cent Quatre's Instagram. In those videos, dancers evolve in the spaces that he frequents but also in other spaces that he does not know.

1. At the Cent Quatre

Upon arrival, the reception staff informs Joel of the current program in the exhibition halls. They give him a flyer and show him that they are aware that he is a regular of the Cent Quatre.



2. In the entrance to the Cent Quatre

Joel sees a series of hip hop quotes stenciled on the ground. The curators found analogies between the hip hop culture and the current exhibition to select those quotes. Intrigued, Joel follows the quotes ("easter egg" type of element adding mystery). The floor of the Cent Quatre makes it possible to bridge the different zones.

3. The exhibition space

Joël arrives in the exhibition where he finds a performance space equipped with cameras allowing to broadcast the image of the dancers / performers on social networks. Videos shared on social networks are subject to a vote and a contest. The broadcast also appears on a giant screen in the Nave of the Cent Quatre – the dancers' "comfort zone". Last but not least, participants have the opportunity to retrieve the video from their performance and share it on their own social networks.

Other participants' feedback during the workshop:

a. Dancers practicing at the Cent Quatre are not necessarily following the institution's Instagram account. They could hardly find out about the hashtag.

b. The dancers do not especially interact with the reception staff (they sometimes have headphones on). One way to remedy this would be to take advantage of the time their bags are checked by security.

c. Creating rabbit holes – i.e. intriguing Joel – is the most difficult part.

d. How do participants know they are allowed to dance on this stage? This space in the middle of a gallery can be intimidating. Docents or a visual display can encourage visitors to dance.

e. Attempting to show dancers that their practice is an art in the same way as that of people in residence or those who exhibit presupposes that they do not know it themselves. This approach may be condescending.

Notes added by Gonzague Gauthier, workshop facilitator :

« It is interesting to note the working method of the group: they have imagined their transmedia device almost exclusively in relation to space. For them, it was a matter of solving a problem of structuring space and allowing new circulations. The imagined but undeveloped storytelling component was that of the comfort zone and the discovery of a new space outside of that comfort zone; a space of intercultural dialogue. The space-based approach in opposition to an event or experience-based approach turns out to be very rich in possibility. »



Wezitecamp Feedback

Limitations :

Space and engagement

- Is a fusion (rather than cohabitation) of the two spaces desirable? What about noise and bustle in the exhibition gallery?
- The point "e." raises a crucial issue of storytelling projects: who writes the story? What prejudices and assumptions does the narrator make (or risks making)? Which voices are not represented?

Opportunities and strengths :

- Install in the Nave - and other places where dancers practice - visuals with the hashtag #dancer104, as well as videos of the places in which we would like to bring them.
- Recruit dancers / influencers to start using the hashtag
- Step 2 "In the entrance to the Cent Quatre" shows that there are as many entry points as there are audiences. Joel's interest is not provoked in the same way as that of a visitor who is not a dancer.

Third groupe : Supralive®

Overview

Persona : Paul, 38-year-old executive from western Paris. Slightly hearing impaired (tinnitus) following an accident a few years ago. Paul goes on internet forums to talk with people with hearing impairment, he is also part of an association.

Objective : Introducing the Augmented Acoustics solution.

Location : Association (outside the Cent Quatre); exhibition space ; concert venue.

Media : Smartphone, paper cards

Device: Mobile app

The experience step-by-step

0. At the association's offices

Paul is asked to pair images with the relevant sounds. All sounds relate to an upcoming concert at the Cent Quatre. The purpose of the game: if the player manages to successfully pair each image with the corresponding sound, he receives an invitation for the *Concert des images* at the Cent Quatre. The association's staff invites Paul to test an Augmented Accoustics device allowing, among other things, the hearing impaired to better hear the music. The game is a teaser of the solution proposed by Augmented Accoustics. The aim of this first stage is to familiarize the audience with the device outside the situation of a

concert hall in order to prepare them better for its use in context. The staff lets Paul handle the headphones and the app gradually so that on the day of the concert, Paul does not need to worry about understanding how the device works.

1. At the Cent Quatre

Paul finds himself in front of loudspeakers from which different sounds come out. He can, with the app, play with these sounds to create a personalized concert. The headphones allow him to turn up certain elements of the orchestra and to lower others. This installation also allows the audience who is not part of the association to become familiar with the app.

Objective: have the audience test the headphones and convince them to use them at the concert.

2. The concert

Paul uses the device as it has been shown to him.

3. After the concert

Paul is asked to evaluate the device. The aim is to propose a device that is as simple as possible. If Paul keeps the app on his phone, he has the possibility to play games which involve a rating system and gamification components linked to social networks. His scores allow him to unlock features that can bring him discounts or VIP passes.



Other participants' feedback during the workshop

- The experience of step 1. "At the Cent Quatre" requires docents, guiding the audience through the installation and explaining how the app works.
- The games offered in step 0. "At the association" and in step 1 "At the Cent Quatre" must be related to the current concert at the Cent Quatre. Content therefore needs to be updated frequently.

Wezitcamp feedback

Limitations :

Ressources

- How do participants get the equipment? Can they rent it or should they buy it? In this case, how much does it cost? If it is lent, what are the rules of hygiene to be put in place, especially regarding the headphones?

Strategy

- The emerging storytelling elements within the games must be strengthened. They could allow the audience to discover the story of a group, a composer or an instrument (as it is the case at the Speelklok Museum). The sound could thus contain the voice of the narrator and music or other sounds.

Opportunities and strengths:

- Considering a partnership with an association is an excellent idea both from the transmedia perspective (to consider analog human interaction as a media), and from the standpoint of diversifying the audience.
- The progressive "acclimatization" of the public to the app and headphones represents an interesting progression which could be woven even more durably into the experience of the device.

