

# COLLABORATIONS

2012 • 2013



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# FOREWORD

This catalogue offers an insight into the first two years of REACT. Research and Enterprise for Arts and Creative Technologies is one of four Knowledge Exchange Hubs for the Creative Economy established by the Arts & Humanities Research Council in 2012. The Hubs are intended to strengthen the relationship between Universities and Creative Economy businesses. So far REACT has convened 300 researchers and 300 businesses in conversation, developed 100 project ideas and invested directly in 30 partnerships. Some of the results are shown here. But, more importantly, REACT has brokered a set of new relationships that have in turn led to new ways of working. The REACT network is thriving through passion, common values, and a shared inquiry into the transformations of deeply held knowledge. Thanks to all of our stakeholders and collaborators for joining us on the journey. My personal thanks and appreciation are due to the REACT team based at Watershed and at our partner universities; you are the design team for a new ecology of knowledge.

*Professor Jon Dovey*  
Director REACT

# REACT

## THE JOURNEY SO FAR

“TO DELIVER INNOVATION IN TIMES OF RAPID CHANGE, YOU MUST COLLABORATE WITH PEOPLE WHO ARE NOT LIKE YOU”

– John Seely Brown

Over the last few years, Watershed have returned time and time again to John Seely Brown’s work on Creation Nets, understanding that openness, sharing and the curation of difference is key to developing new ideas.

Since 2007 this has been manifest in Sandbox, a funding and support scheme we designed as a better way to support new ideas. Four years later, as one of the lead partners in REACT, we have taken this approach even further, supporting collaborations between academics and companies built on the premise of diversity, generosity, and speed. As you will see from this inspirational collection of people and projects, the value of this way of working continues to prove itself time and again.

A Sandbox starts with a theme – preferably one like Books & Print, where the incumbent industry is finding innovation hard and new thinking is required. After a supported ideas generation process, prospective applicants are helped to develop their thinking and find a partner; in the case of REACT, each Sandbox project is a genuine collaboration between an academic and a creative company.

Building a Sandbox is quite different from vanilla funding, where you might choose a handful of ideas, award them funding and then wait for an evaluation report to drop on your desk. The importance of creating a fertile, shared space starts at interview, where six to eight applicants are carefully selected to become a cohort – the strength of the ideas balanced against the need to ensure diversity in platform, experience, market potential and approach.

The real fun starts during the (purposefully rapid) Sandbox period, where projects get together regularly to share thinking, questions and progress, both physically and online. Held together by a dedicated producing team, mentors and advisers are brought in to explore PR, routes to market, experience design, resilience, and more.

One of the most important parts of our role is to hold a space for the audience – something which is sadly still absent from many a public-funded innovation project. During the Sandbox period we encourage (and require) regular testing and feedback with real people, in order that the project has the best possible chance of succeeding in the real world.

When people apply for Sandbox funding, it is, of course, usually the money that attracts them. I am sure that often the group activities, mentoring, and presentations initially seem like a diversion at best. But something special happens during the shared journey – a moment of magic where the conversation cranks up, the teams start to build on each other's diverse experience, and it feels like anything is possible, with this group of people, at this time.

This catalogue showcases some of the fantastic projects we've supported, and things we've learned along the way. A three month R&D process won't buy you Facebook, or Raspberry Pi. But what it does do is allow bright, ambitious people to explore the potential of entirely new experiences, products, and services. Over the next five years, some of this learning will be taken into other projects and some will find a market as they are. All will be enriched and changed by a shared process of experimentation. And all will have helped us shape and refine a funding process designed holistically, to support risk, encourage difference, and create meaningful collaborations for years to come.

*I hope you enjoy reading about the projects. We certainly enjoyed making them.*

*Clare Reddington*

REACT Executive Producer for Watershed

# THE BRILLIANCE OF BEING IN A SANDBOX

Being part of the REACT Heritage Sandbox felt like taking a journey with a bunch of fellow travellers. Setting out, we all had some sense of where we might end up, but it wasn't a straightforward route from A to B. Where we ended up was far more interesting ... because it was a surprise.

We all accomplished both more, and less, than we hoped on that journey: three months isn't long and, for example, our plans for a polished project were swiftly dialled back to plans for a proof of concept prototype that we could user test. But when we saw both our own and others' prototypes taking shape, from vague ideas to functioning reality in just a few months, it was one of the most exciting parts of being part of this team of fellow travellers.

I had also expected collaboration between myself as an academic and Tom (Bennett) as my creative-sector partner, but I hadn't expected the wider collaboration within the Sandbox cohort as a whole, as we traded ideas, discussed the finer points of implementation and cheered each other on. At the final Showcase event it felt like we had made it – all of us, this random bunch of academics and creatives taking this journey together.

Perhaps most surprising for me was how being part of the Heritage Sandbox has, in retrospect, subtly impacted my own academic research.

*Professor Tim Cole  
is Head of Subject,  
Historical Studies  
at the School  
of Humanities,  
University of Bristol*

On the one hand, it showed me something I already knew: I like bouncing ideas around, and the kind of co-production that happens where looking back it is hard to say exactly who did what. On the other hand, it also felt that the ideas being developed during the Heritage Sandbox were seeping into the other things I was working on. Alongside working on the Heritage Sandbox, I was writing up some research into Holocaust survivors' return visits to Auschwitz as part of a project on Holocaust landscapes. It was only once I'd finished with this article that I realised how much it was influenced by the kinds of ideas that I was discussing with Tom for our project.

I had assumed that the Heritage Sandbox would be a discrete project with a beginning, middle, and end, that I did for one day a week when working with Tom. But in reality, it was less contained. Not only did it mean collaboration and co-production with Tom but also with this broader group of academics and creatives. The relationship between my wider research interests and the Sandbox project were not only one-way. I had assumed that my research interests would inform and feed into the project. What I hadn't expected were the ways that being part of Heritage Sandbox would go on to shape my research outside REACT in such an important way.



# HERITAGE

Sandbox

## Platforms for Haunting

Heritage Sandbox was launched in February 2012 and supported six projects which unlock histories, hauntings and happenings in all kinds of UK heritage attractions, unraveling rich experiences through the use of cutting edge technologies. We chose Heritage as our first theme knowing that it could engage some of the traditional arts and humanities academic disciplines as well as providing an opportunity for the whole sector to think about new ways of engaging audiences.

Each project delivers new ways to experience heritage attractions, through new kinds of social interaction enabled by pervasive media and immersive digital technologies. They explore contemporary attitudes to death and human remains in cemeteries and Museums, re-animate place with stories and bring history back to life through interactive located archives using real memories and historical characters.





## HOSTS IN THE GARDEN

ASH & RIDDLE PRESENT—  
script from the Garden's Georgian heyday

### ADVENTURE CROSS TIME

the WORLD to time into the past  
"ing Device" invented by JJ Merlin

ROLL UP!!  
NATIONS FROM THE

TS INCL:  
Balloon

# GHOSTS IN THE GARDEN

A rediscovery of the Georgian Pleasure Gardens of Bath through archive research, soundscape and live action game, all centred around a 'Georgian Listening Device'.

Sydney Gardens in Bath were originally developed as a Georgian pleasure garden, but today the swing-boats, labyrinth, and elaborate 'Cosmorama' are all gone. This project takes audiences on an epic journey of rediscovery, pitching visitors headlong into the past through hidden technology. Visitors use a beautifully crafted object that compels people of all ages to engage with rich, historical content without the distraction of a screen.

A visitor experience that reunites the physical space of the modern park with its own past, the Gardens are now populated with a number of interactive Georgian 'ghosts', drawn from all social classes and modelled on historically researched 'real' characters, built through careful archival research.

Part game, part story, part immersive soundscape, present-day visitors can meet and interact with real characters from the Gardens' heyday in a unique experience where history and imaginative play meet head-on.

Splash & Ripple formed as a company to take part in Heritage Sandbox. The project drew in a wide range of new partners, including Amalgam Modelmakers, Fire Springs Storytellers, scriptwriters, actors, and Holburne Museum Artist in Residence Karen Wallis.

**Steve Poole** is Associate Professor in History at UWE, Bristol, and Director of the University's Regional History Centre

**Alexander Sturgis** has been Director of the Holburne Museum in Bath since 2005, and has overseen the Museum's transformation, its ambitious restoration and extension

**Splash & Ripple** are a creative startup making experiences that inspire excitement, intrigue and wonder in participants



All Photographs:  
REACT / Watershed



The team uncovered entirely new works of art. Matthew Spring of Bath Spa University had found sheet music collated by James Brooks, director of musical entertainments at Sydney Gardens in the late eighteenth century. *Ghosts in the Garden* enabled Matthew to arrange the pieces and have Bath Spa University students perform them for the first time. The music was then featured in the audio experience.

Throughout their journey, the project generated a wealth of new knowledge found in the archives about the visitors to the pleasure garden, the inventions, events, and performances – from dancing beggars to firework impresarios and acrobats. These characters were brought to life by actors and featured as characters in the project.

Tackling questions about historical veracity, drama, and interpretation, Splash & Ripple have forged a lasting partnership to carry on those explorations with an Associate Historian as part of their team.

Since completing the Sandbox *Ghosts in the Garden* has helped Bath's Holburne museum to enrich visitors' time in the gardens and increase the amount of time visitors stay on site.

In 2014, Splash and Ripple with Steve Poole and Peter Fleming of UWE are working with the National Trust on an interactive project for Bodiam Castle. This is Splash & Ripple's first entirely commercial endeavour. Combining RFID technology, storytelling, and original research to let visitors know about the realities of everyday castle life and to give visitors an adventure.

Rosie Poebright, the Creative Director of Splash and Ripple, has been awarded funding for business development and has also been awarded a residency on the Recife: The Playable City project that exchanges creatives from the UK and Brazil to develop new ideas to engage and inspire audiences, demonstrating how playful experiences can empower citizens and tackle the challenges our future cities face. ●

**For further information contact [Splash & Ripple](#)**

# CITY STRATA

An exploration of Bristol's rich cinema-going heritage in the places where it actually happened via living archive, interactive mapping, and smartphone apps.

*City Strata* is a mobile platform which enables users to explore different layers of Bristol's heritage, going back to the first maps of the city in 1750.

*City Strata* was produced by Charlotte Crofts, Senior Lecturer in Film Studies and Video Production at UWE, app developer and consultancy company Calvium, and Peter Insole from Bristol City Council.

The platform enables developers to make location based experiences which include user generated and uploaded content. It helps local communities take part in the process of mapping their own city.

The platform was prototyped with the 'Cinemapping' layer – this allows smartphone users to navigate a map of the city and experience Bristol's cinematic history in the locations where it actually happened – which was user-tested at The Whiteladies Picture House.

Charlotte and Calvium (who previously collaborated on the *Curzon Memories* app) have since gone on to create and launch *The Lost Cinemas of Castle Park* app on iTunes, which covers over one hundred years of cinema going in Bristol City Centre, from the first moving pictures screened at the Tivoli in 1896 to the present day. The app includes the ghost of Robert Partington-Jackson, the murdered manager of the Odeon, Union Street, and Cary Grant's childhood cinema on Clare Street.

After finishing the project, Peter Insole from Bristol City Council's City Design Group said "We would never have been able to develop [this] in-house. The collaborative approach has been really rewarding." Bristol City Council have since gone on to win £20K English Heritage funding to further develop *Heritage Eye* app with Calvium based on the *City Strata* system. The app will facilitate crowd-sourced information for Bristol's planning practices and their community engagement work.

Photograph: Charlotte Crofts



**Charlotte Crofts** is based at the Digital Cultures Research Centre, and is Senior Lecturer in Film Studies and Video Production at UWE

**Calvium** have worked successfully on many projects with research and arts organisations and have developed AppFurnace, a service which unlocks the mobile app market for creative industries

**Peter Insole** created the website Know Your Place for Bristol City Council, which provides access to layers of historic maps and images



Photograph: REACT / Watershed

The *City Strata* collaboration enabled Calvium to develop a new capability, making scalable apps which draw from remote databases. They published an industry White Paper report on how developers can encourage the pleasurable and natural experience in locative apps. *Making scalable location aware apps* can be downloaded from Calvium's website. ●

Photograph: Charlotte Crofts



**For further information contact Charlotte Crofts**



# THE FUTURE CEMETERY

Combining mobile and projection technologies and theatre to think about death and dying in a digital age.

The *Future Cemetery* is an immersive experience that challenges visitors to Bristol's Arnos Vale Cemetery to think about death and dying.

The project is a collaboration between John Troyer, Deputy Director of the University of Bath's Centre for Death and Society, Jeremy Routledge from Bristol-based Calling The Shots, and Felicia Smith at Arnos Vale Cemetery Trust, a small charitable trust with big ideas.

In 170 years of operation, Arnos Vale Cemetery has handled more than 300,000 dead bodies – equivalent to almost three quarters of the living population of Bristol. Some of these individual stories have been explored using mobile, projection, and AR technologies to build a 'future cemetery' model, where the Victorian past and digital present are woven together to present a new model of cemetery interpretation.

Over the summer of 2012, the *Future Cemetery* team produced site-specific live theatre performances including a time-travelling, graveyard-historian and a hoax tour that ended in a confrontation with a disrespectful cemetery user. There were also audio installations that

**John Troyer** is Deputy Director of University of Bath's Centre for Death and Society

**Arnos Vale Cemetery Trust** is a working cemetery, heritage site and vital urban green space covering 45 acres in the centre of Bristol city

**Calling The Shots** is an award-winning production company with an ethos of widening participation, delivering broadcast, web and multiplatform projects

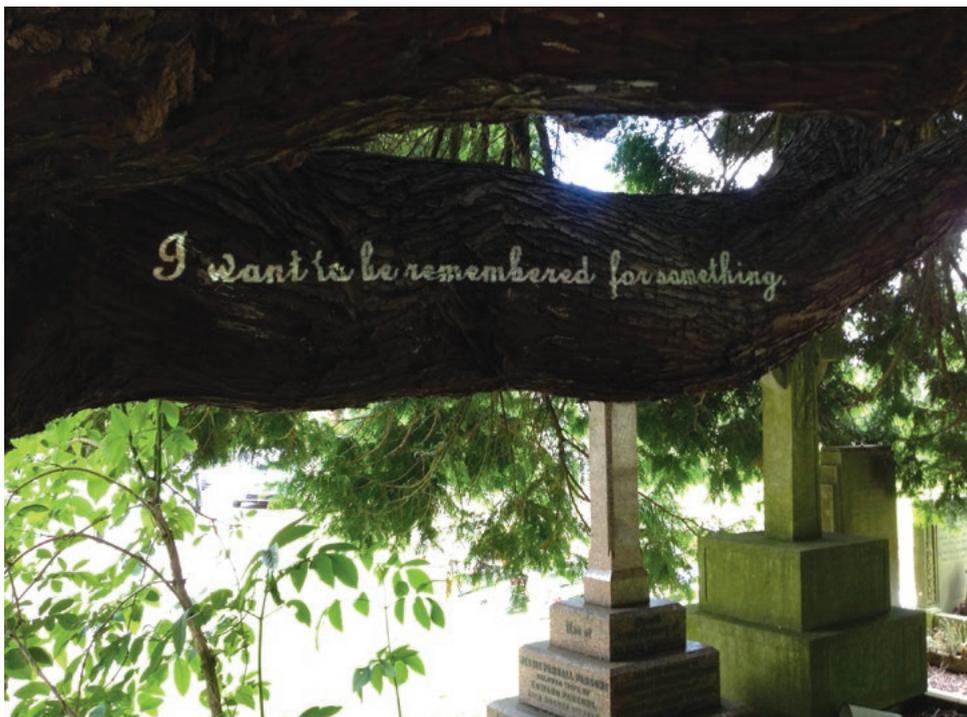
spoke memories from trees and daylight projections onto cemetery surfaces that reveal how we might want to be remembered via 'Six Word Epitaphs' generated from visitor suggestions.

As a result of market research conducted with visitors, the *Future Cemetery* team developed an Android app integrating near field communications technology and augmented reality. The University Of York's Human Computer Interaction Team monitored visitor responses to test interactions. John Troyer has given a *Future Cemetery* TEDxBristol talk and presented at SXSW Interactive in Austin, Texas. Arnos Vale Cemetery Trust has hosted representatives of the Heritage Lottery Fund, English Heritage, a number of cemeteries, and cultural projects to demonstrate the innovative ways in which it explores sustainability and visitor engagement with death and dying in a heritage cemetery.

The project continues to grow in ambition. The team are now exploring turning Arnos Vale into a *Future Cemetery* testing ground, where cemeteries across the world could explore new ways to interact with death and dying for their own sites. ●



All Photographs: REACT / Watershed



**For further information contact Arnos Vale Cemetery Trust**

# THE IVORY BANGLE LADY



Photograph: REACT / Watershed

Using Twitter and SMS technologies to reveal the mysteries of a young woman, buried in unusual circumstances in Roman York.

In 1901, the skeleton of a young woman buried with an unusual range of burial gifts was excavated from a stone coffin in York. Known as The Ivory Bangle Lady, cutting-edge University research suggested she was likely a high status migrant to Roman York, of North African descent. This prompted the question: what was an African woman doing in Roman York?

This project created a technologically augmented installation that revealed the story behind the mysterious Ivory Bangle Lady and challenged visitors to think about how human remains are displayed in museums.

The *Ivory Bangle Lady* team were Paul Davies and Becky Horsfall of Imagemakers, interpretation strategists and designers working in the heritage sector, and two academics from the University of Exeter: Dr Christopher Knüsel who teaches and researches bio-archaeology, and Dr Stephany Leach, a biological anthropologist.

The team developed *I Tweet Dead People*, a Twitter and SMS-activated video and audio trail across the museum. The museum visitor responds to clues and information found in the exhibition space by connecting with the Ivory Bangle Lady via mobile phones. The result is an entertaining, informative, interactive journey in which visitors



**Christopher Knüsel** and **Stephany Leach** teach and research on bioarchaeology, human remains and their burial context at the University of Exeter

**Imagemakers** are interpretation strategists, consultants and designers working throughout the heritage, cultural and tourism sectors

explore, turn around, engage, break tracks, and break ranks to explore the Ivory Bangle Lady's life. Connections between objects, people and places in the museum are forged, riddles are solved, answers tweeted, and video projections spring to life.

The Ivory Bangle Lady has now been laid out with her burial goods for the first time in over 100 years, according to the ethical standards upheld by the project team. The project gave the museum impetus to re-think how they engage with the public, and the museum are now committed to incorporating a digital component into each new project. ●



Photograph: Stephany Leach



Photograph: Aaron Watson

**For further information contact Imagemakers**

# THE EXPERIENCE ECONOMY

## REACT IS NOT A RESEARCH PROJECT

From the start we've pitched REACT as an engine for creating new partnerships between academics and companies. Partnerships that create new ideas, products, prototypes, or services.

*Our currency is knowledge.* That's not to say research isn't at the core of what we do. We're busy researching our meta-processes; we've published reviews of our research landscape, shared research about creativity and collaboration amongst our participants, and we're working to produce research papers, case studies, and best practice guides.

Documenting our learning and capturing emergent themes is a core part of our practice. But it isn't in the normal fashion of academic analysis. *Instead, we're driven by building new kinds of relationships and seeing what happens in them.* We're co-producing with Watershed and with our business and academic partners. Research informs our work, and emerges from what we do, but it is not our core aim. Similarly, we don't invest in research collaborations: we're interested in co-producing something new.

*So what is happening in our projects if it isn't new research?*

## PERFORMING RESEARCH

We've found that new ideas and new knowledge are being created in our collaborations but not necessarily in the form we might usually recognise. Take *Jekyll 2.0* for instance; Cardiff's Anthony Mandal discusses research into the 'shake and shiver' embodied affect of the original Gothic literature with Bristol creatives SlingShot, who were interested in the idea of the body as game control. Together they critically explored and unpacked the text to create a live experience and a new kind of hybrid is born; an immersive adaptation of *Jekyll & Hyde* that uses biofeedback as the controller for playing. Something new and original has been co-created, an idea has taken root.

*Ghosts in the Garden* was a project where new research was carried out, but where its application was not in a scholarly article but as content for an immersive gaming experience. The project was a collaboration

*Professor Jon Dovey  
Director REACT*

between Splash and Ripple and UWE historian Steve Poole. Poole explored Bath's historical archives to find real characters that walked through the city in the eighteenth century. These populated a choose-your-own-path, site specific, outdoor audio adventure. What shone through in the collaboration was not pre-existing research knowledge but the value of 'bottom up' history that knows how to use the archive to tell us stories about pimps and pickpockets rather than Kings and Queens. The academic brought an *approach* rooted in a particular way of looking at human history.

#### ARTS AND HUMANITIES IN THE EXPERIENCE ECONOMY

One of the things that Arts & Humanities research tries to do is understand and articulate *the nature and quality of human experience*. Not as neuroscience, psychology, or anthropology might but as lived cultural phenomena.

*How was it?*

*How did it feel to be there?*

*What did it do to readers?*

*How was this play, or painting, or event, experienced?*

As it happens, in the early years of the 21st Century, *experience design* has become the name of the media game. Our readers, viewers, and users are on the move. Our messages and communications need to find an increasingly mobile audience. One of the answers to this challenge has been the rise of the experience economy, the creation of newly immersive forms of culture that offer audiences many ways into a body of material. We can experience media as a movie, a book, an app, a locative audio piece or even an installation. All public communicators need to become experience designers.

If Arts and Humanities research claims to know about human experience then let's put it right at the heart of experience design. The projects in this catalogue illustrate the ways in which this deep knowledge of human cultures enriches the design of content delivery across a range of digital platforms.

# NEW WAYS OF WORKING?

At REACT we often describe our collaborative projects as comprising 'academics' and 'creatives'.

In many ways, this is a logical categorisation: we take individuals from different professional contexts and ask them to work together and produce something innovative. In the case of REACT, those professional contexts are Higher Education Institutions (HEIs) and businesses that work in the creative sector.

But these categories don't capture all the different skills that participants bring to REACT projects. We've found that good collaborations don't rely on professional standing or job titles but rather the complex mixture of dispositions, experiences, ideas, personalities, energies, and the expertise of individuals. They involve people from different professional backgrounds working together in new ways.

So how does REACT work differently to support these new ways of working? What are the impacts on its participants?

## REACT AS A PROGRESSIVE COLLABORATION

REACT is collaboration involving multiple institutions and individuals working towards a common goal. REACT is trying to both do something different to the established ways of working in the HEI sector, and find new ways of working in the creative sector. In so doing, it borrows from both worlds.

REACT is a product of a changing HEI sector. The two core activities of Universities – teaching and researching – have been joined by a third, contested set of activities. Whether this third agenda is described as impact, knowledge exchange, or commercialisation, the tendency is now that academic knowledge must be used in new ways outside of the academy, be it for the service of the economy, or society.

We recognise that to achieve these sorts of goals, we must learn from the creative sector. We know that good collaborations come from minimising bureaucracy, valuing intuition and hunches, being accountable and open to change, and being able to adapt quickly to challenges and opportunities. These are not just desirable outcomes, but essential components of how innovation can be supported in iShed's Sandbox methodology.

The REACT collaboration is a direct product of these political processes, and this creates new ways for people to work.

*Dr Simon Moreton*  
*REACT Research*  
*Fellow*

## DOING ACADEMIA DIFFERENTLY

Reflecting on my own experience, I find myself working in a space between both the creative and academic institutional worlds. We all arrive at a new network like REACT with professional identities constituted through gender, class, education, training and so on. These identities are real. They interact with the working cultures of institutions like the university or the world of businesses in ways that constrain or afford all kinds of action or behaviours.

I'm finding my pre-dispositions challenged by the way I'm being asked to work. I'm an academic, but I'm being encouraged to work in fast, fluid ways that are new to me. I'm learning skills around facilitation, networking, and communication found in the creative economy and not in my own academic training.

I'm increasingly embodying the roles of advocate, creative producer, or broker in the creative sector. I'm becoming something not quite wholly of either professional world, and the same is often true for our collaborators. We are seeing new kinds of professional practice develop.

## A HYBRID SPACE

REACT represents a hybrid space, influenced by HEIs and creative businesses, informed by our own ideas about work, innovation, and knowledge. In supporting the work of this space, we are developing a new form of creative labour that both borrows from, and resists, broader discourses about how work is understood in our fields.

As an academic at REACT, I don't throw out my professional allegiance or identity. Instead, I investigate how REACT's work challenges traditional notions of academic work, identify the practices and techniques of power that reproduce old traditions or make new ones, and find sites to reimagine better, different alternatives. I bring the skills of academic reflection and analysis to the challenge of culture change, while fusing them with invaluable skills and perspectives from the creative sector.

# BOOKS & PRINT

Sandbox

## Disruptive Not Destructive

Books & Print Sandbox supported eight ground-breaking collaborations between creative businesses and academic researchers to explore books and print as historical, contemporary or future phenomena.

Books and print are technologies that have reformatted and crossed platforms throughout history, copied first by hand and then changed by the printing press for mass reproduction. With the advent of digital printing technologies, our concept of text as a fixed object is more challenged and more malleable than ever. Books, magazines and newsprint are all looking for new ways to tell stories and deliver content and reading itself is being transformed by the availability of new platforms.

Each project explored a different element of the book's future: from writing for multiple platforms, location based content delivery, new publishing platforms to live user experiences that combine classic literature with cutting edge technology.





*“It is no exaggeration  
to say that in five  
months the Sandbox  
has delivered as much  
as some mainstream  
publishers have done in  
five years”*

George Walkley  
Hachette



# JEKYLL 2.0

Using participants' bio-data to shape the experience, *Jekyll 2.0* is a pervasive media adaptation of Robert Louis Stevenson's *Jekyll and Hyde*.

When Gothic novels were first written they were meant to make hearts race and send shivers down the spine. Novels like *The Strange Case of Dr Jekyll and Mr Hyde* challenged readers to ask, "Do our minds control our bodies or are we compelled by urges, compulsions and appetites?", "What are the limits of humanity?"

*Jekyll 2.0* teams up pervasive game specialists SlingShot with Anthony Mandal, an expert in Gothic Literature and Robert Louis Stevenson at the University of Cardiff, to explore the contemporary equivalent to the phantasmagoric horror of *Jekyll and Hyde*.

Imagine an immersive experience driven by your body.

Doors unlock by blowing through a keyhole, projections stream as you lie down, lights pulse in time with your heartbeat. Controlling your body unlocks content.

**Anthony Mandal** is Senior Lecturer in English Literature, Cardiff University

**Simon Evans** is Director of pervasive games company SlingShot

**James Wheale** is a poet and Junior Creative at SlingShot



Fig. 20. Tipo di razza inferiore - Ladro abituale.



Fig. 23. Tipo comune di ladro - Ladro abituale.



Fig. 21. Tipo di razza inferiore - Ladro abituale e feroce.



Fig. 24. Tipo comune di ladro (degenerato) - Borsaiuolo.

Cesare Lombroso, *L'uomo delinquente* (1876)

Source: Internet Archive



Photograph: SlingShot

By wearing a device that senses the actions and minute details of a user's body, players will experience the cult novel in a new way, transcending characters, themes, and narrative to reveal and release their inner Hyde.

The team have developed an experience that retains the sense of creeping terror and the haunting atmosphere of the novel. That feeling is now a lived, interactive experience.

The game is in development and the first prototypes have been tested and built. *Jekyll 2.0* is part of SlingShot's business plan and will be available to experience very soon... ●



Photograph: SlingShot

**For further information contact SlingShot**



# 'these pages fall like ash'

Working with leading authors Nick Harkaway and Neil Gaiman to explore what the book, the editor, and the author could be when one story is told across both physical and digital platforms.

'these pages fall like ash' invites an audience to take part in a narrative experience; accessing, altering, and writing a locative story that showcases the possibilities of the book and challenges traditional publishing norms.

Artist collective Circumstance and Tom Abba, Senior Lecturer in Narrative Theory at UWE, produced a story that unfolded in two places at once: one in a beautifully crafted, wood-covered book, and the other in a series of hard drives hidden across the city of Bristol.

The physical book became an encyclopaedia to an imagined city, and guided readers on a journey across Bristol, where narrative content was delivered to their internet-enabled devices.

A story of two cities emerged and merged across print, screen, and the reader's imagination.

The prototype story sold out in days.

200 users took to the city to explore the experience.

The team are now developing the idea of interdependence between the physical and digital in storytelling, and continue to experiment in the field of locative, ambient literature. ●

**Tom Abba** is Senior Lecturer in Narrative Theory at UWE

**Duncan Speakman** is a founding member of international artist collective Circumstance



All Photographs: REACT / Watershed



**For further information contact *Circumstance***

# BOOK KERNEL

Making a book of your event and getting it to you before the event has ended.

Creative agency Hodcha and Alexis Nuselovici, a translation specialist from Cardiff University, collaborated to develop *Book Kernel*, an event-based model of publishing.

*Book Kernel* will allow audiences to curate and print a personal memento of a live event. These books incorporate selected content, social media interaction, and contextual information.

They prototyped the platform through the publication of *In Your Translating Eyes* at a live poetry-translation event in Swansea celebrating Dylan Thomas.

Translators from across the world translated Thomas' poetry into a range of languages, live, in one day. The results were gathered together and printed as a book which was delivered to the event before the event had finished. Two ebooks and two printed books were made: a 1pm, a 6pm, an 8pm and a Post-Event Edition.

**Bambo Soyinka** is  
Founder and  
Creative Director of  
micropublishing and  
production house,  
Hodcha

**Alexis Nuselovici** is  
Chair of Modern Cultural  
Studies at Cardiff  
University

**Ben Gwalchmai** is an  
actor, maker and writer  
based in the UK and  
Associate Producer at  
Hodcha





All Photographs: REACT / Watershed

An important shift for the team was considering *Book Kernel* as a service, not just software. Combining the speed of social media with the permanence of the book, the *Book Kernel* proposition has a built in level of drama with the delivery of the book literally hot off the presses to the event participants.

The platform continues to evolve.

Book Kernel were invited to work on an event at The Guardian – Activate London 2013. This brought together some of the world's leading innovators to discuss and explore the new frontiers of technology.

Book Kernel were also asked to make an e-book of the BBC's Digital Cardiff 2013 event. That book was later used as a reference by BBC Wales.

In 2014, Book Kernel are working with Watershed, the Arts Council, and the British Council on the No Boundaries conference, as well as working with Bracket Creative on Google UK's tech-city Rewire London conference. Hodcha are actively looking for ways to commercialise this unique new service. ●

**For further information contact Hodcha**

# THE SECRET LIVES OF BOOKS

Transforming a quiet space in a library or bookstore into a beautiful interactive platform that visualizes the unexploited datasets of books.

Enriching the experience of visitors to libraries and bookshops alike, *The Secret Lives of Books* rewards bookish curiosity with unexpected connections.

Produced by Guerilla Dance Project and Tom Mitchell, Senior Lecturer in Music Systems at UWE, with data-visualization expert Phil Tew, the project created a beautiful, interactive platform.

*Secret Lives of Books* is a 21<sup>st</sup> Century platform that enables the exploration and discovery of new books. Rewarding instinctive curiosity, the *Secret Lives of Books* celebrates the physical book as the centrepiece of information exchange. Members of the public are invited to explore a virtual world constructed from rich bookish datasets.

Adaptable for bookshops, libraries or print-on-demand, this platform offers a physical up-selling and cross-selling opportunity by creating a unique personal discovery experience. A chance to change the way people discover books.

**Tom Mitchell** is Senior Lecturer in Music Systems at UWE

**Laura Kriefman** is Founder and Choreographer of innovative dance company Guerilla Dance Project



All Photographs: REACT / Watershed



By picking up a book attached to a motion sensor, combined with interactive visuals, the user participates in an immersive exploration that responds to instinctive gestures and behaviours creating a satisfying, real time exploration of beautifully visualized metadata.

As a user, you can find out how books relate to one another by genre, author, keyword, index number, or any other form of metadata, to find more books to read or buy.

As you explore the visuals, you access cover images, synopses and publication information. Current developments include portals to media sources such as audio recordings, purchasing options, or library holdings.

A novel yet familiar high tech navigation device and curated trails combine to form a unique experience that can only be fully appreciated in a physical store.

The team recently demonstrated their work at the new Library of Birmingham and are exploring commercial opportunities to produce *The Secret Lives of Books* as a point of sale installation for the book-selling market. ●

**For further information contact [Laura Kriefman](#)**



# DIGITISING THE DOLLAR PRINCESS

Breaking new digital ground in biography-writing to create a compelling, non-linear reading experience.

Lady Curzon of Kedleston was a fascinating woman. Her journey as the Vicereine of India was dictated by the rhythm of the Raj. She recorded her life in intimate detail through letters, diaries, in clothing and photographs.

These things illuminate her life – but which parts of her story should we tell?

And how best to tell it?

Should we focus on the famous Peacock Dress? It was made specifically for her and caused a stir at the time. The *Digitising the Dollar Princess* team used 360 degree SpinMe photography technology to capture its splendour.

Or should we focus on her role in politics, in America, Britain and India? Perhaps we should just focus on her life as a mother, or as a celebrity?

With *Digitising the Dollar Princess*, the user chooses.

**Nicola Thomas** is Senior Lecturer in Human Geography, University of Exeter

**Kevin Milburn** is a Research Fellow in Human Geography, University of Exeter

**Charlotte Quickenden** is Managing Director of software development company Bow Software

Produced by Nicola Thomas, Senior Lecturer in Geography at the University of Exeter and an expert on Mary Curzon, and Bow Software, the team are creating a reading experience led by curiosity, exploration, and rich interaction with source materials.

The app offers a compelling non-linear reading experience exploring the biography of Lady Curzon. By navigating between political, geographical and historical accounts of the time, 3D renderings of Curzon's possessions, and contemporary accounts of her life, the user can create their own interpretation about the figure of Mary Curzon and the world in which she lived.

To deliver app content to tablet devices, the team created NFC bookmarks. These are attractively designed objects that can be sold in bookshops and museum gift shops.

The biography platform continues to grow and develop.

The team received £10.5k of investment from the University of Exeter's Open Innovation Fund to carry on the work.

The NFC bookmarks, rebranded as PhysiDigi, have now become a core part of Bow Software's business, offering physical objects that deliver digital content – from apps to music – in an attractive and playful way. ●

All Photographs: REACT / Watershed



**For further information contact Nicola Thomas**



# STORINI

## HYPER LOCAL NEWS

Exploring trust, reputation, and motivation, *Storini* wants to inspire local people and get communities talking.

All over the country local newspapers are closing and communities are struggling to communicate the concerns and interests of their residents. *Storini* tackles the problem of how to create a sustainable, digital model for collecting local news content. It creates a digital model for collecting local news content using behavioural psychology to inspire local people to become citizen journalists.

*Storini* is a collaboration between Cardiff University's Centre for Community Journalism and new start up Behaviour. It uses the techniques of consumer motivation and reward, then applies them to the field of hyper local journalism.

The funding offered by REACT gave the team a chance to work with a hyper local community in Port Talbot, Wales. They worked in partnership with The Magnet, a local online news source created and published by local people, following the demise of the last local print-newspaper in 2009.

The collaboration tested their platform with local people in Port Talbot during April and May 2013. By the early summer, they had a platform that could also be used by a new Welsh language community news service that was set up in Cardiff – *Pobl Caerdydd*.

### **Justin Lewis**

is Professor of Communication and Head of the Cardiff School of Journalism, Media and Cultural Studies and a Deputy Pro-Vice Chancellor for Research

### **Emma Meese**

is developing and managing Cardiff University's Centre for Community Journalism

### **Paul Davies**

is a Design Psychologist and founder of creative agency Behaviour

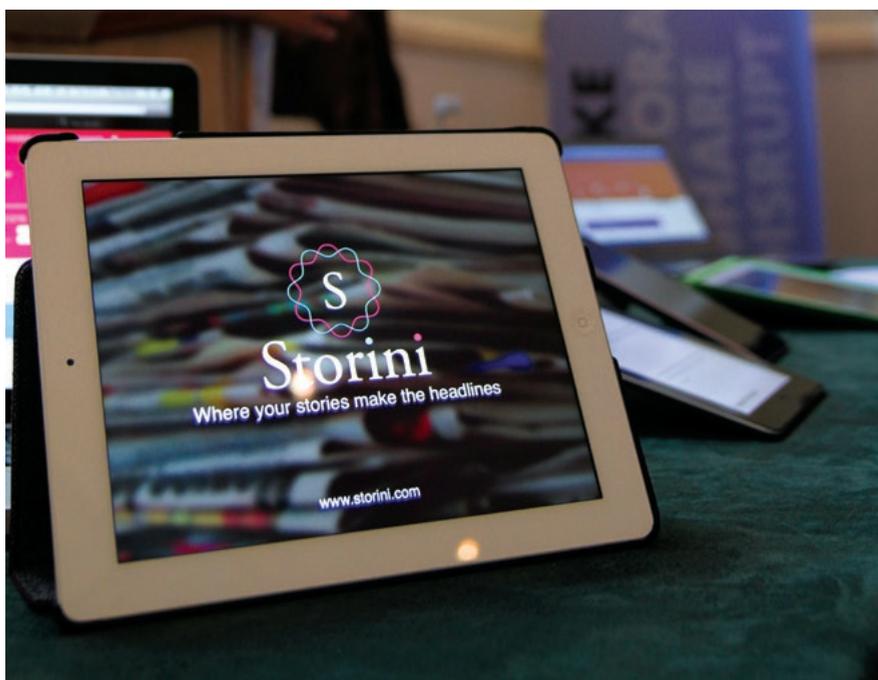


*Pobl Caerdydd* was designed from the start as a digital, more youthful version of a traditional community newspaper *Y Dinesydd* which is itself part of a network of over fifty Welsh language community papers. The translation of the platform showed that *Storini* could easily be used in another language with over sixty people signing up on a single day to use it in the Welsh capital.

Going from strength to strength, *Storini* gave talks about their platform at Digital Cardiff Week 2013 and were presented by a representative to Nesta UK. They also used their platform to report from the Media Futures Publish! New Adventures in Innovation 2013 conference. The platform has already had interested attention from mainstream media operators as way of managing crowd sourced content. The resulting platform – *Storini* – is now in use in Beta form in both English and Welsh. *Storini* – ‘Our Story’ in Welsh – has enabled communities in Cardiff and Port Talbot to capture images, reactions, news and insights and share them for the first time ever.

Since finishing the Sandbox *Storini* received more investment from the Welsh Government and will expand testing further into Wales. *Storini* will be set up as a ‘spin out’ company between Cardiff University and Behaviour, the first of its kind to come out the REACT process. They are working on mobile version of the platform so that contributors can upload content wherever they are. ●

All Photographs: REACT / Watershed



**For further information contact Behaviour**

# CURATING COLLABORATION

To understand the value and impact of the work we do at REACT, we've been conducting research with the people in our projects. We asked:

*How has collaboration been experienced by our Sandbox participants?*

*What approaches, skills or knowledge do partners bring to their collaborations?*

*What role does REACT play in supporting collaboration?*

*What are REACT's responsibilities in undertaking this kind of work?*

If you're setting up a hub or considering establishing partnerships between universities and creative businesses, here's a guide based on our key findings.

*Dr Simon Moreton  
REACT Research  
Fellow*

## YOU'RE NOT WHO YOU THINK YOU ARE

Successful collaborations are built on fluid professional identities that challenge long-held assumptions about how we think we should work, or how we think others work. Professional identities have a strong hold in shaping how participants approach collaborations and what they expect to be contributing. But what is exhilarating in collaborations is the reconfiguration, challenging, and performance of these identities. This produces a way of working that is not always possible solely in the worlds of business or academia, separately.

## CREATE A PROTECTED SPACE.

Successful collaborations occur in a setting that gives both time and opportunity to work together; this is constituted as a protected space in which expertise, mentorship, advice and expertise are available.

The care with which this space is generated creates a high quality, special, experience for the participants. The quality of attention given to collaborations is a key part of the REACT Sandbox methodology. High quality inputs, including one-to-one attention, skills sharing, training and listening, all contribute to the provision of a high quality R&D space.

## COLLABORATION IS A JOURNEY

Collaboration, especially rapid collaboration, is an emotional process that adds value, ownership, trust, and energy to projects. This is not always an easy process, and the result is a high level of role exchange and dialogue. The outcome of that journey might not always be apparent during the process, it may not make sense until the end.

## CURATE PEOPLE AS MUCH AS PROJECTS

The space offered by collaborative work cultivates embodied skills, personal dispositions and acknowledges emotions. It is important not to assume specific approaches of participants as a consequence of their background. It might be assumptions about how they will work, what they will do, or how they may contribute. But creativity doesn't reside in a job description. Curating people to bring out the right mix of skills requires the expertise of creative producers who are managers of talent, theme leaders, and also empathetic, creative individuals in their own right.

## RECOGNISE YOUR OWN FINGERPRINTS.

Curation is an important process but it is not neutral. Although looking after projects is key, we must continue to recognise that we're bringing our own assumptions and practices to a space. These will inform how collaborations unfold because it sets the parameters to what they are expected to achieve, and what they think they are expected to achieve. Being able to recognise and respond to the needs of your collaborations will help ensure that the process of idea generation and growth is supported and tailored to the needs of the individuals and collaborations. In this environment the best of all collaborators has a chance to emerge and develop. Furthermore, where your processes, be they administrative, legal, contractual or organisational, interfere with any of the above, they may have a damaging impact on the relationships you are building. Organisational self-awareness is important in order to understand the consequences of methods, and to make sure the methods can adapt where necessary.

*Be reflexive about what you do, and how you do it.*



# FUTURE DOCUM



## Co-Creating Reality – Interaction, Data, Participation

*Future Documentary* explores how can we hold on to what is great about documentary – its ability to elicit empathy, impart wisdom and inspire change – whilst exploring the new forms that are enabled by the internet, mobile phones and changing audience behaviours.

REACT have funded six collaborations between academics and creative companies to develop propositions exploring the future for the documentary form. These projects comprise a diverse range of backgrounds and disciplines in the cohort and an amazing melting pot of ideas and approaches, bringing together leading academic researchers and experts in factual filmmaking and digital innovation. These projects push the documentary mission to represent our shared world into the future. They use the new dynamics of participation, new forms of interaction, and experiments with live data to create visions of a multi perspectival world.



# ENTARY

Sandbox



Photographs: Boron Mon  
Amour, Auroch Digital, Rubber  
Republic, Chaka Films, Jeanie Finlay

# JtR125

This project uses original photography, archival material and 3D game elements to experiment with making a 'playable documentary'.

November 8<sup>th</sup>, 2013, was the 125<sup>th</sup> anniversary of the murder of Mary Jane Kelly by an unknown assailant known as Jack the Ripper.

The collaboration between Patrick Crogan, Senior Lecturer in Media Culture and Practice and Film Studies at UWE, Tomas Rawlings, Design Director at Auroch Digital, and Janet Jones, Professor and Head of the Media Department at Middlesex University, explores sensitive themes. It asks questions about evidence and interpretation that are central to documentary inquiry, but for the first time in the form of a computer game.

The team are producing a documentary game that pitches players into Victorian London, moving through a 3D city as a news illustrator, investigating the Ripper's terrible crimes.

Exploring notions of crime and social history, news reporting, and ethics, players will interact with characters, discover clues, and piece together the story, drawing parallels between contemporary society and this infamous crime. Through game design, use of archival material and expert commentaries, *JtR125* offers the user an investigative and thought-provoking experience of the individual, social and cultural dimensions of living and surviving in Whitechapel in the 1880s.

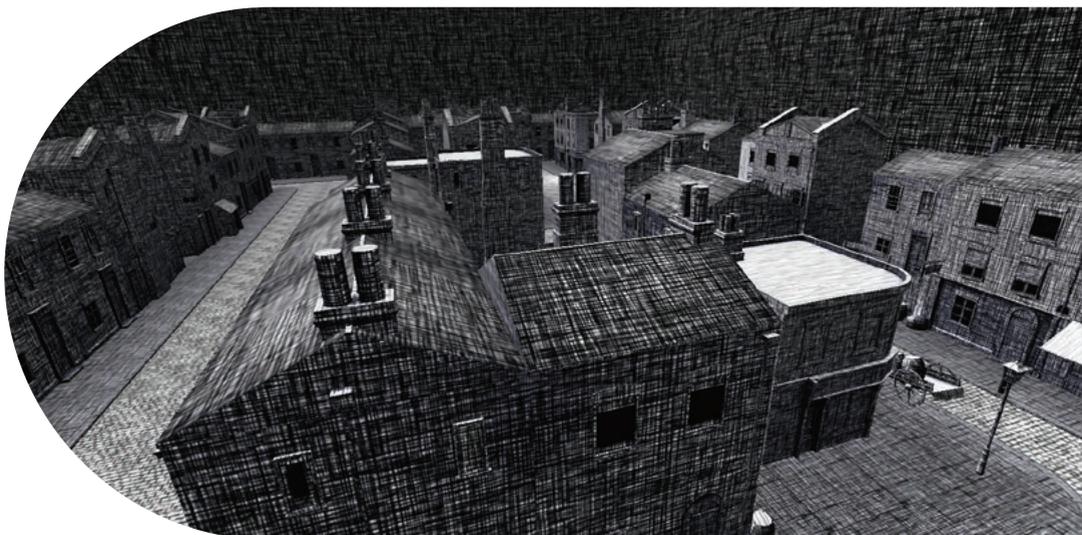
**Patrick Crogan** is Senior Lecturer in Media Culture & Practice and Film Studies at the Digital Cultures Research Centre at University of the West of England (UWE)

**Tomas Rawlings** is Design & Production Director at Auroch Digital

**Janet Jones** is Professor and Head of the Media Department at Middlesex University



All Photographs: Auroch Digital



Through the Sandbox process, the team have made significant leaps in game design and business innovation: they've developed skills in building an innovative 3D graphics-based world for the Unity engine, Patrick Crogan has successfully secured AHRC games research funding, and Janet Jones has established strong relationships with BBC Interactive for future projects. For Auroch Digital this builds on existing work turning news into games via their GameTheNews.net project.

Auroch Digital hope to publish *JtR125* as a games title in 2014 on the Steam online platform. It will enhance their reputation as an innovator extending the scope of interactive experiential media for creative expression and cultural engagement. ●



**For further information contact Auroch Digital**

# BORON MON AMOUR

*Boron Mon Amour* creates a 'hymn to the humdrum', combining linear film with live data streams to form a major new component of the global documentary project *94 Elements*.

Could boron be the most boring element in the periodic table?

Both innovative and irreverent, this project uses interactive visualisation to explore our relationship with natural resources whilst building an adaptable, scalable tool for telling data-driven stories in the future.

Half of the periodic table can be found in a smartphone and our demand for natural resources has profound environmental, social, and political consequences. *94 Elements* explores our complex interactions with nature through a web of stories by some of the best filmmakers, coders, and designers.

**Emma Weitkamp** is a Senior Lecturer in Science Communication at University of the West of England (UWE)

**John Burgan** is a documentary filmmaker and Senior Lecturer and Programme Leader at the Documentary Film Research Group at the University of South Wales



All Photographs: Boron Mon Amour



**Mike Paterson** is a  
*Producer and Director*  
at PFilm

**Marcin Ignac** is  
*a computational*  
*designer at Variable*

*Boron Mon Amour* is the first interactive film as part of the wider *94 Elements* project, subverting the timeline, pulling in live data about Boron and asking participants to collect the pieces to an element puzzle as the film progresses. It comes at a timely juncture for the *94 Elements* project, as Mike Paterson of PFilm is poised to rebrand and re-launch out of beta with a brand new interactive website. With new functionality that will allow participants to combine and mix virtual elements into compounds.

PFilm are looking to launch the new brand and website at a major documentary film festival and have applied for a talk and project launch with Tribeca in April 2014. They will be presenting a 1-hour case study as part of the i-Docs symposium at Watershed in March 2014.

*94 Elements* is also part of a bid for funding with REACT and Rubber Republic to focus experimental development into a data/moving image interface, which builds a simple and interoperable system for use in post-production. ●

**For further information contact PFilm**

# I AM ORION

Developing new forms of audience and fan engagement, the project will gather memories and elicit participation in the telling and sharing of this rich and fascinating story.

*ORION: The Mask of Elvis* is a feature documentary directed by Jeanie Finlay that tells the story of Jimmy Ellis, an unknown singer thrust into the spotlight with a fictional identity and a mask, as part of a scheme to masquerade him as Elvis back from the grave. Jeanie is the founder of Glimmer Films and the artist behind acclaimed documentaries such as *Sound it Out* and *The Great Hip Hop Hoax*.

In the film wrap-around project *I am Orion*, Jeanie is collaborating with Dr Judith Aston, Senior Lecturer in Creative Media at the Faculty of Arts, Humanities and Creative Industries, UWE, to explore Orion fan engagement.

This 'wrap-around' approach harnesses web technologies to explore mystery, tribute, identity, and fandom.

The team are using *I am Orion* as a way to engage viewers, fans, and online users and encourage them to share memories and in some cases create tributes to tell their own stories of Jimmy 'Orion' Ellis.

The team launched a Tint powered 'memory box' online to crowd-source and share information about Jimmy 'Orion' Ellis and give fans a place to share their content and memories. The site is already attracting significant engagement from fan sites, engaged by the *#MyOrion* hashtag across a range of social media.





All Photographs: Jeanie Finlay

**Judith Aston** is a Senior Lecturer in Creative Media at the Faculty of Arts, Humanities and Creative Industries, University of the West of England (UWE)

**Jeanie Finlay** is an Artist and Filmmaker and founder of Glimmer Films

The tribute element of *I am Orion* poses the question: “Would you wear the mask?” inviting audiences to wear the item that transformed Jimmy Ellis into Orion. There are options to print and customise masks and upload masked tributes, allowing audiences to embody the Orion story in their own way. Whether that is creating a piece of artwork, making a mask and recording one of Orion’s songs to camera or wearing a mask to a screening at the point of distribution.

The project looks at the value of community interaction, the impact on audience engagement, and the data which emerges from a combination of digital actions and crowdfunding campaigns. This is an opportunity to quantify, articulate, and assign value to digital resources in a way that has much deeper impact on project development and delivery than marketing alone.

The REACT Sandbox has enabled the team to articulate the value of digital interactions and community building as a wrap-around experience to the film. BBC Storyville, Screen Agency Wales and Creative England have also expressed interest in being potential investors in the project.

The next stage is to crowd-fund to complete finance on the film and to launch the interactive experience. ●

**For further information contact Jeanie Finlay**



# QUIPU

## LIVING DOCUMENTARY

By gathering people's stories, *Quipu* shows the fierce power of storytelling as a form of ongoing resistance and documentary as community building.

Inspired by the quipu, the knotted thread communication system of the Inca Empire, this project captures the stories of people affected by Peru's unconsented sterilization policy, which targeted over 300,000 indigenous women in the 1990s.

Providing an important voice for Peru's hard to reach communities this project aims for maximum possible participation. By combining both low-tech (mobile) and high-tech Voice Over Internet Protocol (VOIP) technologies, *Quipu* will record and distribute personal oral histories through an interactive phonenumber which is connected to a live website, allowing them to be shared with the rest of the world.

People interacting with *Quipu's* database of stories will be able to learn about the historical and political context of these stories and listen to a multi-vocal account of what happened, told by the people directly affected. Users can navigate the *Quipu* archive and even leave a message, which is played back to contributors over the phonenumber. In this way, *Quipu* hopes to establish an ongoing dialogue of empowerment through storytelling, and create a space for interaction across the digital divide.

**Matthew Brown** is a Reader in Latin American Studies at the University of Bristol

**Karen Tucker** is lecturer in Politics at the University of Bristol

**Chaka Films** is a new London-based company producing documentary films and cross-media projects

**Ewan Cass-Kavanagh** is a social-technology researcher and producer with a specialism in digitally excluded communities

The REACT collaboration brought together Matthew Brown, Karen Tucker, and Chaka Studio. Matthew is Reader in Latin American Studies at the University of Bristol, Karen Tucker is a Lecturer in Politics, also at the University of Bristol. Chaka Studio are a new London-based company producing documentary films and cross-media projects and Ewan Cass-Kavanagh is social-technology researcher and producer.

The team have travelled to Peru and established strong links with the communities affected by the mass sterilization programme. They have encouraged local women to support one another through sharing their stories and begun to train a local team to act as ambassadors for the project. They've also explored how storytelling empowers resistance and the project aims to make a concrete and material difference to the situation.

Early on, the team tackled complex socio-technological questions around telephony, accessibility, and legibility in attempting to make the most robust but usable data collection process for the community. By careful testing and exploration they have crafted a streamlined system across local-radio, mobile and land-line phones, and the Internet. The system is currently live in Peru and has collected over 40 stories so far.

The team have already been sharing their learning. Chaka ran a workshop on 'Mobile Storytelling with Hard to Reach Communities' at the Mozilla Festival where they explored the potential of their methodology to enable powerful storytelling in other, similar social contexts. The *Quipu* team plan to develop their model nationally, to apply it across Peru rather than just one case study region, and are applying for investment to do this in 2014. ●



All Photographs: Alejandra Velez

**For further information contact Chaka Films**



# THE RISK TAKER'S SURVIVAL GUIDE

A short interactive documentary that explores your engagement with day-to-day risk and prompts you to live a braver life.

From 9/11 to horse meat scares, scenarios of risk surround our lives.

But how good are we at calculating risk?

*The Risk Taker's Survival Guide* is a project which explores the statistics of modern lives to uncover a precarious world where we need to make quick and decisive choices everyday. Doesn't everyone want to live a braver life?

James Lyons is Senior Lecturer in Film in the Department of English at the University of Exeter and Matt Golding is a film writer, director & digital Creative Director at award winning agency Rubber Republic. Together, they are producing a mental toolkit to help stay calm in a risky world.

Their ambition was to make something as engrossing as the best extreme-risk documentaries but which leaves us thinking and, hopefully, makes positive changes to the risks we all face.

**James Lyons** is a Senior Lecturer in Film in the Department of English at the University of Exeter

**Matt Golding** is Film writer, director & digital Creative Director at Rubber Republic, working in comedy, drama, transmedia and social media



Using data about your age, lifestyle and risk knowledge, the film helps you understand how good you are at assessing risk, and using average data for your age group and lifestyle choices, how long you are likely to live as a result. Along the way the film helps you understand how to overcome the risk-based challenges you encounter.

REACT has enabled Rubber Republic to create a proof of concept interactive documentary that aims to open new business opportunities with broadcasters and brands. *The Risk Taker's Survival Guide* is at the forefront of experiments in how to bring live data into the documentary image stream. In addition it has aided James Lyons in his research into how the media represents risk and how audiences can engage with interactive documentary online. ●

All Photographs: Rubber Republic



**For further information contact Rubber Republic**

# FROM PASSION TO PRODUCT

Here at REACT we do big. We do conference rooms full of ideas and cross-genre collaborations but we also do small and perfectly formed. Between our Sandbox projects and our Feasibility and Prototype Funds, our projects range in scale, theme, and scope but they all tackle the complex proposition of making something new, engaging, and brilliant in the world.

We found that there are some common challenges all these projects face:

*How to reach an audience.*

*How to shape their concept for maximum impact.*

*How to construct a business to suit the product;*

*How to harness their own personality, passions, and talent to best effect.*

We have come up with some advice to help projects tackle these issues. The suggestions here aren't exhaustive, and they may not all apply to you, but if you've got an idea you want to get out to the world, let this be a guide to moving your great idea from passion to product.

## FREE YOUR MIND AND YOUR PRODUCT WILL FOLLOW.

List all the things stopping you from achieving success. Ask yourself what the barriers to progress are. They might be knowledge you don't have yet, internal factors like lack of time, or external factors like hardware.

Go through the list with a neutral third party and see what answers occur naturally. Part of this reflection is likely to be about the priorities of your vision.

It's important to understand which bits of the project you're emotionally invested in. Those are the parts you'll be most passionate about communicating to others. You also need to gauge if you actually have the skills in that area or if it should remain a hobby.

Throw a feature of your idea out everyday to make sure you're left with the parts that really work and are really needed by your users: just because you can do something, it doesn't mean you have to; just because you have a passion for a particular topic don't assume anyone else will.

Assuming all goes well, you'll need to make a decision on the scale of your business. Are you going to stay as a cottage industry, or make the leap to relinquishing direct control so that many projects can run simultaneously? The former is often seen as the most satisfying, but in pure economics the latter could make more money and free you up to develop new products.

*Gabriel Gilson  
REACT Producer  
for Feasibility and  
Prototype Projects*

## PROCESS IS THE MOTHER OF INVENTION.

Whatever approach you adopt, you'll need to build in opportunities to test with real people and challenge your assumptions. Test fast and test often. Do A/B comparisons, build quick prototypes. You should start testing with groups of five to fifty people. Then expect to do a closed beta with up to a few thousand to get serious market data. Identify your Minimum Viable Product (MVP).

As you start thinking about your audience, try and find out how 'Must Have' your service is to your potential users.

## FACING THE AUDIENCE

Once you've got beyond proof of concept, you'll most likely need to flip your thinking and start being led by what your audience actually want rather than what you think they want. Remember; you are not your audience. To succeed you'll need to make something people want and understand where the value to them is.

Even small user testing groups can give you hugely valuable feedback. It's the quality of the feedback rather than the scale. And don't forget to think about practicalities that could massively effect how you can scale your idea. Where will people be when they use it? Can they or will they use it more than once? How do they find it? Are they already looking?

This will lead you in to how to scale the idea. What's the first commission, what's the second commission, what's the N<sup>th</sup> commission?

## POSITION YOUR PROPOSITION

What else is going on in your field? Outshine the competition.

You don't need to pay for marketing any more. This is now so accepted some investors will balk if they see paid marketing in your business plan. Think how you can build true, long term value without it. All your content is actually marketing; if it's not, then your content probably isn't right.

Finally, as Paul Graham describes it in his essay on wealth, remember:

"... WEALTH IS WHAT PEOPLE WANT. IF YOU PLAN TO GET RICH BY CREATING WEALTH, YOU HAVE TO KNOW WHAT PEOPLE WANT"

# FEASIBILITY

Projects

## Flexible investment to get partnerships off the ground

REACT's Feasibility and Prototype Funds are designed to either support collaborations to take their first steps or to fund the development of a prototype. The flexible funding scheme allows us to work outside our chosen Sandbox themes and over longer time scales. The same processes of academics working with creative businesses still operate, but the projects can work outside the three month Sandbox schedule.

From new ways of building communities around cultural content, to projects which explore colour trends, synchronised media and photography, our cohort spans a huge breadth of subject area and potential business type.





Photographs: Arthur Buxton, REACT / Watershed,  
Charlotte Crofts, Wellcome Library, London

# THE N<sup>th</sup> SCREEN

## REIMAGINING FILM FOR GROUPS



**Dr Charlotte Crofts** is Senior Lecturer in Film Studies and Video Production at UWE

**Dr Tim Kindberg** is a computer scientist turned creative technologist

**Hazel Grian** is a Transmedia Creative Director

*N<sup>th</sup> Screen* is a platform for creating and watching funny, moving, and magical videos that play across different phones and tablet computers when they're together.

By turning a group of mobile phones and tablets into a set of co-ordinated screens for watching multi-segment, multi-angled films, the project explores how the social value of being physically together becomes part of a film making or viewing experience.

The project was a collaboration between Dr Tim Kindberg, Dr Charlotte Crofts, and Hazel Grian. Tim is a computer scientist turned creative technologist who runs matter2media, Charlotte is a Senior Lecturer in Film Studies and Video Production at UWE, and Hazel is a Transmedia Creative Director.

Running against the trend for people to communicate remotely, the team created a platform where each participant unlocks part of a film or audio experience by connecting their device to one another. The other devices respond to their presence, to reveal further film segments.

With REACT Feasibility funding, the team held a workshop with film makers, produced *N<sup>th</sup> Bird*, a 'calling card' film by Hazel Grian, and enhanced the platform for creating shared, reactive, and beautiful narrative experiences via user testing.

The *N<sup>th</sup> Screen* is now looking to prototype a new part of the platform that allows users to capture, edit, and make their own multi-screen films easily, tapping into the creativity and interest of communities already engaged in making and sharing films, photographs, and audio. ●



All Photographs: Charlotte Crofts



***For further information contact [matter2media](#)***



# VISUALISING COLOUR TRENDS

## MAKING DATA BEAUTIFUL

How might people tell stories with colour, reimagine their photographs and create bespoke, printed artifacts using any collection of images?

*Visualing Colour Trends* is a platform to allow just that, giving people the tools to sample the colours in a set of assets and then sequence them in different variations.

Artist Arthur Buxton has developed software to extract the colours from images, paintings and photographs, and gather together the most prominent of those in beautiful infographics.

The platform allows anyone, with or without design skills, to interpret their everyday experiences through colour and gives the option of creating personalised printed artefacts like posters and postcards, that express their interests and tastes, create colour schemes, and share experiences.

Arthur has been working with Dr Paul Laidler, a Research Fellow working in the field of fine art and digital print at the Centre for Fine Print Research (CFPR) at UWE, to investigate target audiences and scope the development of easy-to-use software.

**Arthur Buxton** is a printmaker and visiting artist at the Centre for Fine Print Research (CFPR) at the University of the West of England

**Dr Paul Laidler** is a Research Fellow working in the field of fine art digital print at the CFPR, UWE



Photograph: REACT / Watershed



Photograph: Arthur Buxton

The REACT feasibility funding allowed the project to test the platform with a number of target audiences and found there to be a demand for the service, gathering feedback and insight from different communities. It's also being used to establish a business to take the project forward with assistance from the CFPR.

The project has continued to grow.

Arthurbuxton.com has received over 100,000 visits as of January 2014 and continues to generate international art sales of his printed work. REACT supported him in getting funding from Webstart, a new web incubator supporting early businesses to develop and grow, housed in Bristol's Engine Shed in the new Enterprise Zone. ●

**For further information contact Arthur Buxton**



All Photographs: Wellcome Library, London

# SEX & HISTORY

## PLAYING WITH OBJECTS

Making sex education playful, effective, and enjoyable.

This project brings together experts in the history of sex, Kate Fisher and Rebecca Langlands, with game maker Sophie Sampson to change the face of sex education.

The project took place against the background of the *Sexual History, Sexual Knowledge* project, run by Professor Kate Fisher and Dr Rebecca Langlands at the University of Exeter. Their research deals with how later societies talk about erotic artefacts of earlier times.

*Sex and History* explores the way that erotic objects from museums can enhance sex education by stimulating broad-ranging, embarrassment-free discussion about the issues that concern young people today, including pornography, gender, power and consent.

With games designer Sophie Sampson and her colleague Simon Katan, they explored how games mechanics could help teachers deliver this in a classroom setting.

The team developed three distinct game types for use in the classroom with 14–18 year olds. These were tested over two weeks with pupils at Exeter College, opening up candid discussion about important issues that rarely get aired in the classroom, broadening horizons, and giving pupils a critical perspective on today's society. Several pupils reported the subsequent conversations with parents, family and friends about sensitive issues that they were able to have for the first time.

**Professor Kate Fisher** is Director of the Centre of Medical History at the University of Exeter

**Dr Rebecca Langlands** is Senior Lecturer in Classics and Ancient History at the University of Exeter

**Sophie Sampson** is an award-winning maker of educational games and interactive narrative

The team also trialed using 3D scanning and printing to digitally reproduce physical copies of small-scale historical objects and now plan to extend that to a range of museum objects for use in schools.

The team are now exploring how to package and share their innovative approach to sex education within the education market.

REACT's Feasibility Fund allowed the team to do valuable evaluation of how Sampson's work with adults can be successfully translated into the classroom and allowed a chance to develop new ways of dealing with history and physical heritage objects through interaction. ●



***For further information contact Kate Fisher and Rebecca Langlands at the University of Exeter***



# TURNING THE PAGE

## MEMORIES OF TRAVEL

Bringing rich content, travel blogs, and a life-changing story to the dog-eared pages of the travel guidebook.

How do books act as repositories of treasures and triggers of memories? When we read a book, do we leave something of ourselves in its pages?

Imagine if your well-thumbed, outdated Lonely Planet could talk. Think of the stories it would tell about the places it's been, the characters encountered, and the narrow escapes along the way...

Artist collective Stand + Stare and Tim Cole, a historian at the University of Bristol, created *Turning the Page*, a temporary installation in the lobby of Bristol City Library during Mayfest 2013.

The installation opened up individual and shared stories of far-flung places to armchair travellers in the heart of Bristol. Visitors found a

**Professor Tim Cole** is Head of Subject, Historical Studies at the School of Humanities, University of Bristol

**Stand + Stare** is a resident company at the Pervasive Media Studio that produces immersive theatre and experiential work



desk cluttered with maps, notes, and a guidebook to China. Following instructions projected onto the desk, visitors leafed through the guidebook while hidden image-recognition technology triggered rich media content about one traveller's life-changing trip to China.

The REACT Feasibility award gave Stand + Stare the opportunity to test the use of employing image recognition software to trigger audio and video content, conduct user testing, and explore how people interact with books and stories.

The team shared their work at SXSW in Austin, Texas, at the Futurebook Conference in London, and at the Library of Birmingham.

*Turning the Page*, with some minor tweaks and adjustments, will now become part of Stand + Stare's portfolio of shows and installations offered to theatres, festivals, and other venues.

The collaboration are continuing to work together on a £300k research grant from the AHRC for another project and plotting future developments of *Turning the Page* that would allow the project to be more portable and scalable. ●

All Photographs: Stand + Stare



**For further information contact *Stand + Stare***

# FORWARDS

## THE DIFFICULT SECOND ALBUM

Editing these pages really brings home to me how much we've achieved in two years. There is such a rich mix of ideas, technologies, applications and user experiences. The insinuation of University research processes into Creative Economy practices turns out to produce an extraordinary range of original work. I cannot imagine where you would find another portfolio of creative projects that ranged from 3D printed objects for Sex Education to a biodata immersive game experience; engaging with victims of forced sterilisation in Peru to Elvis fans; tweeting the dead to making hyperlocal news platforms. And these are just some of the outcomes so far – there are even more projects which we just didn't have room to share here – not to mention the complex mesh of value creation that underpins the production process. In a way, the products are just the visible end product of the network of exchange that REACT has initiated. It works, and so far, so amazing. As Director I could not be more proud of my team and of the whole network for their energy, wit and generosity.

*What of the second half of the project through 2014 and 2015?*

*What are our plans?*

First and foremost there will be some more of the same. Objects Sandbox is about to kick off as I write, with a slate of new projects exploring the interactions and experiences that exist between people and Internet connected, physical objects. We are also planning a Sandbox call around Play, working with young people to develop new products or services for children. So we're currently excited about games, toys, connected objects, the new dynamics of social, new knowledge platforms and how we can combine them in innovative formations round challenges relevant to the lives of young people now and in the future. We will continue to support unusual partnerships between academics and creative businesses to come up with astonishing and great ideas.

But that's not all. We're not the kind of team who just deliver what we're expected to. Four years of the same thing? How dull would that be? So we've been thinking about what new approaches we might need to make sure that the relationships we've been supporting can thrive and continue to produce value. We've seen how REACT is serving clusters of talent-based businesses, smart graduates combining creative, digital and design disciplines. We've proved that these talent based microbusinesses are often hungry for the depth of knowledge and approach that University researchers can bring.

The challenge is now how this network sustains. We will be looking to develop new methods to consolidate and exploit the originality in the partnerships we've brokered. Some projects have already shown they have the legs for the long haul. Others need support to see what their next steps might be. Others have no interest in exploiting their great ideas but might well be interested in licensing them elsewhere. So we will focus on working with our alumni to develop the platforms and approaches that Universities can use to ensure that the value constellation we've set in motion continues to shine after our funding for it runs out in two years' time.

*Jon Dovey*

Director REACT, Pervasive Media Studio

JAN 22 2014



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**Research & Enterprise in  
Arts & Creative Technology**

