

Presentation by
Lauren Tucker

University of Salford

Formative
Assessment

Choreographic Investigations

Creative Enquiry

Deep investigation to explore how we might co-design hybrid worlds utilising digital media to animate performative environments, to inform Lauren Tucker's practice-led research, to allow for phenomenology of perception, and develop our embodied understanding of experiential experience.



Creative Enquiry

Target audience: 5-12 years old

"Thinking about how you want your audience to feel is one of the most important questions you can ask in designing your experience, because it helps establish the tone of your experience, which we will discuss in a later section." (Kerrison, M. (2022) p.46)

Burning Anticipation
Awe
Wonder



Practice as research: World Building- Immersion and Perception in choreographic investigations

Page 3

Exploring the body, the receptivity of senses, embodiment, phenomenology to recreate feelings and emotions to stimulate improvised responses within the hybrid performative worlds.

Immersive storytelling methods, to explore the complex relationship between physical and virtual worlds.

Exploration of digital technologies to inform the creative process, and to build my personal digital literacies to enable the choreographer to dance at the intersection of physical and virtual environments.

Emerging conversations: Is technology a threat or a catalyst to our freedom of human creative expression?

Practice-led research

Kershaw, B. (2009) defines practice-led research as 'works which use creative processes as research methods.'

Digital embedded in the methodology

**Working with AI to generate visual art or text as a stimulus.
Working with isadora to explore multiple view points and perspectives.**

World Building

Creating dens as pop up worlds within the world of the physical space

Phenomenological Storytelling

Communicating the personal feelings and interpretation of emotions to support the world building process.

Improvisation

Expressing task driven movement to embody thoughts, feelings, energy, sensations, personal experiences and relationship with projection.

Practice-led research

There are four ways you can increase your audience's likelihood feel moved and transformed. Truth, Personal, Status Quo and Community (Kerrison, M. (2022) p.55)

Truth

Six word storytelling task to express the themes freedom, environmental consciousness and connection to nature. Audience to contribute to the world building.

Personal

The phenomenological aspect of the work. The audience walk in the shoes of my personal story as if they are me on a pivotal day in my life.

Status Quo

It is felt more time engaging with the target audience would benefit the unlinear storytelling process to achieve this principle. Meet the audience where they are- in ordinary world in normal life before visting the imagined world and propelling them in to their journey.

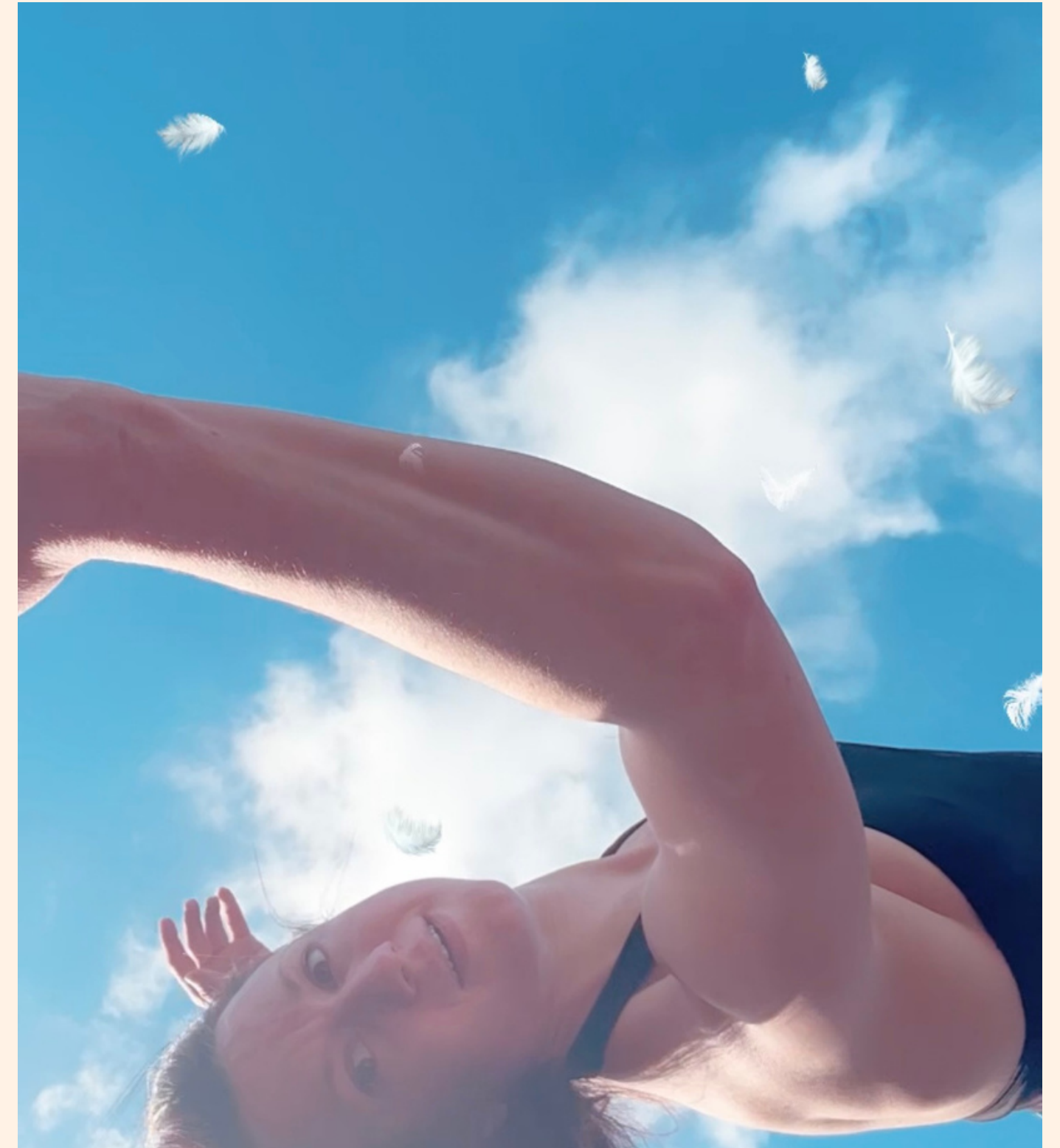
Community

Creating a worldwhere they can connect with others. A shared purpose and agenda with multiple meeting points and interactive moments facilitated through the flow and design of the work. A dedicated space to come together to reflect and share their thoughts, to gather to connect with nature mindfully.

Presentation by **Lauren Tucker**

World Building as an immersive construct

Digital Media and Technologies are opening up new possibilities within the choreographic process. The choreographic investigations have enabled me to test and refine approaches to create hybrid performative worlds.



World Building

"World Building can serve as a model for many diverse practices, from literary practice and futuristic exploration of architectural scenarios to the production of expanded reality (or cross reality) (XR) Projects."

(Breuleux, Y., De Coninck, B., & Therrien, S. (2019) p.5)

Key questions emerging: What perceptual states are required to suspend belief? How can the choreographer facilitate arrival at the perceptual states and focus audience's attention within the world building design?

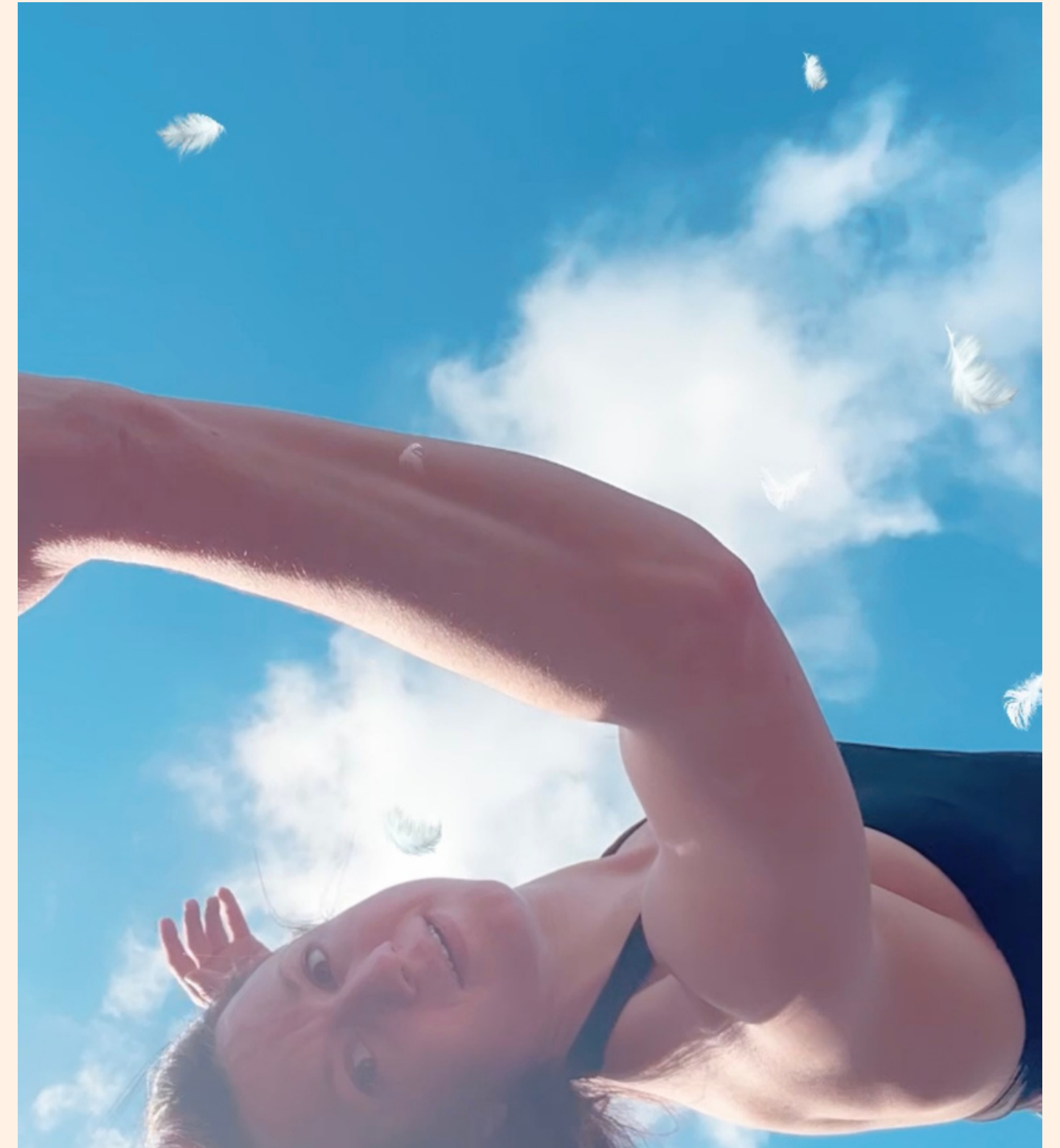
"Hence the environment engenders its own narrativity, by the mere fact of its existence. What is at play is no longer narrative structure but an invented world exists within certain boundaries and is organised according to its own specific rules."

(Breuleux, Y., De Coninck, B., & Therrien, S. (2019) p.7)

World Building: Spatiality

In other words, spatiality whether imagined in a literary or virtual form, is at the core of the practice of world building. In fact, the practice of environmental storytelling is based precisely upon this affirmation." (Breuleux, Y., De Coninck, B., & Therrien, S. (2019) p.7)

Through constructing the space, and creating the conditions for awe and wonder, the vision for the work and creative ideas for interactivity and visual effects for projection mapping of the space have begun to emerge.

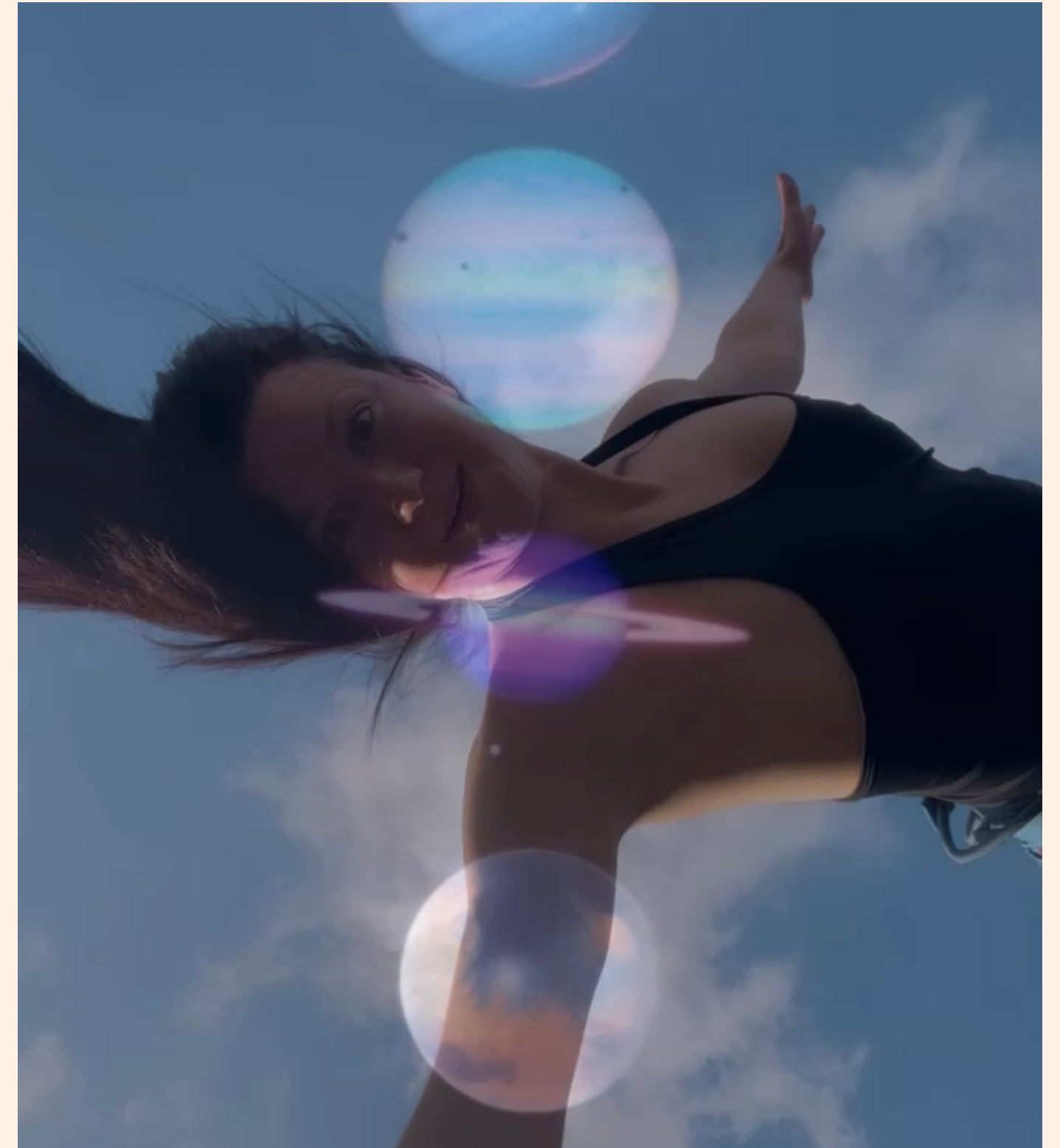


World Building: Digitally

The proliferation of digital media is transforming my creative practice and enabling me to give audience agency and choice within the immersive performance experience. I am interested in how I can provide audiences a number of ways to experience the work.

Please see literature collated in the form of a padlet:
<https://padlet.com/tuckshopdancetheatre/digital-thinking-2ajc6i0xy2u5u93l>

Software explored in this practice-led research: Isadora, Social AR, QR Code Maker Apps, AI: Dragon, Davinci Resolve, Imovie, Creative Captioning Apps, DALL-E 2, AI Chat GPT.

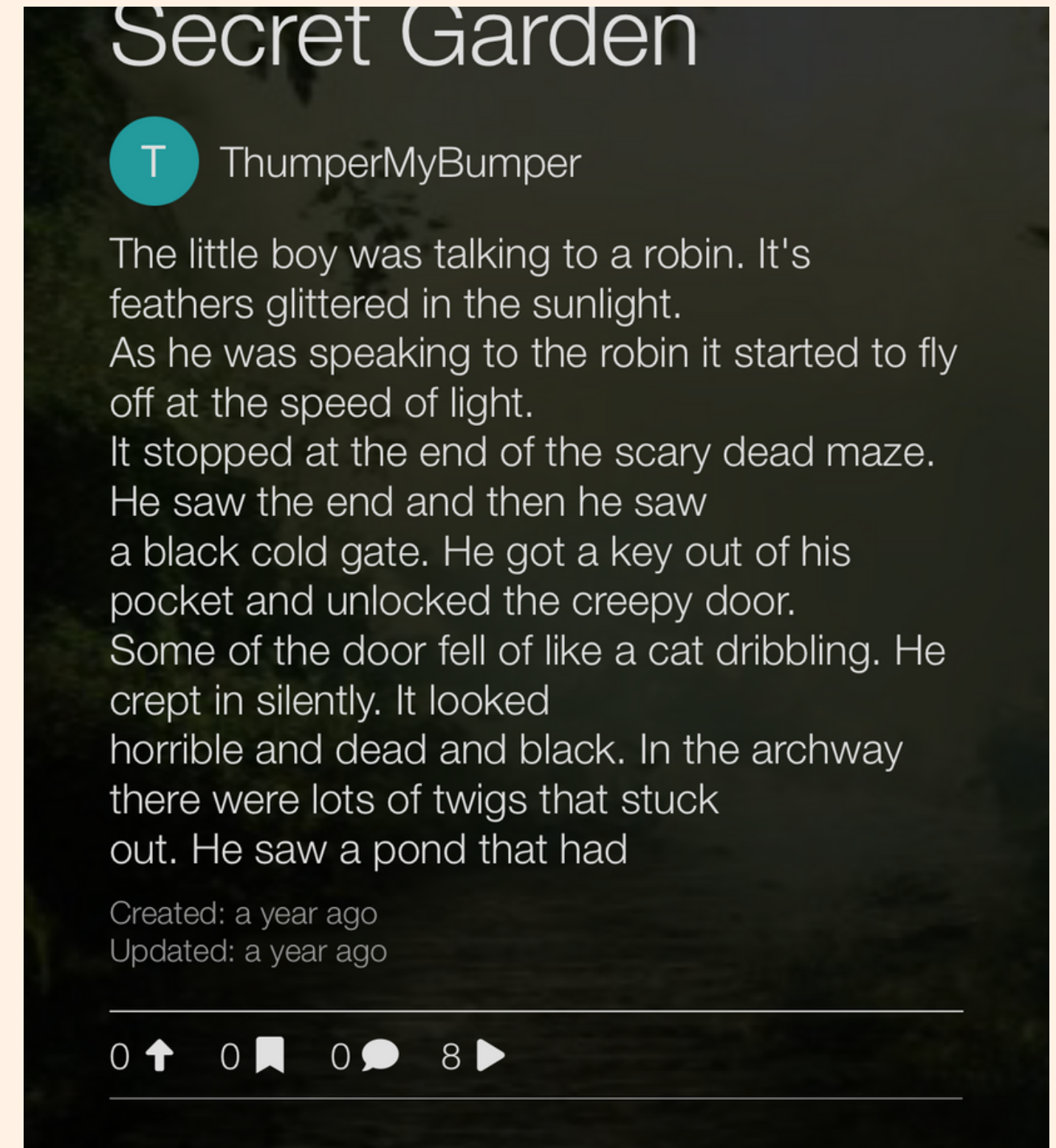


Digital Storytelling

AI: Dungeon – Secret Garden

"The little boy was talking to a robin. It's feathers glittered in the sunlight. As he was speaking to the robin it started to fly off at the speed of light. It stopped at the end of a scary dead maze. He saw the end and he saw the black cold gate. He got a key out of his pocket and unlocked the creepy door. Some of the door fell off like a cat dribbling. He crept in silently. It looked horrible, dead and black. In the archway there were lots of twigs that stuck out. He saw a pond that had..."

Where do we go from here?



Result

At present my practice- led research is incomplete, however through exploring a multi-plicity of software, I am more equipped to co- create an experiential experience at the physical and virtual interface, and look forward to carrying that further in future investigations. Some limitations have presented themselves and I am still learning how best to manage the technology to serve my overall vision to co-create an immersive and participatory placemaking experience with, by and for children and young people. At this stage further analysis is required and I will continue to conduct creative and choreographic labs during Spring Break.

Presentation by **Lauren Tucker**



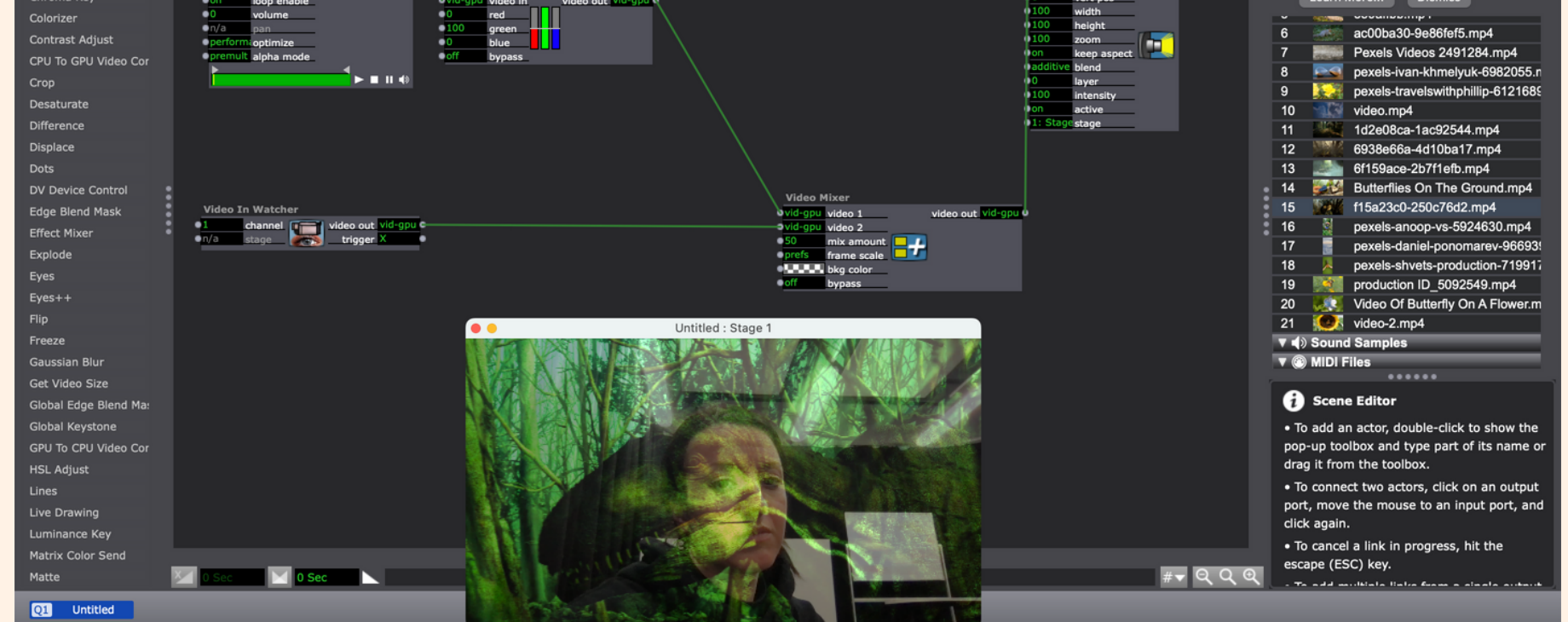
Recommendations

Crowd sourcing film content to use as media to manipulate in digital outputs/ visual effects in Isadora Programming

With use of record screen now, visual effects can be recorded using Quick Time Player Record Screen. Filmed content can be created and repurposed.

Continue to crowd source people's six word stories in response to the themes: Garden, Freedom, and Connection

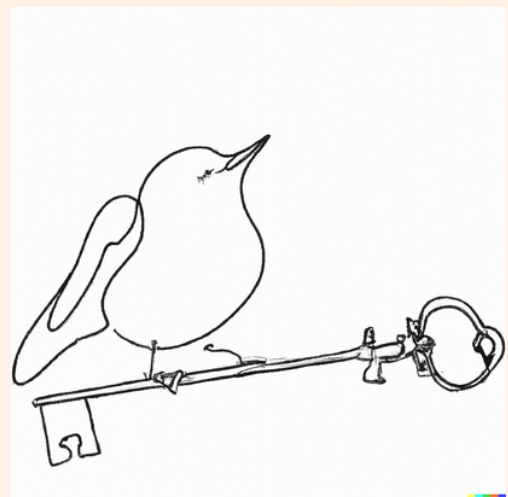
Continue to explore the realms of Artificial Intelligence and how it can serve as a catalyst for creativity.



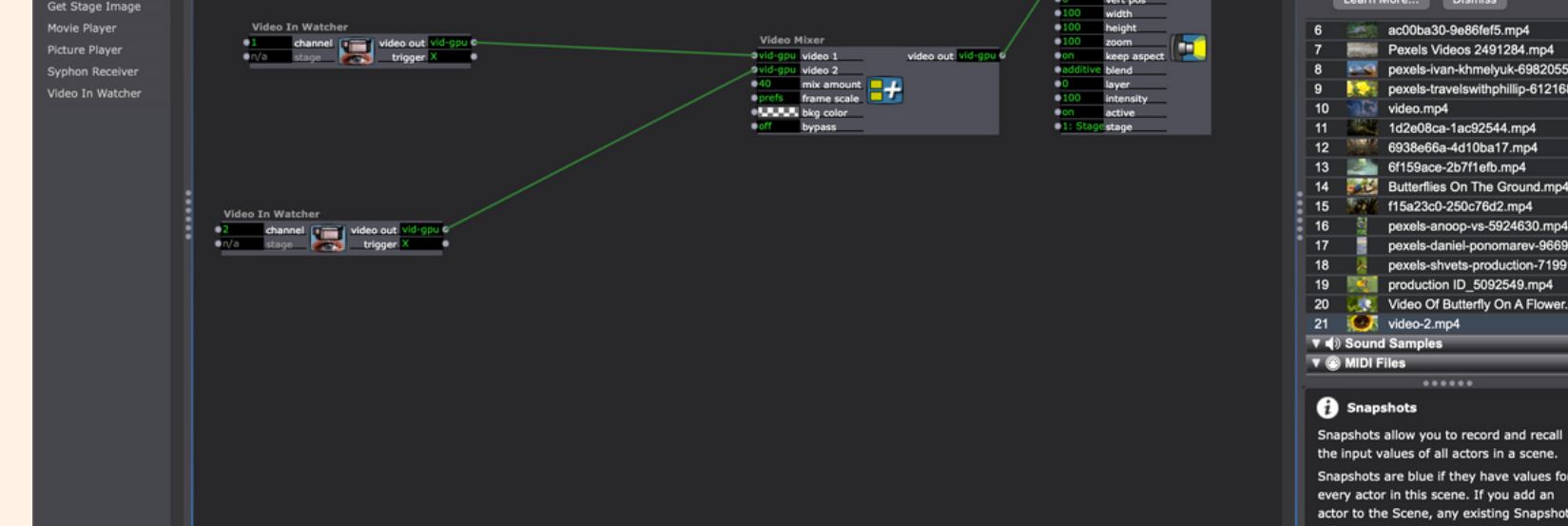
Although there is temptation not to use isadora as a live projection due to creating the work outdoors, continue to focus on the possibility of live whilst using the software with a focus on interactivity.

Continue to develop my digital literacy skills, to enable the creation of my work 'The Secret Garden Remixed' with a focus on transmedia and literary adaptation.

Consolidate learning to prepare for final assessment: Lecture Demonstration and VIVA, upload documentation and reflections to website.



Key Recommendation



To facilitate a participatory group experience test my lecture demonstration.

To shift from an investigative focus towards shaping an audience experience that brings together some of the learning and outcomes of this process.

Communicate the learning across multiple platforms.

Implement, explore and validate research through creation of participatory performance experience.

Presentation by

Lauren Tucker

University of Salford

Choreographic
Investigations

Bibliography

Alrutz, M. (2014). Digital storytelling, applied theatre, & youth: Performing possibility. Routledge.

Blake, B. (2014). Theatre and the digital. Red Globe Press.

Breuleux, Y., De Coninck, B., & Therrien, S. (2019). The world building framework for immersive storytelling projects. SHS Web of Conferences, 64, 00003. <https://doi.org/10.1051/shsconf/20196400003>

Cali, C. (2017). Phenomenology of perception: Theories and experimental evidence. BRILL.

Crary, J. (2001). Suspensions of perception: Attention, spectacle, and modern culture. MIT Press.

Delwiche, A. A., & Henderson, J. J. (2013). The participatory cultures handbook. Routledge.

Dixon, S. (2015). Digital performance: A history of new media in theater, dance, performance art, and installation. MIT Press.

Hari, J. (2022). Stolen focus: Why you can't pay attention. Bloomsbury Publishing.

Haque, Usman. 2004. "The Choreography of Sensations: Three Case Studies of Responsive Environment Interfaces."

Available at <http://www.haque.co.uk>.

Presentation by

Lauren Tucker

University of Salford

Choreographic
Investigations

Bibliography

Jenkins, H., Shresthova, S., Gamber-Thompson, L., Kligler-Vilenchik, N., & Zimmerman, A. (2018). *By any media necessary: The new youth activism*. NYU Press.

Kerrison, M. (2022). *Immersive storytelling: For real and imagined worlds*. Michael Wiese Productions.

Kershaw, B. (2009) 'Practice as Research Through Performance', in H. Smith and R. Dean (eds) *Practice-Led Research, Research-Led Practice in the Creative Arts (Research Methods for the Arts and Humanities)*. Edinburgh University Press, pp. 63–75.

Lonergan, P. (2015). *Theatre and social media*. Bloomsbury Publishing.

Miller, C. H. (2019). *Digital storytelling 4e: A creator's guide to interactive entertainment*. CRC Press.

Smith, H. (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh University Press.

Wolf, M. J. (2014). *Building imaginary worlds: The theory and history of Subcreation*. Routledge.

Wolf, M. J. (2017). *Revisiting imaginary worlds: A Subcreation studies anthology*. Routledge.

<https://padlet.com/tuckshopdancetheatre/digital-thinking-2ajc6i0xy2u5u93l>