

The Third Order:

A necessary holism in approaches to narrative continuity
in situated cinematic virtual reality storytelling.

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Abstract

In this Cinematic Virtual Reality (CVR) project named 'The Third Order' with a script written to purpose, 'three degrees of freedom' (3DoF) virtual reality content, is presented in an iconic colonial mansion with elements of immersive theatre and participatory ludic qualities to highlight functions of the project for discussion. The content is recorded in the same environment as that for presentation. Epistemological methods prioritise the perspective of researcher as writer /designer /director and actor, towards creating an engaging experience of narrative continuity for audience. Audience participants are then chaperoned through the intermedial exhibition prototype and subsequently provide the researcher with semi-structured interviews to describe their experience.

Findings hinge around design elements and the use of theatre rehearsals and choreographic techniques that expand understanding of a range of subject areas including: proximal distancing; incorporation and re-configuring of filmic languages in CVR; the role of the director as surrogate audience and actor, due to the implications of proximities; the matter thereby as triangulation between Points of interest (POI) and camera/audience; and the qualities of inclusion of the audience in intimate action versus the wider story. The discussion is that CVR design, requires variable specificities dependent on genre and content, to refine the psychological experience of self as audience, as well as participant. Thus, is it argued that there are several ways in which traditional theatre and film design can merge in a holistic approach that upholds engaging story experiences without self-conscious distraction. The exegesis posits that the implications of situated CVR, for narrative continuity, and for linear intermedial immersive storytelling in real-world locations might be relevant in the neighbouring fields of XR and AR design. Findings of efficacy through observed experience is expressed as a matrix of 'filmic languages' juxtaposed against 'obstructions to CVR engagement' and the resultant film and theatre performance approaches.

keywords

Virtual Reality, Cinematic Virtual Reality, Augmented Reality, Mixed Realities, Point of Interest, Field of View, Narrative Continuity, Acting, Directing actors, Performance arts, Immersive Theatre, Screenplay, Film studies, Theatre studies, Proxemics, Ludic Technologies, Intermedial Arts, Immersion, 360 Camera

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Genevieve Ruth McClean

14 / 08 / 2023



Signature

Date

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Intellectual Property Rights

I the author and researcher assert full property rights over the collated materials and intellectual property of the research inherent to these materials.

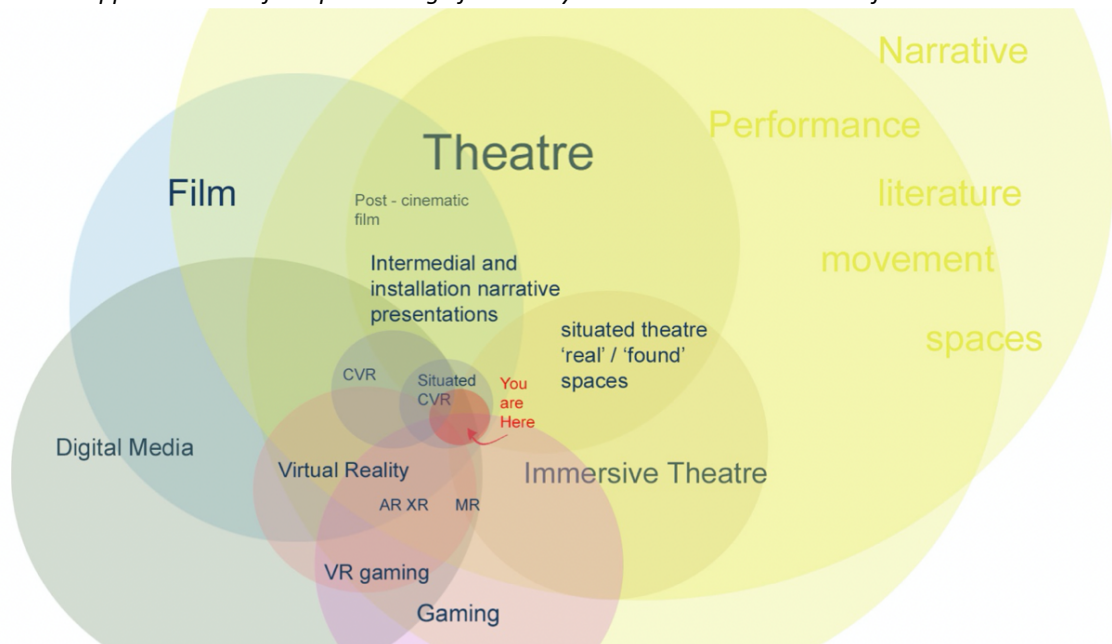
Ethics Approval

Ethics permissions for this research project and exegesis was approved by AUTEK on the 27th April, 2022.

Chapter 1 Introduction

Figure 1

A visual approximation of the positioning of the study's intersectional theoretical fields



A central issue in Cinematic VR, (Virtual Reality content that uses actors), is that of the audience experience of narrative being distanced or disrupted from the kind of immersive engaging and transporting storytelling experiences that modern media audiences are used to (Gödde et al., 2018). There have been variously identified, in Virtual Reality studies such as that by Slater (1997) and Kiltner et al. (2012), a series of several mechanical processes that obstruct the audience from the quality of 'transportation' in experiencing a story, to use Mateer's proposition (Mateer, 2017). The study by Gödde et al. establishes a subfield of matters for consideration in Cinematic forms, at the intersection of VR and ludic narratology. However, there is not any finalized framework by which it is agreed that the directing of actors is best done in the still nascent field of Cinematic Virtual Reality. Moreover, there are few, if any, studies that utilize an intermedial episodic narrative to explore CVR story content, set against the background environs of a real-world space. Issues of ludic intentionality versus an observant repose, proximities, and experiences of time and self in the virtual

space, are responded to in the praxis of this heuristic project. (For a glossary of terms see appendix E, p.118).

Emergent study of how best to develop CVR to better an audience's experience of linear immersive narrative, deals with matters of 'distraction' and 'new filmic language' by which to reassess the audience / actor, and director / actor, relationship in 360 degrees for an audience in a head mounted device. Practical exploration such as Simon Weaving's study notably titled 'Evoke don't show' (Weaving, 2021), reiterates the call to address the problem of lack of functionality in the performer based environment. Implications of design in a new way of thinking about writing, for CVR, to this end, are discussed by practitioners, (Ross & Munt, 2018) who are not alone in production of floor-plans and diagrammatic scripts. However, these projects do not exploit the inherent versatility and repertoire of actors as happens in theatre practice, instead employing them to *step in* as is more typical of an actor's role on a film set. As Gutierrez have recently pointed out, "much of the literature about VR emerges from the fields of psychology and Computer sciences" (Vera & Gutiérrez, 2023, p. 109); and summarizes: "CVR must examine traditional narrative paradigms to articulate its own storytelling conventions" (p.111). Using performer-centric techniques, this project explores designing and directing an episodic CVR production as a response to these matters of distraction and obstacles that prevent engagement or the experience of transportation by a story in this form.

While Tricart (2018) has called for intersectional thinking between forms; Gödde et al. have encouraged a "completely new approach" (Gödde et al., 2018, p. 201); and Mateer(2017), in an article that has become something of a touchstone to would-be CVR theorists, stated that "the goal now is to apply techniques from the one medium to enhance production of the other" (p.20). Even as Mateer talked about "organic direction" (Mateer, 2017, p. 20), it seems that very few practical CVR studies draw on the actor's innate perspective, which as Vera and Gutierrez have explained (2023) is emerging as an integral consideration in the new modalities of reifying a cinematic VR experience. Mateer refers to Gerrig's theory of transportation, (Gerrig, 1993), which encases analysis of causality and participatory responses (1993), and which could be

considered theoretical relatives of Coleridge's 'suspense of disbelief'. The subjective and objective experience in relation to the emic and etic responsibilities of the performer have taken my interest in this research in keeping with method acting techniques, and a colloquial repertoire in technique of the working actor/director for stage and screen.

The objective of this study therefore has been to bring an immersive theatrical experience together with immersive media content by attending to the obstructions mentioned by previous theorists, and synergistically extending the narrative beyond the frame of the VR episodic content into a spatiotemporal storytelling environs that widens the psychological experience of the viewer to enable a *transporting* engagement with the narrative.

This research project also offers another type of interaction outside the 'frame' of the immersive content, this being to allow audience to traverse and explore the real-world space, which is, in some ways, recognizable as the same space as in the VR content. One way to describe this, is to say that the situated CVR content is being used as a form of AR (Augmented Reality), to augment the space by simulating the same space but using it differently. The VR content is the same as the real-world environment that the viewers are also exploring when they take the headset off.

In immersive theatre, Cinematic VR is sometimes used and experimented with by theatre practitioners who situate VR content within a live theatrical experience. London's National Theatre hosts one such facet of multi modal burgeoning dramatic forms in the UK (National Theatre, 2022). However, there are few, if any, practical research studies done in this intersectional area. This is a project which practically models an exploration of how one version of this, namely: a *situated* cinematic VR presentation, might contribute to the development of CVR engagement and narrative continuity, in relation to user experience of an audience narrative that includes intermedial transitions between forms, including those of the real and virtual environments.

These considerations of the intersecting exploration of theatre, film and psychology are encompassed within an onto-epistemological model as described by Robin Nelson

(2022) in his treatise on creativity and heuristic research, developing practical artefact in an iterative response to tacit knowledge. The grounding of this practice as research is in performance, directing and writing, and the extension of this study into what I am terming a 'Situated CVR' design provides discussion on practical techniques and their psychological implications in regard to the experience of the audience narrative. It is hoped that this study might be useful to those who would look at creating and reinventing intersectional XR immersive storytelling content into the future.

Figure 2

Isaac and the steward, in a hallway of the villa



Note. A frame from an equirectangular rendition of part two of the three-part virtual reality explainer videos that accompany this exegesis (see appendix B)

Chapter 2 Literature and Knowledge Review

Figure 3

Jennifer, the central character in the story: The Third Order



2.1 Cinematic Virtual Reality

Chris Milk, a pioneer of Cinematic VR storytelling (and founder of Within, an app and a VR community), presented works that wowed audiences using Google cardboard headsets (2016) and he spoke about the shifts in the way the world perceives media that were to come (Milk, 2015b). He brought into play, the nature of ‘presence’ with the consumer market and wider populace, a term used by theorists to describe the feeling of ‘being there’ (Ganz, 2016). Milk suggested that the future of VR would be experiential personal stories, the telling of which, was “both beyond most of our current storytelling model and our understanding of authorship, which is going to completely change” (Bucher, 2018). “I don’t think the future of VR looks like video games; I don’t think it looks like Cinematic VR; I think it looks like stories from our real lives”(Ganz, 2016, p. 1). A useful definition of the term Cinematic VR, has been outlined by John Mateer (Mateer, 2017) regarding the use exclusively of pre-recorded materials, which would include Milk’s considerations of self-curated documentary

forms. Chris Milk's short surreal VR film 'Evolution of Verse' (Milk, 2015a) offers the viewer an immersive experience, balancing on the surface of a lake to discover that a train is speeding towards you. (Figure 4). As Cath Dooley points out (2021), the reference to the rumoured experience of the audience who ran from the cinema when confronted with the film of DW Griffith's train in 1896, is implicit. Evidence dispels the myth of people actually panicking while viewing the film: 'L'Arrivée d'un train en gare de la Ciotat', instead illustrating the new sense of immediacy and realism of the new medium of film (Loiperdinger, 2004).

Figure 4

Two train movies, by the Lumière brothers and Chris Milk



The term Cinematic Virtual Reality is used slightly differently by different writers. Kath Dooley uses it to incorporate documentary forms as well as cinematic narrative content that uses actors (Dooley, 2021). The use of VR to lend presence in documentary forms has also raised the conversation about voyeurism and gaze, and the matter of (Gramscian) 'proximity' regarding hegemony and power (Nash, 2018). I recognize that the matter of whether a protagonist or any other character in a documentary is also an actor in a narrative is relevant in that context. For the purpose

of this exegesis, I will use the term Cinematic VR to mean story-based VR that employs actors to perform the action of a pre-ordained plot.

Cinematic Virtual Reality theory has been a rapidly emergent field of study since Facebook acquired Oculus in 2014, and Oculus Rift Headsets were released to a wide consumer market in 2016. 360-degree cameras similarly became more accessible in 2017 with more competition for cameras affordable to the consumer market. More recently, public interest in headsets has been piqued by online VR modes of design, and entertainment. Facebook merged the title of its company with the annexed industry to become Meta in 2021. Amongst many iterations and variants, combining the functionality of head mounted devices with transparent eyewear-style goggles (such as HoloLens), Meta launched the Meta Quest Pro in October 2022, an iteration of the Quest headset with an inbuilt camera. Subsequently Apple inc. released the Apple Vision Pro in June 2023, letting “users interact with digital content in a way that feels like it is physically present in their space” (Apple.com, 2023).

In 2017, a book was published by Celine Tricart and Bernard Mendiburu that researched and itemized a raft of work by practitioners and outlined the basis of CVR thinking. It discusses issues that relate to cinematic storytelling such as: presence and embodiment; the viewer’s ‘field of view’ (FOV); the use of different points of view in addressing the camera; actor proximity to camera, as well as POI, (Point of Interest), as a CVR-specific consideration about the capacity of the viewer to look in all directions, and how one might guide their interest in a certain direction. The book explored the notion of a new ‘art form’ of VR, and it’s required “Rosetta stone” of a manual as to how to drive it (Tricart, 2018, p. 81). She talked about dance, film immersive theatre, live action role-play games, (LARPs) and escape rooms as all having similarities to Virtual Reality. She suggested that VR can be seen as a missing link between gaming and cinema or theatre (Tricart, 2018). She spoke about an ‘emotional bleed’ between ‘participant’ and performer. As someone who has participated in LARPs that incorporate intense dramatic roleplay, Tricart frames the role player game as the closest comparison to emotional empathetic sharing, as VR (Tricart, 2022). Tricart promotes intersectionality and invention towards empathetic personal relationships in the future as paramount considerations for future designers.

John Mateer suggested that the connection between compelling engagement in CVR and the notions of presence can be linked using Gerrig's transportation theory. As Mateer argued (2017), other staples of film grammar (such as the mid-shot, close up and wide shot) do not simply translate to CVR. The topic of new filmic grammars being required to establish presence in a cinematic VR design have been taken up widely as a departure point for practitioners and academics around the world since the 1980s and 1990s. In looking at the sub-field of Cinematic VR, as a project, I agree that there is a case for reinserting some of these film grammars; however new ways of considering the relationship between actors and the camera, with or without editing, are paramount in the wider discussion. The study by Gødde et al. used the term *agency* and cited Aylett's game studies term: the "narrative paradox" (Gødde et al., 2018 as cited in Aylett, 2000).

Mateer (2017), also discussed a framework towards establishing 'presence' in CVR design with some emphasis on establishing the audience expectations of capacity to move, or interact in certain ways, that is to say, establishing the rules of engagement as a consideration supporting versatility of invention. In doing so, he referred to previous studies on presence including Slater and Wilbur who discussed the matters of presence as a "subjective and objective description of a person's state with respect to environment" (Slater & Wilbur, 1997, p. 4)

The framework by Slater and Wilbur (1997) extrapolated from the components of Inclusivity, Extensiveness, Surrounding and Vividness represented as 'I E S and V'. Another matter to which they attribute importance however, is 'Plot' in relation to the nature of audience autonomy in VR. This notion of the plot as a spatiotemporal measure of immersive experience as an audience to a *performance* is relevant to the exploration of this research project.

Edward Bullough (1912) is a theorist who discussed the measure of subjective and objective experience in terms of spatiotemporal distance. Bullough's explanation of 'psychical distance' is relevant to practical proprioceptive concerns in combination with 'plot', which correlates to the relevance of engagement both physically, and also in the psyche. In 1912 Bullough placed the distancing of reality from an artefact

representing reality in the mind of the audience with reference to their repertoire of experience to maintain an ideal distance from their self-knowledge both physically, and temporally. Bullough explained that the ideal gauge of ‘psychical’ distance from something is neither subjective nor objective, and instead proposes the “antinomy of Distance”: “...most desirable is the *utmost decrease of distance without its disappearance*” (Bullough, 1912, p. 92). The lineage is to Aristotle’s *Poetics* (1902), while the modern equivalence when discussing psychological filmic grammars derives from Gestalt theory and gap-filling. It can be seen that the issues of *distance* in regard to audience experience in CVR relate to the issues of distraction to that poise of the spectator to the artefact, which is both experiential *and* analytical.

The discussion of ‘distraction’ therefore, in keeping with the notions of ‘presence’ and ‘embodiment’, and Gerrig’s ‘transportation’, is typified in writing on engagement in CVR, and disseminated as areas of further specific studies such as in digital design, headset development, eye tracking, cognitive sciences, neuroscience, and media and film theory, but there are also areas of interest relating to performance and theatre studies, especially reflecting on the afore-mentioned relationship of audience autonomy with the *plot* (Slater & Wilbur, 1997). Mateer, in using Gerrig’s theory puts emphasis on the psychological experience of the viewer in the headset. Their relationship with story is considered in terms of causality, the past and future of the narrative, and the ‘participatory imaginary’ (Gerrig, 1993).

In her discussion of performance in a CVR space, Kath Dooley (2017) outlined Edward Hall’s anthropological work on the interplay of ‘intimate, personal, social and public distance’. (Figure 5). In her recent book on Cinematic Virtual Reality, she has dedicated chapters to all prior mechanics of CVR as a developing field (Dooley, 2021).

Figure 5*Hall's proximities in CVR*

Note The experience of the action due to proximity is amplified in immersive media.

Dooley discussed proxemics more comprehensively in a variety of aspects, with the political element being quite a strong part of the discourse in documentary filming, or otherwise 'othered' film making that acts as interface between human difference. Dooley said of Hall's taxonomy. "...it provides a system through which to consider the embodied nature of the medium" (Dooley, 2021, p. 99). Dooley also wrote more specifically on differentiations in approach and mechanisms. For example, the matter of three degrees of freedom (3DoF) CVR as opposed to six degrees of freedom (6DoF) CVR, of which the latter allows the audience more interactive opportunities especially of movement within the immersive environment. Exponentially, practitioners and researchers have been writing about methods and practice in CVR. An overall emphasis is given to the perspective of 3DoF CVR, being the most passive of all types: "The 3DoF format is particularly useful as a linear storytelling medium, seeing as the restricted nature of audience interaction allows a fixed narrative to play out..." (Dooley, 2021, p. 100).

It's pertinent to the nature of this study to note the commonality in the descriptions of 3DoF CVR as 'lacking interactivity'. In regard to the world of immersive gaming, or even two-dimensional screen gaming which has highly effective qualities of immersive design, especially in regard to narrative-driven role-player gaming, it is supposed that the impulse to be involved in the 3DoF virtual story as it unfolds, or to affect it in some

way would be experienced as a lack of interaction. By contrast It is supposed if an audience were accustomed to narrative viewing modes such as the cinema or the theatre, it might be the case that the instinct to ‘lean in’ rather than ‘lean back’ as Dooley (Dooley, 2021) described would not be there in the same way. Dooley uses these terms to denote the internal psychological spectrum of the viewer to experience an inclination toward interactivity or a more receptive state (Dooley, 2021) whereas Gødde et al. have originated the terms under titles that differentiate the matter of *inclusion*, i.e. either observing or being a “part of the scene”. (Gødde et al., 2018, p. 187).

The idea of this study is to operate in a 3DoF format, with a fixed camera, without editing, and without non-diegetic sound, to put emphasis on the nature of story continuity created with actors and environment, and to explore the matter of engagement as a result directly associated with the performed narrative. These are some of the design responses to the several areas discussed in the CVR field that problematize the experience of story engagement.

2.2 Immersive Theatre and VR Storytelling

‘Immersive theatre’ is typified by a theatre performance that uses installation or expansive space, that might encourage audience participation, or involve a mobile audience, or involve actors who break the fourth wall (White, 2012). Gareth White also discusses the diversity of immersive theatre noting that it may be very intimate or involve some distance of the spectator from the performer; that it may take place in ‘found’ spaces or unusual environments that are not theatres; that it may have a coherent narrative or none; that it may use technology as accessory to extend the audience experience or not; and that it’s likely to involve “multi- sensory” audience experience (White, 2012, p. 2).

Punchdrunk is an establishing company in immersive theatre and in the use of VR within it. It has led developments in epic staging of theatrical events that include drawing the audience through large spaces. Another aspect that typifies immersive theatre (including that with use of VR content within a live theatre environment),

relates to the choices made around performance spaces. White speaks of Punchdrunk and Shunt as examples of companies staging productions in “site-sympathetic” environs specified rather than ‘site-specific’ as these shows don’t draw on the utilitarian and historic associations of the environment. Warehouses, bridges, and empty stations, have offered environments where ‘maze-like’ environments can be created in which to deliver the story narrative (White, 2012). Currently, Punchdrunk are working with the game designer company Niantic (the designer of Pokémon Go, and AR real-world game: Ingress), (Punchdrunk, 2022).

While audience in immersive theatre have an allotment of autonomy of movement according to the script and design, a familiar representation of immersive theatre, is of the audience being conducted through a space, and to have close proximity to, and interaction with, actors. The element of surprise in the audience narrative is therefore important, and reciprocally, of *trust*, also. Prevalent in immersive theatre, is the experience that actors include audience members as a performer or character. Being close to real-world actors while wearing a VR headset is similar. Elements of trust are engaged, as a headset is akin to wearing a blindfold (such as have been used at time of writing for VR e.g.: the Oculus Quest). One example by a company called ‘No Proscenium’ exemplifies this kind of experimentation, by emulating the VR content, in the space around the participant, using touch, wind, and dusty gravel (Nelson, 2017). Another example, in a show titled ‘Alice’ by ‘DVgroup’, an actor passed the participant a meringue while in the VR content the participant sees a caterpillar offer them a mushroom. Most participants obligingly ate the meringue (Hoguet, 2018). Elements of trust, alongside participation, show a whole raft of ways in which live performative and interactive immersive behaviours in real-person encounters alongside VR develop and extend linear and abstract story narratives.

Chapter 3 Methodologies

Figure 6

Isaac responds to his cousin in Episode Two



3.1 Praxis, and the attendance to it

This study is a qualitative exploratory project that employs heuristic inquiry in design and construction. In keeping with Robin Nelson's observation, "A good reason for creative practitioners to engage with the broader academy is the richness of intellectual environment and defamiliarization it affords" (Nelson, 2022, p. 41), the project is interdisciplinary. This interdisciplinarity does not pertain simply to a choice of methodology but has emerged from within the developing prototype of performance design using 360 degree camera and actors in a situated space. In turn, these aspects of approach to the project emerge from amongst a wide potential of possibilities; they were also not chosen desultorily. Rather, the initial design elements, particularly the concept of placing immersive CVR content for presentation 'in situ' were all incubated in earlier research. My arts practice had in the past included immersive theatre elements, in architectural spaces presented by colonial buildings in the Auckland region. Thus, the a priori concept of situating CVR content in the same place in which it

was filmed originated from top-down thinking, doing away with the typical requirements of having thorough technical knowledge about all implications in staging the work. Nelson discusses a “most consequential shift in attention” (Nelson, 2022, p. 38), between that of a practitioner and of a researcher. Thus, it is hoped that this exegesis explains the thesis project as having evolved through heuristic inquiry, auto-ethnography and observation in practice with a focus on the role of the self as director designer and researcher.

The exegesis relates emergent, reflexive and holistic summations. While it does not make a goal of ‘bricolage’ as a process or in findings, it seeks to embrace the qualities of the bricoleur as researcher (Denzin, 1994), making a process of discovery. In keeping with Nelson’s discussion of a refractive, (diamond-like) framework of scholarship, this research process foregrounds ‘praxis’ as “theory imbricated within Practice”(2022, p. 123). In a tri-partite paradigm, Nelson’s onto-epistemological model refers to heuristic, tacit made explicit, and ‘outsider’ knowledge or reading, as a framework for praxis as a whole. (Figure 7).

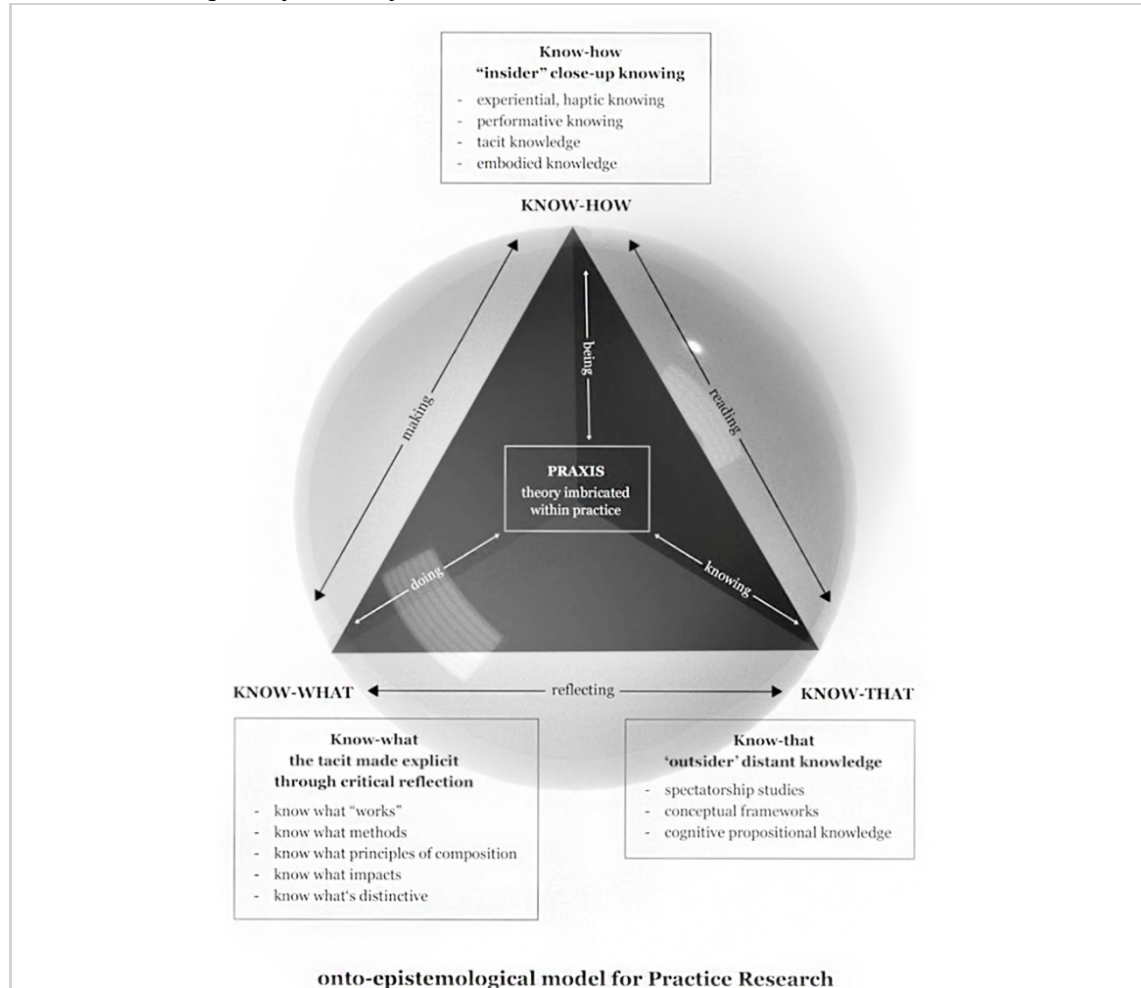
This research as praxis seeks to explain and prove models set out for: betterment of audience experience; design development in the context of the variables of forms used in ‘Situating CVR’; and subsets of this research as relate to CVR as an emergent field. Gerrig’s theory of transportation integrated with Stanislavski’s methods of experiential immediacy in the world of the play, together with Hall’s theories of proximity are paradigmatic to the approach that this thesis takes in order to highlight and discuss the emergent tools and languages of CVR storytelling as experience.

Nelson described his thinking on such intersectionality this way in 2022:

I am disposed to inter-disciplinarity, transversality and the exploration of diverse modes of knowing rather than more deeply mining a “home” discipline. I do not rule out the latter but creativity often arises in the frisson of encounter between different approaches to research or knowledge paradigms... (p.41).

Figure 7

Robin Nelson's diagram of a model for Practice Research



Note. Reproduced with permission (Springer Nature) (Nelson, 2022, p. 46)

A *situated* Cinematic Virtual Reality is the form that this resultant practice takes, featuring a design that was created in response to *obstacles preventing audience engagement with narrative*. The resulting installation is to be experienced from the vantage in which it was filmed. This means the design concept is a variant upon the design thinking in Cinematic Virtual Reality. It serves to offer potential for further consideration of 360 storytelling in real spaces.

Figure 8

An argument takes place in the hallway in Episode Three

The Third Order Episode 3



Note. A working version of the working script is included in the appendices (See appendix F) Copyright for script and all production images belong to the author.

3.2 Practice and Process

The reasoning for the placement of the CVR content into a situationally specific environment is that it is a hypothesis of this project that it will support the viewer's engagement with narrative and aid their engagement with the narrative to enhance their immersive sense of the *wider world of the story*. The basis of the research relates to a number of obstructions to that engagement which are perceived by theorists and practitioners to be the key elements for consideration when aiming for audience engagement. This is described in Figure 4, however a table showing a full matrix of the approaches to these obstacles and considerations using film and theatre technique is included in the appendices (Appendix D).

Figure 9

Initial Considerations for Approaching apparent Obstacles to a 'Transporting' Immersion in Cinematic Virtual Reality Storytelling

Obstacles	Considerations
Dizziness and nausea from experiences of motion and imbalance	Moving the Camera and Editing
Not being able to see and relate to characters	Proximity to camera (Pixelation and capacity to edit in higher resolution).
Audience autonomy, not knowing where to look / turn	Point of Interest / Areas of interest - directing the audience gaze and Plot (narrative continuity)
Interruptions: Managing headsets / environmental sound	Presentation of the content in a real-world environment
The embodied (disembodied) self in a virtual space	Swayze effect and Audience Identity
Not being able to transition through the space (in a 3DoF Form)	Finding a way to 'widen the avenue of participatory experience' to include interaction with the space
Boring starkly present performances!	re-configuring filmic grammars
Not knowing what to do	Establishing interactive expectations for audience
Needing an outside perspective on the wider storyline, (in a long take form)	Reconfiguring the notion of editing within the wider storytelling form

The project developed into a master's exegesis project via two earlier papers within the course. This earlier work highlighted the need to host a production and to have a substantial rehearsal period along with other facets of a production in tact as a whole, as it was seen that only by adding elements of choreographic consideration to a performance that already held a fluidity of story and character would it be possible to examine outcomes relating to the efficacy of additional techniques. The project was planned in two distinctive parts from the outset, that of the production period, and

that of the presentation period in keeping with the nature of a theatre production, (refer to Appendix C for further examples). The methodical components of the work are listed below as a chronology of events:

Script-writing and early design concept:

- Research with 360 cameras, outdoor extra scene (Woman from the Orphanage)
- A prior iteration of production of a scene with two actors (Episode Two)
- Research in use of headset.
- Presentation of thesis research proposal
- Further Script-Writing / design
- Research in ambisonic sound

Pre-production:

- Casting, budget, costume, props, schedule etc.
- Ongoing journaling and writing as researcher.
- Online Rehearsals and teaching actors about 360 camera
- Intensive rehearsal workshop dedicated to exploration of matters referred to in Chapter Five.

Production/ Main Shoot:

- Observations and video documentation of rehearsals.
- Two days rehearsal blocking and exploring technique, one day filming work in the space. (Episodes Two, and Three, and the intermedial transition piece)
- Writing and Follow up shoot day (Episode Four) (shot with three different camera placements, and filmed in full 360 camera).
- Capture of further 360 environments for episodes two and three.

Post Production:

- Editing. Exploring editing options using 2d rehearsal footage within a 360 environment.
- Exploring basic graphics in editing to replace a missing door, replace artworks for Copyright reasons, explore moving graphics as directive hints for ludic experience.
- Purchase 360 camera and headset.
- Edit screens within the 360 environments for episodes two and three
- Test of footage myself for exploration of turning, observing narrative and experience of direct address.
- Further editing. Choosing options to be used for presentation.
- Edit of the old fashioned clip to be projected on the wall
- Basic sound edit recorded from the actual environment to suggest directional sound.

Presentation:

- Pre-production for the single actor
- Recruiting audience research participants adept with narrative forms but new to virtual reality.
- Presentation of the five narrative elements to audience participants led through the space: documented on video, and subsequently interviewed in semi-structured interview.
- Interviews transcribed.

Writing

- Writing of exegesis and writing and editing of self-interviews and explainer video.

Auto-ethnographical reflection and journaling considering the work from the perspective of the director, together with ongoing research that encased the project within an interdisciplinary frame was ongoing throughout this time period. It was through reading widely as both in both theoretical and in scientific and technical studies specific to the design that my enthusiasm was buoyed by excitement for the duration of this research project. Most vivaciously I kept true to a process of discovery. It was also important in the practical unfolding of the research to regularly return to script-writing as an essential design element of a holistic practice.

There is a liminal area between reality and digital artifice in the techniques of projection-mapping, that utilize found surfaces and enhance them, or in some cases animate them, rather than simply super-imposing imagery on to them. Recognizing this inspired me in the first instance to search for the essence of what audiences enjoy about the dichotomies of things that are nearly the same but are transmogrified by a simple image-based narrative. An example of one like this, is in the work '(DIGEST) Tokyo Station' by NHK Enterprise (Foley, 2012). The projection mapping artwork in Figure 10, at first shows shadowy figures as if *behind* the lit windows, before the work progresses to transform the building into something more obviously impossible. The design of the 'reveal', or countering the expectations of audience, has a parallel in the world of live theatre.

Figure 10

The projection mapping artwork '(DIGEST) Tokyo Station'



Note. The narrative describes a gradation away from a believable trick of the design that makes use of the building's features, to something more obviously abstracted; an artwork (Foley, 2012).

<https://vimeo.com/57045401>

Potential for the ludic element involved in traversing terrain or exploring spaces within story narratives was an illumination also. I woke from sleep in the night to pen my thoughts on the use of actor based performative storytelling as an augmented reality concept that allowed full freedom of movement in the wider world if headsets with cameras were enabled to use performances to augment real environments. This enjoyable dedication to the mindset of discovery meant that I followed some thinking that I had no intention of employing in my capacity as a master's student. The mainstay of discovery is in the experience of pragmatic design, and as bricoleur researcher, my knowledge has been greatly enriched. While informed by some wider thinking, the focus of the practice has been on experimentation towards the goal of audience engagement by extending the narrative beyond the confines of the immersive environment in a practical form.

Chapter 4 Theoretical, Historical and Critical Context

Figure 11

The Pram Scene illustrates a baby's perspective on the action



4.1 Gerrig and Stanislavski, Presence and Action

At the essence of this study of the audience experience in an immersive performance, that uses actors, is a notion that underlies both the performativity of the actors but also the recipient of the person in the headset. *Being* is the underlying concept of the lineage of descriptors of VR that are given in the words: presence, embodiment, experience, participation and action and also in imagination. But in the remediation of being, it's possible that the word 'mimesis' best describes the audience experience in CVR.

In Stanislavski's famous book, 'An Actor Prepares', he wrote about an actor playing their *experience*: "Experiencing helps the actor to fulfil his basic goal, which is the creation of the life of the human spirit in a role and the communication of that life onstage in an artistic form (Stanislavski, 2017, p. 20)".

His method for bringing a character into realization combined inner work to embody character, with reference to 'given circumstances', and in relationship with the wider

world of the play. The nature of ‘action’, is applied as an inner action of intentionality to create an internal and responsive dynamic with the other characters, and the space, in the present moment. (McCaw, 2016)

John Mateer (2017) gave some precision to thinking around design for VR storytelling in regard to the potential for film grammars as needing further research in relation to psychological positioning. While he discussed the nature of drawing the eye using techniques of light, spacing art and details, he cuts to the chase when he argues that “continuity-led grammars can be applied to CVR production” (Mateer, 2017, p. 19). ‘Film grammars’ include the mainstays of framing and editing. These are more effectively reconfigured in this project with consideration to the autonomous ‘head-turn’ of the audience, and the episodic scenes being shot in a single theatrical ‘long-take’ per space. This obliges the audience to transition through the space in order to locate the position for the next complete scene. The transition to the next scene allows for a narrative perspective on different character actions and some level of omniscience (despite the choice to place the viewer in second person using direct address). “Directorial choices are central to imparting distinct styles that can directly affect how viewers engage with narrative and interpret story, and thus increase *transportation*” (Mateer, 2017, p. 18).

On reading Gerrig’s book, ‘Experiencing Narrative worlds’ in the context of this study, I was pleased to recognize ideas about the audience’s experience of a narrative that correlated to the specificities of method acting. I felt that Stanislavski’s methods¹ should provide a CVR audience with a sense of the ‘world of the play’ in direct accordance with Gerrig’s writing on the drawn inferences of an audience in relation to their prior knowledge. The psychological responses of an audience as a ‘participatory imaginary’ (1993) relate the experience of narrative to causality and therefore to *time* as perceived by one’s repertoire of experiences forming a predictive sense of future

¹ The characters are explored in terms of their objectives, (what they want from each-other or the space or wider world of the play), throughlines, (what they want from each-other or the wider world of the play relating to the time frame of the play), and super-objectives, what the characters might experience as an overall desire or need from the wider world of the play as it goes beyond the length of the play. These collated desires and interactions create an active dynamic of experienced determinations and obstacles between characters while on stage. Stanislavski, K. (1989). *An actor prepares*. Routledge.

outcomes. One of the driving hypothetical considerations I had while devising the practical aspects of this project was that with a *wider* shared sense of a spatiotemporal reality of the 'world of the play', less attention then, would be given to the participant as themselves, disturbing their sense of continuity of story with an embodied self-awareness that could be disruptive (Kilteni et al., 2012).

Gerrig (1993) has written about the gestalt of 'gap-filling' of the reader or viewer as a participatory response of the imagination. Both in presentation and in representation (or remediation) this interface between player and audience relates to the shared unseen, or the shared imaginary. In these ways, I could surmise that the forms and techniques that stem from theatre are useful in contouring the narrative of the CVR medium to achieve temporal narrative continuity, and therefore engagement with story by the audience. In keeping with all the actors are doing to represent that which has just gone before, that which will come afterward, and that which is out the window, or in another room, this creates the world of the story for audience to experience right there, alongside the characters.

4.2 Tempo, Tension and the Body: What the theatre of the 1970's offers Cinematic VR

Some areas of discovery within the research process were a recollection of practitioners who have influenced the theatre world greatly such as Jacques Lecoq, and Peter Brook. Both are artists who use the practice of the ensemble in the rehearsal processes even if only a few are engaged with the work in the rehearsal. Boal is another who did this, (it is not uncommon to expect actors who are not on stage to be the audience to their peers) however Boal also coined the term 'spect-actor' as a particular tool, used to bring audience into the realm of the performance as an internal part of the story (Boal, 2008). Boal's work in this regard known as his 'Forum theatre' was socio-political in essence, however this method of audience interactivity and the 'spect-actor' connects with the concepts discussed around bringing the viewer in the headset, into the experiential role-playing part of the immersive performance. For

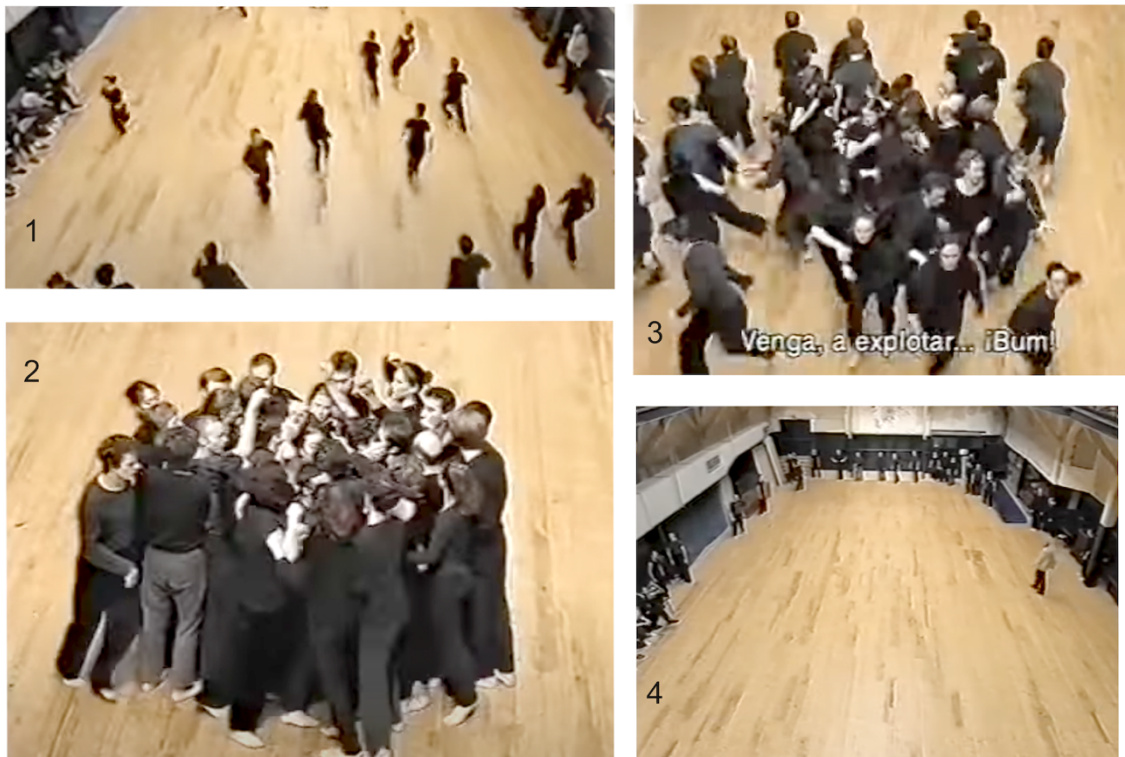
example, as director I would find I was not only a surrogate *audience*, but a stand-in actor, as well.

Gödde et al. discusses the matter of “spatial story density” (Unsel, 2015 as cited in Gödde et al., 2018, p. 189) in regard to the spatiotemporal narrative design. This draws on game design, but it relates to theatre also. These narrative forms have intersectional areas (Simons, 2007) in which CVR is situated.

One succinct exercise from Lecoq expressed something very relevant to a shared causality of narrative in relation to *the past* and *the future* (Figure 12): He directs his students to bustle in a crowd and then to empty the space, so that he can make an entrance. The dramatic environment hasn’t changed, but the precursor of a flurry of bodies in the space, juxtaposed with the cleared space is a dramatic effect.

Figure 12

Jacques Lecoq directs his students to animate the space



Note. The students demonstrate a spatial and temporal narrative that suggests a future causality in the minds of an audience, by filling the space energetically and then emptying it for monsieur Lecoq’s entrance. <https://www.youtube.com/watch?v=O1PMNejxbw4>

Here he has 'edited' the sequence on stage and by that juxtaposition, he created what Gerrig would call a "causal network that represents the relationships between the causes and the consequences of events in a story" (Gerrig, 1993, p. 46). Yes, it's a short story for an audience to have a personal network of equivalency by which to establish an idea of consequence, but that doesn't at all matter. The effect is to leave the audience with the sense that what has once happened, (an exhibit of dramatic tension) might happen again.

4.3 Gestalt and Gerrig's transportation

Gerrig's research on inference and causality, illustrates the principle: "knowledge differences profoundly affects the interpretation of narratives" (Gerrig, 1993, p. 41)

I wrote the script for this project, with some essential elements and dynamics. The characters are colonials; a man and woman are having an argument; she is pregnant; there is a threat to stability. These are recognizable tropes despite positioning. An understanding of that conflict arises through exposition and familiarity during the scenes. Gerrig (1993) goes on to say that "readers build causal networks by strategically deploying the resources of working memory" (p.47) that is to say, that a reader must gather a repertoire of "causal connectedness" as the story unfolds, explaining (to simplify greatly his writing), that any clause that has not yet yielded an understanding of potential causal consequences, is likely to do so as the text continues.

Participatory *responses*, Gerrig (1993) described as being separate but "intimately entangled" with *inferences*, (p.66) noting that a participatory response (such as fear or anger or a tendency to want to warn someone and then cry out), may "provide the impetus for inferencing"(p.67). He makes a claim that readers "adopt a side-participant stance with respect to narrative utterances" (p.68). This is a fascinating consideration in regard to the positioning of the experient in CVR as a character, and whether an over-emphasis on audience *participation* may not in itself destabilize the experience of transportation that is brought about by a self-motivated function. That is to say if the audience has an expectation of participating, they may be inclined to resist

transportation into a 3DoF CVR narrative, rather than observe and participate intellectually and internally. It seems to me as a practitioner that there is a warning here, not to ‘overdo it’ in inviting participatory interaction. I confirmed and reified this later when making choices about the use of direct address as an inclusive form in the 3DoF storytelling. The interface of an immersive audience in CVR then, requires an intellectual engagement on the basis of sequence and prior knowledge to have a participatory imaginary involvement with the narrative. A transporting story then, elicits participation without demanding it.

Yet, the CVR form is by nature starkly explicit. Of course, it is assumed that in a relatively clear-cut storytelling form, there are still gaps in the narrative. Everything that is suggested that isn’t explicit can be a kind of gap to be filled. While ‘presence’ may be the term that is used to describe the feeling of *being* in a VR environment, (Mateer, 2017, as cited in Biocca, 2003), it can be seen that a need for gestalt formulates the search for the element of engagement that is frequently referred to as an obstructed quality by a sense of self in the space, as a matter of ‘distraction’.

That transportation, as Gerrig (1993) would have it is caused by gap-filling. A participatory imaginary response thus identifying with story elements, is a gestalt of storytelling in the mind of the reader. It is also thereby, a psychological *responsibility* to keep the naturalistic representation at bay as a real thing: Bullough’s “antinomy of Distance”(Bullough, 1912, p. 92). While Bullough wrote of Aesthetic distance, Coleridge famously spoke of that which people repeat as ‘suspense of disbelief’ in his *Biographia Literaria* (Coleridge, 1817, p. 175). The original comment refers to the intentions behind the writing of his *Lyrical Ballads* with the use of metaphysical character. However, in common usage it has come to represent a wider extrapolation on the nature of experiencing. On the matter of the ‘inner self’ he offers:

“... the sum of all that is merely OBJECTIVE, we will henceforth call NATURE, confining the term to its passive and material sense, as comprising all the phænomena by which its exist-ence is made known to us. On the other hand the sum of all that is

SUBJECTIVE, we may comprehend in the name of the SELF or INTEL- LIGENCE. Both conceptions are in necessary antithesis". (Haycock, 2003, p. 175)

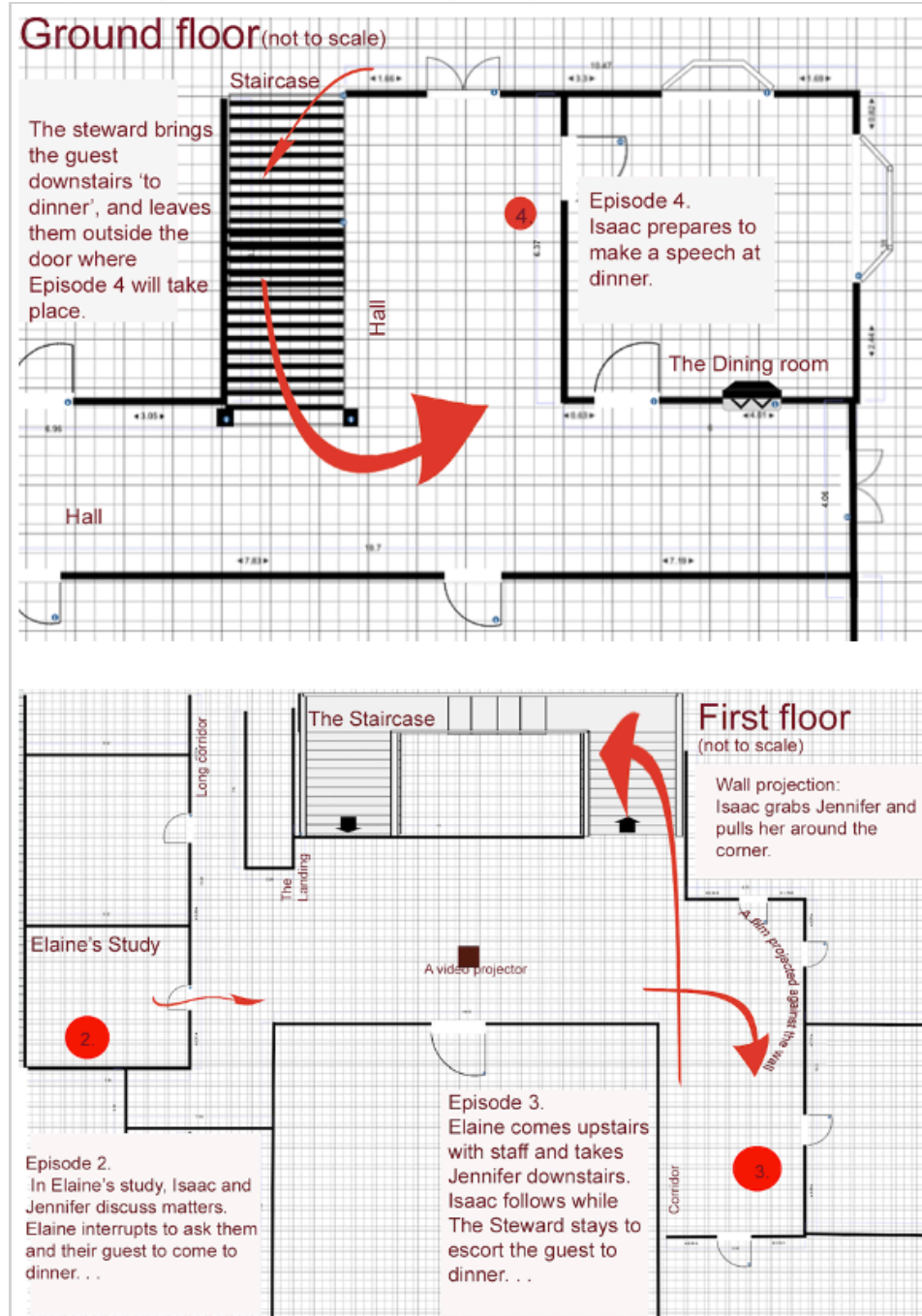
The lineage to Aristotle's writing on poetics (Butcher, 1902) and the replication of action is not irrelevant to the discussion of the act of mimesis especially when it comes to matters of combining 'The Plot' with 'Vividness' included in the framework of (Slater & Wilbur, 1997) amongst the other required facets of replicated experience in CVR.

4.4 Kath Dooley, Hall and Proxemics, considerations of Space

This project was designed for and exhibited in the real-world space of an old colonial mansion on the outskirts of Auckland which is currently used as a public art gallery. (Figure 13) The content is also filmed in the building, in three distinct places. An upstairs gallery, and upstairs hallway area, and a downstairs hallway area off the central foyer.

Figure 13

A map showing the audience transit through the space



Note. The Audience are chaperoned one at a time through the five elements of the story

Issues of proximity in this study therefore relate to actors' proximity to each other, to the camera, and to the space itself. As the storytelling is intended in a naturalistic style, I explored real use of the real space, by observing what the actors did in the (replicated) space and filming it during rehearsals as a basis for positioning.

The work is presented in a 3DoF form, which means the viewer can't autonomously move through the space except by turning the headset, (they can look around). Keeping this in mind the use of space *inside* the CVR content, in this study, was paramount to the creation of 'successful' CVR content, that could be then used in relation to the actual real-world space (Figure 13) while considering the real-world space as part of the wider story. This concept, it was assumed, would rely on the human relationship with the space of the immersive world emulating that of the real world to an extent of what Edward Hall "(1990) described as: "vision as synthesis"(p66). As a next step the use of diegetic off-screen sound then would become a pivotal aspect of directional *synthesis* in the wider world of the story, as it relates to the wider and unseen real-world space. Kath Dooley promoted Edward Hall's writings on proxemics as a useful tool by which to reconsider screen grammars in the context of CVR storytelling. She also looks at the nature of human behaviour in space(s) according to the writing of Adam Kendon (Kendon, 1990). In particular her writing relates to this study in the discussion of "the restricted nature of viewer interaction that is specific to 3DoF works to tactically consider the viewer's personal space and orientation in regard to story agents" (Dooley, 2021, p. 100).

Figure 14

An image from rehearsal footage of Episode Three showing natural positioning



Note. The grouping for episode three as it emerged from rehearsals, includes the viewer in a circular form matching Kendon's social grouping as an F-formation (Kendon, 1990 as cited by Dooley,2021).

Dooley (2021) used Hall's theory about proxemics, (the framework of personal, social and public spaces), (Figure 5) and also talked about a territorial sense when personal space is invaded and the ways in which people use their body angles to encourage or discourage proximity with others. That people form certain group *shapes* when having conversations is theory posited by Adam Kendon (Kendon, 1990). Dooley wrote about the emotional engagement with character in terms of positioning, and argues "that the social dynamics of real-life interactions can inform viewer response in a CVR environment, and consequently, that they should be considered by the CVR writer and director in scripting and pre-production phases of project development "(Dooley, 2021, p. 102). Some descriptions of behaviour, such as "F- Formation" (Kendon, 1990, p. 250) which refers to groups of two or more forming semi-circles and circular shapes to have conversations, are recognizable in the formations that emerged organically through the offers of actors in this project. (Figure 14).

Eliciting naturalism in the space became a fascinating study as I entered rehearsals with the actors. As the viewer in VR also has autonomy of movement, the actors are then 'framed' by the viewer. The director's role then, is to pre-empt the viewer's choices as a surrogate actor/*audience*, to refine the choreography in keeping with the fluidity of action and plot.

Chapter 5 Discussion

Figure 15

A research participant experiencing Episode Two



5.1 Directing our 360 scenes as a Research Experience: Positioning, Framing, and finding Filmic Language

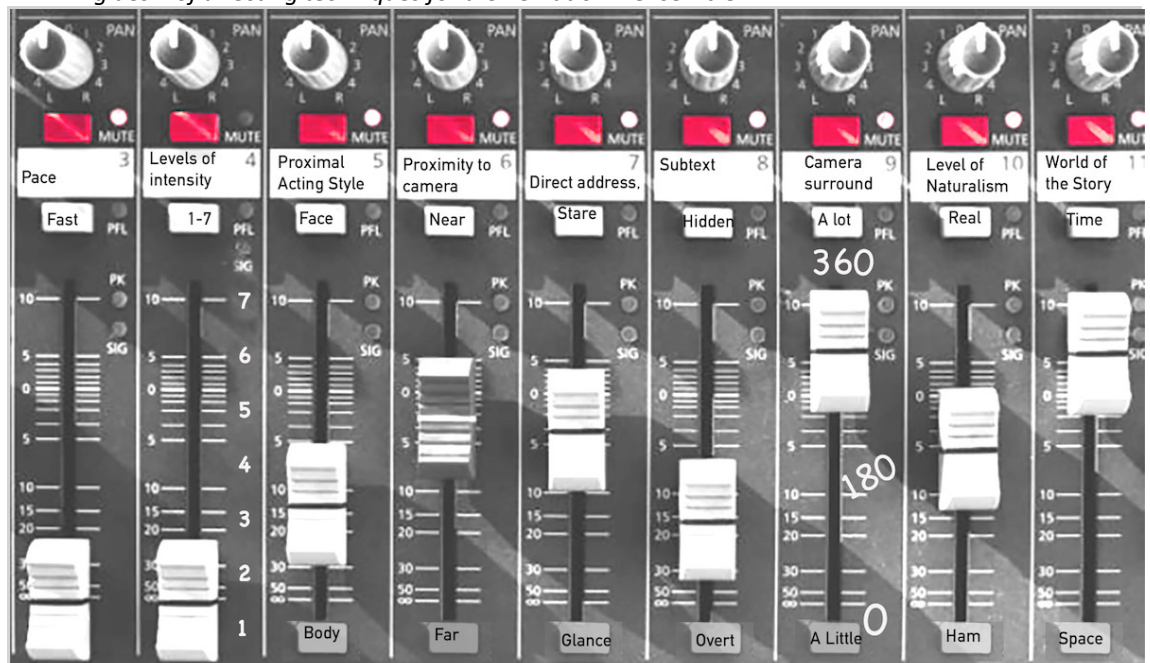
At the outset of this study, establishing for the audience a sense of the past and future was a primary goal to achieve. In reading Gerrig I understood better why. In bringing outsider knowledge from theatre and acting to the study of narrative in CVR, I felt that returning *autonomy* to the actors to then utilize a more comprehensive study of engagement by actors, would translate into a more engaging choreography for the 360 camera also. Actor autonomy as it turned out can be a very useful tool for creating frameworks for blocking around a 360 camera.

In combining methods from the practitioners mentioned, I created a framework of behaviours as a shared language during rehearsals, that I could then refer to easily

while exploring with the 360 camera. Added to these were the new considerations of positioning; acting for proximity, and the use of direct address. Ultimately, all of these were operable on a spectrum of sorts, creating a kind of ‘mixing desk’ of dichotomies that I could then tweak and temper once the scenes were up and running smoothly. (Figure 16). In the final stages of direction, this also included ‘hitting marks’ meaning very particular positioning, and ‘cheating to camera’. The element of ‘cheating’ or ‘playing against’ was an essential element of interlacing the actors fluidity of action with an etic awareness of placement and positioning.

Figure 16

A ‘mixing desk’ of directing techniques for a Cinematic VR ensemble



Note. A tongue in cheek illustration to highlight the concept of tempering and tweaking the gauge of a number of dichotomies for the actors to consider in bringing their emic and etic capacities to the work of acting for CVR.

To clearly answer to the question of audience autonomy and POI, my response was to put *performance first*, assuming that the dramatic tension would be the most likely to draw the audience gaze. Then on the presumption, of *most likely* audience positioning, to choreograph other elements of the scene for recognizable framing qualities.

I accelerated the actors to be performance-ready, so as to allow time to manipulate the scene with a list of experimental techniques and concerns that I had prepared. These ‘ten commandments’ of goals to explore during rehearsals and production

formed the basis of findings outlined in this chapter. A complete matrix of approaches using film and theatre techniques is included in the appendices. (Appendix D). There also exists a three part digital addendum in Cinematic VR form, the first part of which outlines the pathway through production rehearsals (Appendix B).

I began with camera awareness. In speaking to the camera or relating to the camera I asked them to treat the camera as a 'close friend' (without defining that by attributing that friend with any characteristic). (Figure 17). The actors asked a lot of questions at first about this friend, naturally wanting to place them in their repertoire as a character. I described the camera as a close friend and guest and explained it as an 'infinite audience of one' and they became incrementally accustomed to working with the camera as an audience within the action.

Figure 17

Actors rehearse with the director as stand-in 360degree camera, or 'surrogate actor/audience'



Note. I wanted to overcome the issues of proximity with the use of our static camera compared to the essential edits in film of editing between close ups and mid shots.

The previous work on intentions, subtext and relationships and throughlines, had provided a fluent rendition of the dramatic elements of the scene which held its shape even as we experimented with the blocking. Using my cell-phone at head height in front of me, I recorded from my perspective as the camera or *friend*. I tried to allow a fresh mind, so my eye would be directed naturally by this scene.

5.2 P.O.I. and Proximity

Figure 18

Actors are asked to cheat their proximity to camera at the same time as relating to camera as an 'unidentified close friend'



Note. Actors kept an instinctive 'personal' distance from the camera as 'close friend' until directed to cheat their close ups.

Firstly, I was asking the actors to physically position themselves where they felt it would be natural but also to specifically *play against* a natural instinct, by positioning close to the camera when the stakes were highest for those characters. (Figures 18 and 19). I also reminded them that just as with an audience on the other side of a proscenium arch, if they couldn't see camera, they wouldn't be seen, so to keep that sightline open in their positioning.

As well as finding their close ups, and sightlines to camera, and hitting marks, I was asking the actors to use their bodies in a more *exaggerated* way when they were *not* close to the camera. Using mannerism of the whole body is from Lecoq, and theatre practitioners from the stage, but is also used in film when the actor knows they are in a long shot or in the background of a shot. This meant that if an actor approached the camera from a distance they would still be acting more exaggeratedly at the edge and resigning themselves to facial gesture if they came in very close.

Figure 19

Actors explore intimate proximity with the director as viewer



5.3 Direct Address, and the Identity of Camera

Secondly, I was able to stand in as audience, which contestably, a director is always doing. In this case I was standing in as our undefinable 'close friend' so, as a character, and most pertinently, therefore – '*performing*'. Even though I did very little, I was essentially interacting with the actors as a person who they directed their nods gestures and asides to. In Figure 18 above, the actors practise close proximity to a camera as character, but in Figure 19, they are directed to 'cheat' the close up. In the script, some moments of direct address are more overt, but while that is not happening, during the arguments and discourse, the friend is left to simply observe. A developing sense of the world of the story, would have established a congenial level of familiarity, and once established, I assumed the elements of direct address could be lessened. Ultimately I directed the actors to tone down the gesture and mannerisms that acknowledged the friend, so as to not *overdo* it. I literally asked them to split the difference a few times on the level of interaction they had with the camera in order to lessen it. This helped balance my feeling of being involved in the scene as well as

observer of it, and resulted in an awareness of body languages that express inclusivity for the actors. (Figure 20).

Figure 20

Direct address to camera was made more subtle by only including glances and body language except for the scripted text.



Note. Actors use the doorway to enter and exit in Episode 2 providing a directive for the real-world environment

5.4 Camera Placement

Thirdly I was able to use the two-dimensional screen of my phone camera as a frame that essentially replicates the Field of View (FOV) of a head mounted VR device. This meant that I could place the camera (myself) in a useful position in relation to the walls of the space, and in relation to the actors, to enhance the best balance and use of the 360degree viewing potential. So while the actors were autonomously choosing the actor placement of the scene, I could then tweak it for the framing that could be achieved if viewing the expected point of interest. This was a key difference achieved in the use of theatre direction unlike a process of manufacturing P.O.I. and then directing viewer positioning and then asking actors to fill out that choreography. Thanks to this review on camera height: (Rothe et al., 2018), I decided against placing the camera at chair level.

Figure 21

Views of the room from head- height position near the wall in Episode 2



A 200 degree view of the room in Episode 2.

The wall behind the viewer

An equirectangular image of the room

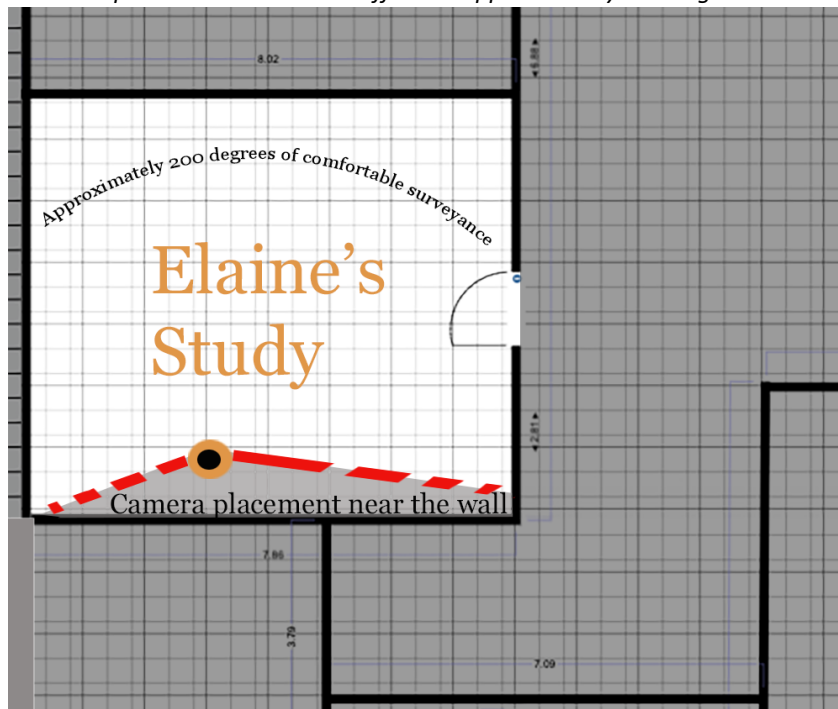


Note. The Steamship has been adapted from SS Yongala Historical Photograph by Port Adelaide Enfield Local History. <https://www.flickr.com/photos/paelocalhistory/> (*Yongala (Steamship) in Victoria*)

I experimented with this in Episode 2, but found it too restricting and the choice was made to maintain an 'average' head height for a standing position near the wall. (Figure 21). In Episode two then, the user has a viewing area of about 200 degrees in which to observe the action. (Figure 22).

Figure 22

A camera placement near a wall offers an approximately 200 degree view



5.5 Framing

I found myself emulating some framing and editing filmic grammars even in doing this exercise, such as a 'glance down' to see what someone's hands were doing, like a cutaway, in an edited scene. I would also glance at someone else's face to see what their reaction might be in a similar way. These 'cutaway' glances are akin to an autonomously narrated 'edit' of the scene, but still the options are limited by proximity. If the character is close enough for you not to be able to see their hands already, then you might glance down at their hands, but if they are just a step further away from the camera, then you would be able to view them as a mid-shot, and you'd see their hands without needing to move your head. However, you'd then lose the intimacy of the close-up of their face.

Figure 23

Actors in a naturally occurring 'over the shoulder' frame during rehearsals



5.6 Actor Repertoire of Film Grammars in Positioning

It became apparent that some of the other filmic grammars in framing that audience are accustomed to, might be emulated in the scene this way.

Even though we were using some theatrical technique, the actors had an innate vocabulary of experiential film techniques that we were also drawing on. It was this particular combination of skills and an awareness of why and how they combined them for the viewer that was the most beneficial. Concurrently I was able to gauge the positioning, i.e., the actor might choose themselves to stand very close to the camera to achieve a close up but be looking away at another person in the scene, (as in an over shoulder shot as in Figure 23). However I may lose too much of the actors face and ask them to cheat the angle, or to hit a mark slightly out from the camera. Once the actors had made offers that held a naturalistic composure to the scene relying on their inner action and their throughlines and desires and relationships, I was able to fix a scene in place. The actors walked themselves from 'frame to frame' thus displaying familiar framing grammars. It was considered that the viewer would be naturally following certain action and motives of the scene, and disinclined to look elsewhere than the action of the characters. However this remained a challenge when it came to

the audience perspective when there is equal interest in each character's action, such as a conversation or argument.

5.7 Audience Turning

I could only presume that the audience would turn as much as I did, or move their body as I did in relation to the scene.

In two dimensional film we don't need to turn our heads, this simple action is not required to watch a conversation as we see the point of view of each actor in a sequence of repeated over the shoulder shots, or a quick pan, possibly, or actor P.O.V. At first I felt that this turning of the head a lot, to see each actor speaking, would be unnatural. Also without being able to predict what the actors would say, I felt that this might mean that the viewer would be always out of synch somehow and miss utterances from the actors that they'd be better seeing. I found myself trying to catch people having these kinds of conversations in my real life environments to see how awkward it felt, and I came to the conclusion, that if a 'close friend' was in a situation that meant they were positioned between people they knew who had something important at stake, then it might be natural to have this kind of 'tennis game' head movement without intervening. Therefore I encouraged the 'tennis match' style in consideration of the camera placement. In episode two as shown in Figure 25, I kept camera triangulated at a proximal distance from the actors (Figure 24) (avoiding it being entirely between them), so that they could converge within the same field of view FOV as they moved through the scene. (See Figure 40 for further examples of proximal triangulation).

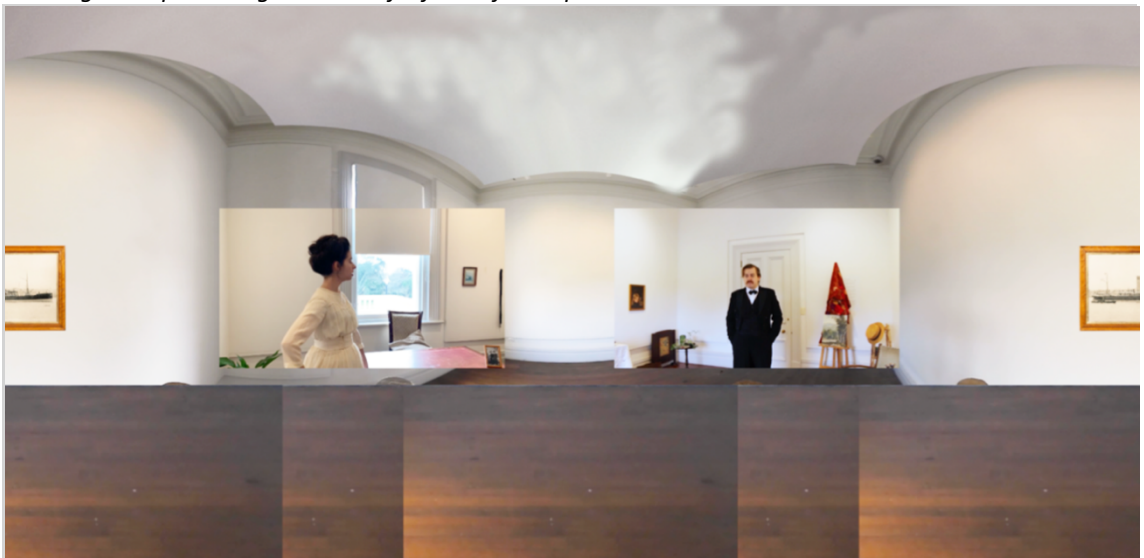
Ultimately this scene was rebuilt from rehearsal footage edited into the 360 frame as a technical malfunction meant that the 360 footage from the first day of filming was not secured. One unintentional benefit of this was that the pixilation of the images I edited within the frame was higher and gave a more vivid version once rendered than that of the Nikon 360 that I was using to film.

Figure 24

Exploring a 'proximal triangular grouping with actors in rehearsal according to emotional stakes for the character

**Figure 25**

Showing the equirectangular view of a frame from Episode Two



Note. Episode Two uses an editing technique of proximal triangulation, choosing distance between actors while maintaining distil proximity according to emotional tension with the camera in performance.

Episode 4, was shot on a separate day as an extra scene. (Figure 26). I wanted to explore further the notion of the camera position giving filmic frames of the action in a wider space. I shot the two person scene with the camera in different positions to explore camera positioning framing and narrative. (Figure 27).

Figure 26

Episode four. Camera position one

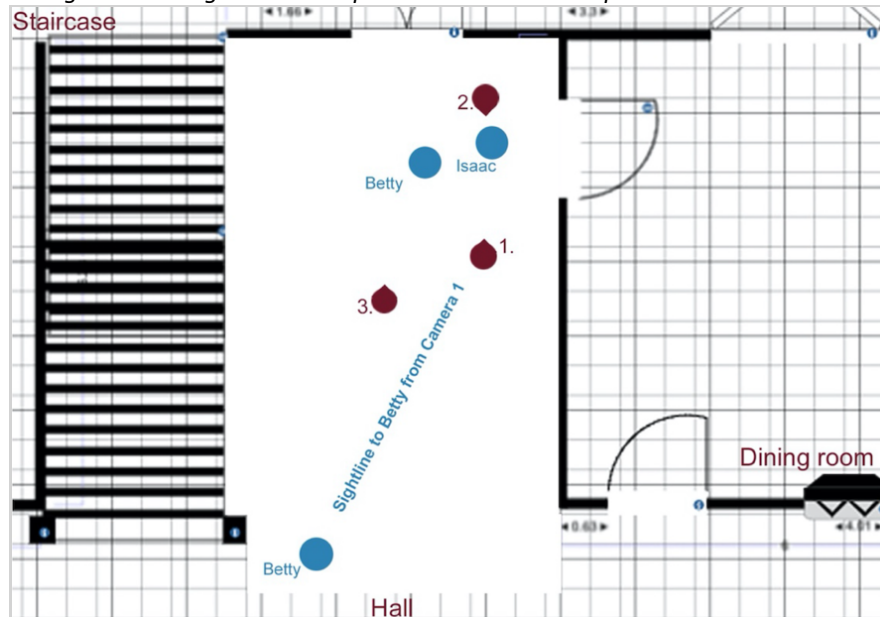


Note. Isaac speaks to Betty beyond the camera as a directive for audience to turn around.

In the first position the camera offers a perspective from in-between the two actors and opens facing Isaac at the door. (Figure 26). It was intended so that although the viewer may glance around at the space their focus would be on Isaac to begin with (sharing his intentions of going in the door), and then when it's apparent that he's seen someone, the viewer would turn to see the other actor.

Figure 27

A diagram showing the camera positions described in Episode Four



Note. The third camera position was chosen for presentation (The digital artefacts are in appendices: Appendix B).

Figure 28*Episode four. Camera position two*

Note. The second camera position allies the viewer with Betty's character. The 'Blue Lady' is adapted from 'Portrait of an Edwardian Lady' c.1905; Attributed to Harrington Mann (Mann, 1905)

The second position had an interesting effect of placing the viewer in a position often held by a film audience of narratorial omniscience of knowing something that the character in a scene doesn't know without editing. (Figure 28). The viewer can see Betty before Isaac does, and even though the proximity is much closer to Isaac's character, the focus is on Betty as she waits for him to notice her.

Figure 29*An equirectangular view of Episode 4 from the third camera position*

Note. Placing the camera in an open space creates a greater sense of vulnerability.

The third position (Figure 29) places the camera in the centre of the space, (as shown above) and is similar to the first position, except that Betty passes closer to the camera. It places the audience directly in a line with Isaac. I felt that as Isaac looks to both sides of the camera in discourse with Betty, this is similar to ‘crossing the line’ and makes the scene more dynamic. This I hoped would encourage the viewer to turn around, and this is the positioning I chose for the presentation.

5.8 Three Participants

Participants with prior experience with media and narrative in common, were chaperoned through the five elements of the presentation individually. I presented two modes of transition between the three episodes of CVR content. They were designed to direct the audience from space to space and to extend the story theatrically.

The first, (Figure 30) was a short filmic sequence that was projected against the wall showing the actors filmed in the same space as they go in to the next scene.

Figure 30

The silent film projected on the wall between episodes two, and three



Note. The projected film serves as a ‘white rabbit’ directive to show the viewer where to go next in the real-world environment.

The second transition feature was an actor waiting ‘in the wings’. (Figure 31). As the participants experience Episode three with the headset on, the actor playing the Steward on cue aids the participant with removing the headset. The element of surprise at this point was paramount! He then leads the participants downstairs to the spot where the next VR scene is to take place, in character as The Steward. Ostensibly he is leading them to dinner.

Figure 31

The Steward gets ready to surprise a research participant



Note. ...thus continuing the narrative from the virtual space to the real space.

In Episode 4, there was no direct address to the viewer. I hoped that as the position of the audience as close friend would be established, that the direct address wouldn't be needed, because the continuity of the narrative would enable a well-balanced positioning of the observer / participant dichotomy. In the quick and more comedic scene, I trusted that the participants would thus accept being 'a side participant' (Gerrig, 1993) to Isaac's character in keeping with the storyline. Isaac then apparently forgets they are there and slams the door on them. This was a writing construct to justify that static position of the viewer.

5.9 Headset Use

Mounting of the Meta quest headset was undeniably disruptive to the fluidity of the storytelling process. I attempted to mitigate the disruptive process of that by creating the meta space for participants and asking them to press play once they had the headset on. However some adaptive process is needed especially for those who aren't used to it at all, and the potential for dizziness, unsteadiness and unexpected optical responses must be considered for safety.

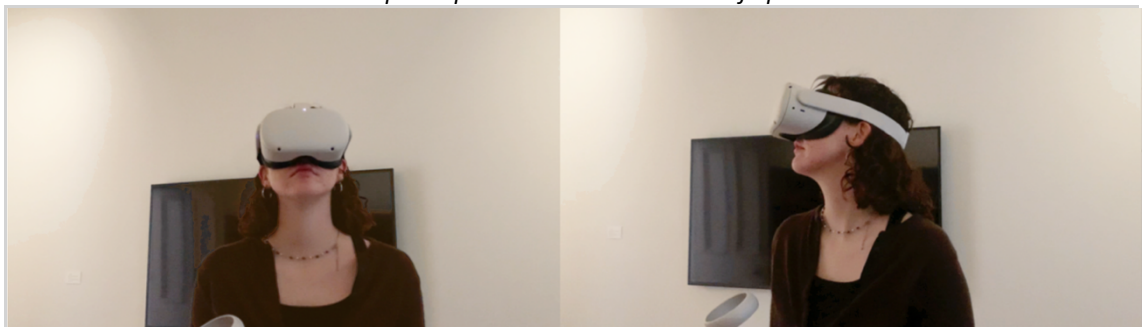
The participants were enthusiastically engrossed in the storytelling however, and were able to put the world of the story ‘on hold’ as they walked through the space with me or with the steward, and interacted while preparing for the next episode. The episodic and intermedial structure itself didn’t distract from their adherence to the developing narrative.

5.10 Turning: The Audience Experience with Movement within the CVR Spaces

The turning movements from the participants while experiencing the work were interesting to observe, because of the movement from the participants being considerably *less* than I expected. The other physical responses of immediacy showing the willingness to suspend disbelief to adhere to that narrative, were *more* than I expected.

Figure 32

An audience member and research participant observes the action of Episode Two



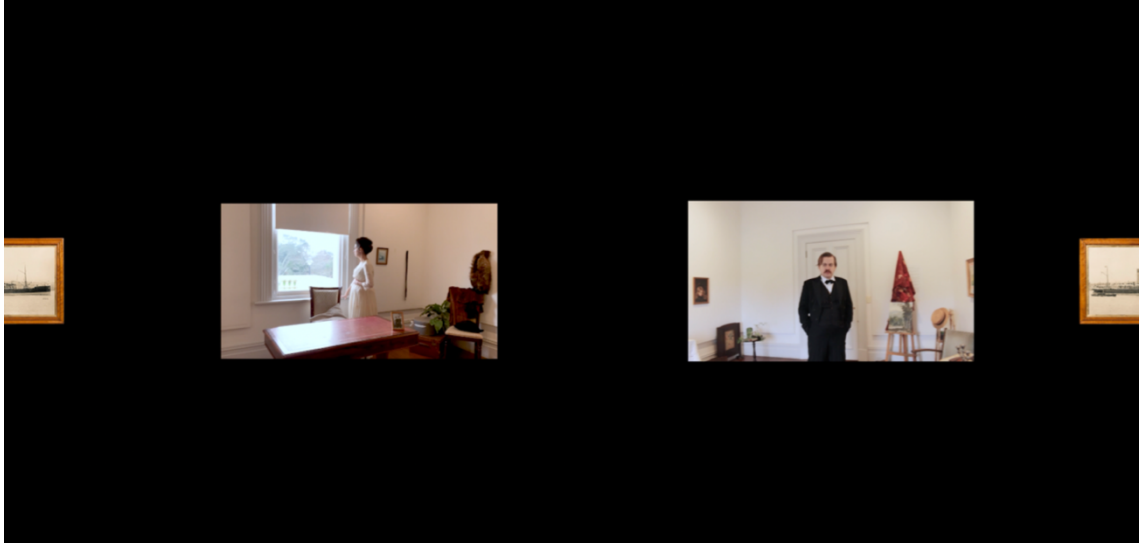
Note. Participants turned their head in episode two within a ‘comfortable’ viewing angle of approximately 90 degrees.

I observed a difference between head turning and feet turning. Generally, participants were willing to turn their heads within a comfortable 90 degree angle, any further than that, they would use their feet to increase the turn. (Figure 32).

In the edit of Episode 2 I edited frames within the wider frame to encourage the participants to turn (Figure 33), they slide through the central third of that Euclidean space, but this worked only in one of the three cases.

Figure 33

A still from the opening moments of Episode Two



Note. This was an aspect of some experimentation with the introduction, to elicit movement from the viewer.

As the first scenes began, I gently prompted them to “try turning”.

The response at the end of this scene from all three was to ask what to do as the piece ended: “Shall I follow through the door?” “ Shall I take it off?”

One participant later told me that in episode three (Figure 34), they were waiting for the door to open! Ambisonic audio in a circumstance like this would have a strong effect on reconciling the directive space for the viewer.

Figure 34

An equirectangular view from the beginning of Episode Three

**Figure 35**

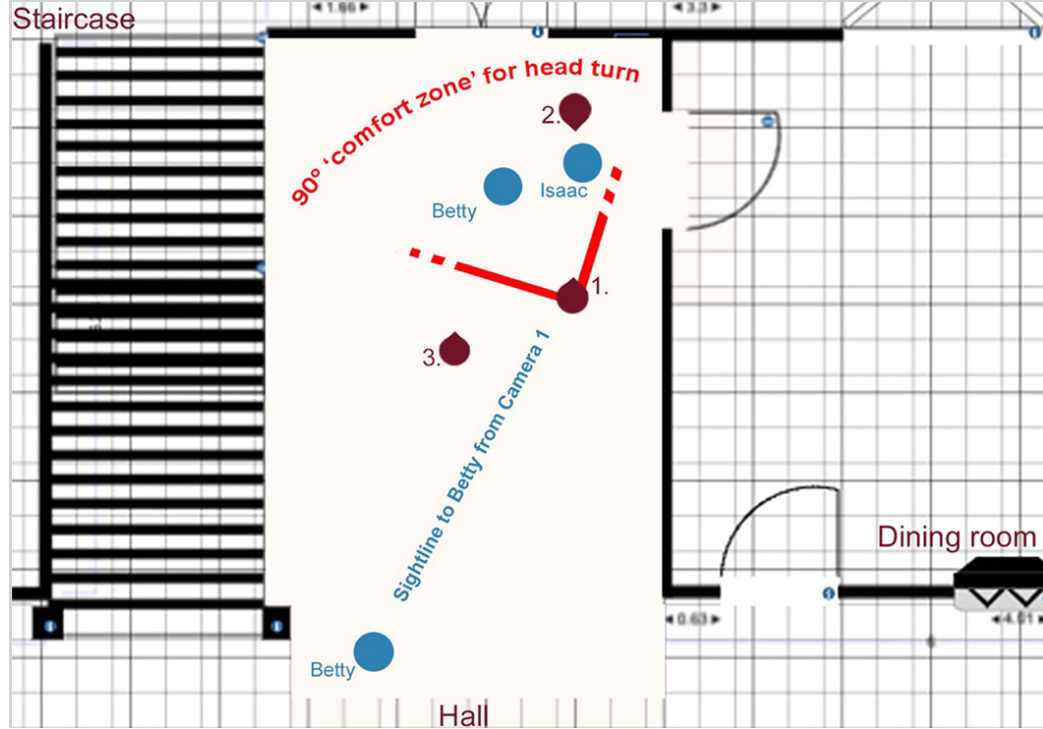
A research participant responds physically to the actors in Episode three



Only one of the participants displayed a visceral emotive body movement to the proximity of the characters. (Figure 35). That participant flinched at the performance, and at one point jumped out of the way as though someone might stand on their foot. Generally in all three scenes, there was no issue with the participants following the plot. They were engrossed in it, (once they were facing the right way).

Figure 36

A Floor plan showing positions in Episode Four in regard to the audience's head-turn



Note. Betty and Isaac's characters are observed within the 'comfortable' viewing zone.

In the full immersive environment of episode four, it was surprising that two of the participants didn't turn around. To view both actors they needed to move their sightline 180 degrees. (Figure 36). I thought viewers would do this as a look over their shoulder, however only one participant turned right around using their feet to circle 360 degrees. (Figure 38). This was possibly led by an incidental real-world sound of someone walking down the stairs at the time.

Figure 37

The camera placement for the opening of Episode 4 requires the viewer to turn nearly 180 degrees



In interview, the other participants didn't know why they hadn't turned around, only that they felt compelled to watch Isaac. They only looked around when Betty ran up to Isaac, and entered their peripheral view. There are a number of variables that could contribute to this. One is that I had in the previous scenes placed most of the action to one side of the camera, that this had set up an expectation, causing the participants not to expect there to be something more outside of the 'frame'. Also it's possible that the filmic spaces being the same as the real spaces that they were walking through meant they felt comfortable in *already knowing* what was behind them, and didn't need to immediately explore to get their bearings.

Figure 38

Participants' head positions during Episode 4



Note. The full turn was possibly led by an incidental real-world sound of someone on the stairs.

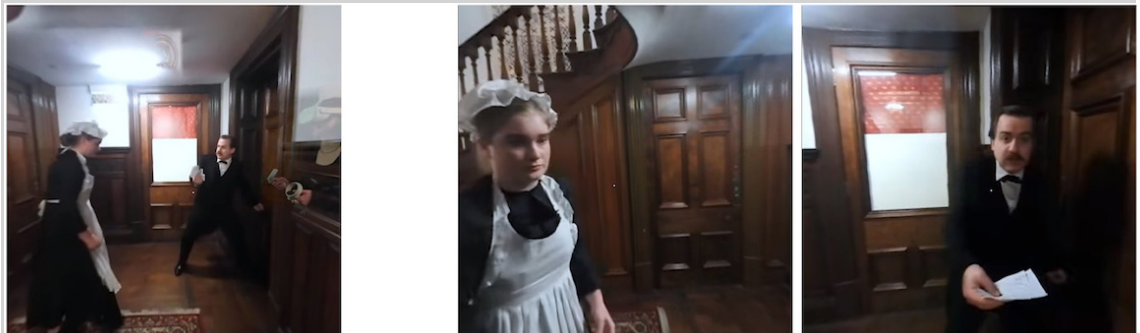
The prominent observations in relation to filmic grammars regarding turning were arrived at through this holistic consideration of the practice: Firstly, The nature of the head turn as opposed to the whole body turn, as a *type of edit* in a way, (along with the transition from the end of a scene to the beginning of a new one as another *type of edit*). Secondly, the 'comfortable' 90 degree head turn, nearby a wall, offers a perspective of approximately 180 degrees of action, depending on the width of the FOV, (Figure 22) and can encompass a framing of either one or more points of action,

depending on their proximity to each-other. Thirdly, is the matter of triangulation and proximity.

If you triangulate the actors with the camera too closely to camera you lose the effect of the intimacy between characters because you must turn your head in order to see each actor. (Figure 39). In order to have both actors in the same FOV frame to convey intimacy, it will be necessary to extend the proximity from camera or cheat the proximity between actors, so as to frame the image as a two shot, providing a more relaxed and still observation for the viewer. If the camera is closer to actors, this becomes effectively like editing between two mid shots, and for the viewer there is a heightened tension in this ‘tennis match’ position due to the movement, and also the proximity to camera. (Figure 40)

Figure 39

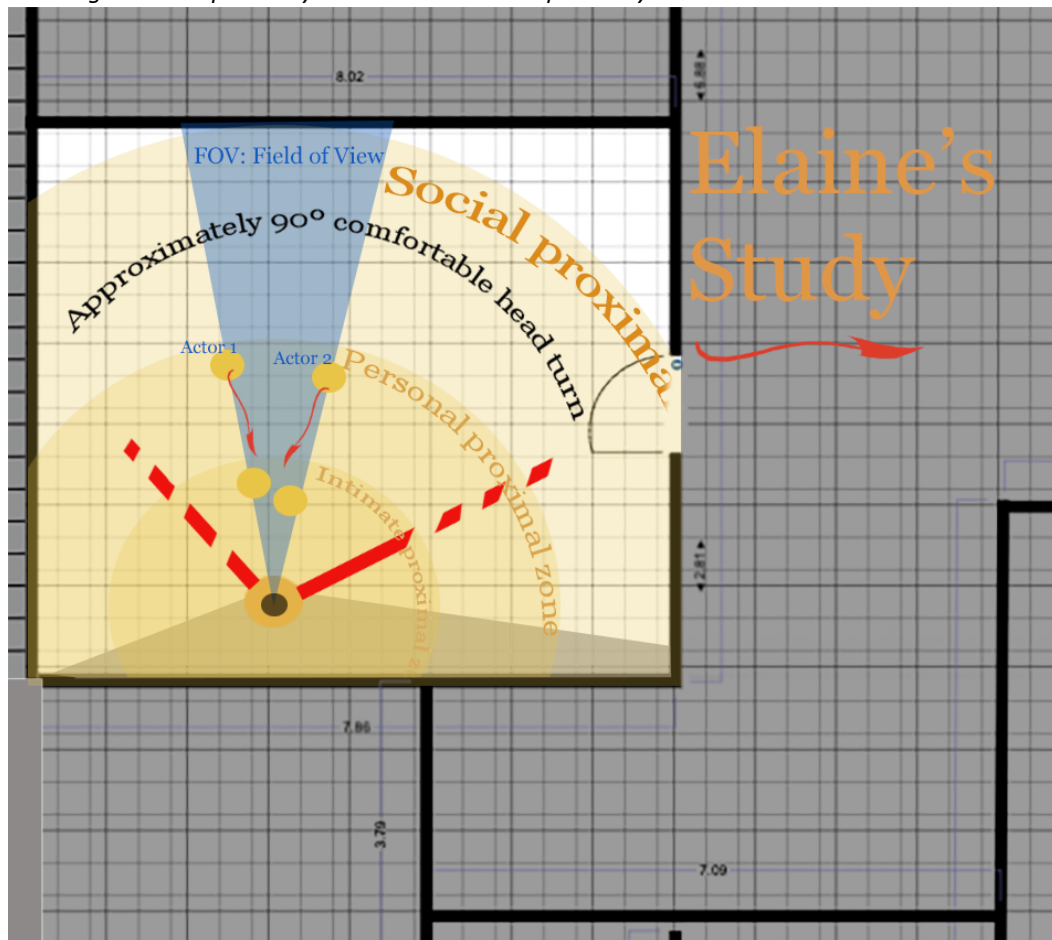
Meta-Quest ‘screen shots’ from Episode Four, camera positions three, and one



Note. These audience-view ‘photos’ show how the proximity of actors to the camera, controls how much head turning is required to take in the conversation, and changes the tone of the scene.

Figure 40

Cheating the actor proximity can enable audience proximity



Note. The nature of proximal intimacy between actors and also between actors and camera should be considered for emotional effect but actor may need to cheat their proximity 'within the V' to enable camera proximity.

5.11 The Participants' Experiences of Transitions and Intermedial Directives towards Narrative Continuity

The projected image on the wall was originally designed as a stand-alone directive. I thought that it worked well and would lead the curious viewer from one space into the next space. This was not able to be tested as I was chaperoning the participants through the space myself. One thing I didn't expect was the visceral effect of that short film piece, as it leads into the argument and shows a precursor of that kind of aggression. I hadn't yet considered the shadow effects of walking through the centre of a projection in a performative space and how that visually implicated the

participants in the imagery on that wall. (Figure 41). The continuity seemed therefore, thematically strong.

Figure 41

A research participant casts a shadow across the 'directive' video projection between episodes in the performance space



During episode three, one participant began conversing with the characters within the VR content, as well as nodding and reacting. The others were more restrained but showed engagement through a maintenance of attention to the dramatic action, learning of the patterns of expectation, and expression of their expectations following the final scene. Thus a spatiotemporal causality is examined, positioning the audience in a stance of potential for actual participation as well as psychological involvement.

At the conclusion of episode three the participants were impressed to discover the actor from the episode continue his address to audience in the real-world environment. (Figure 42). I presume this increased the expectations of further surprising developments. While this is the only element of live performance in the piece, the idea is, that it should serve as a signifier of what more may be possible with the transitions between intermedial forms that extend the narrative.

Figure 42

Participants react to the reveal of The Steward appearing in 'real life'



In observing and questioning the participants it seems that it only required these minimal examples of using different mediums within the real space to extend the participant's ability to interact with the work or to feel inclined to interact in a way that involved future thinking, bringing the sense that anything might happen next. While the surprise was a strong example, it is assumed that even the interactivity of traversing through the real space during transitions, counters the distracting sense of not being able to interact with the virtual space, at least in the retained memory of the immediately previous experiences of the story and associated spaces, both in the physical space and the VR content.

Chapter 6 A Reflection of the Thesis Project

Figure 43

The Steward pauses at the entrance to the dining room



6.1 Framing and Editing

In regard to framing and ‘editing’ my finding is that filmic camera languages such as the close up or mid shot, or a two shot, an over the shoulder or a long shot, and a cutaway and various other filmic frames are all possible, if it’s considered that the frame is the viewer’s field of view and the performance leads the viewer to the POI pre-empted in the design. These scenes are all a ‘long take’, and it’s the choreography that utilizes the benefits of a long take in a filmic story. I feel that with enough rehearsal preparation in this way and then consideration of the finer points of positioning as well, then a static camera scene should be able to achieve a key storytelling moment as much as a scene with a tracking camera in an Orson Welles’ film does. One such moment is the unsettling scene in Welles’ ‘The Stranger’ (Figure 44), when the detective visits Mary Longstreet (at 1:10:14), showing character relation, development, tension, and furthering the narrative (Welles, 1946).

Figure 44

Showing the various framing in a single long take in Orson Welles' 'The Stranger'



(Welles, 1946) (<https://www.youtube.com/watch?v=Z6FSseGG3Y>)

Subtleties of shifts in character arc and intentions can be described with consideration to the matter of proximity and camera triangulation or camera group positioning.

Eliciting a head turn that best emulates the tempo of editing for a scene should be considered in regard to dramatic tension. The situated design concept allows transition within the real-world environment for story continuity allowing for narratorial omniscience in relation to space. Otherwise entrances and exits akin to that of the stage, within a CVR scene ought to allow for narrative structure if not using digital editing in the scene for the sake of immersion.

6.2 Turning and Discovering

Specificities around the dynamic of the head turn in relation to variable options of framing such as proximal triangulation of the action, are important elements that will inform the paradoxical psychological distance of audience experience. Everything hinges as it were, on the collaborative nature of turning with placement and choreography of the world around that action and how that defines the equivalences of the grammars as outlined in the previous chapter.

The idea mentioned previously that a participant may not turn to see what is behind them because they feel like they *already know what is there*, because of the situated

intermedial design, ought to be unreliable of course, but I admit to a certain reliability being very much an intentional part of my writing, to provide a longer term potential to change some of these rules after establishing the consistency of expectation. . . well let's say, of walls and floors for example behaving as walls and floors should. Anything can change in a digital space. There would be ethical considerations in relation to the setting up of expectations and then changing certain circumstances, which is another avenue that could bear further research in regard to situating CVR content. In this case *expectedly*, the viewers missed certain subtle additions such as a painting of a mysterious blue lady that is repeated on the walls in Episode four, and that slips when the door slams. Just as there are directives in the script to attend to aspects of the real-world environment, (The key to *Elaine's study*, is in a *drawer*, the *notes* of Isaac's speech are in another, obscured by a *notebook*), I included these features as a nod to the ludic potentials that I'm fascinated by as another area for further research.

6.3 Sound

To further study on the nature of turning, POI directives, transitioning through the space and the relationship between CVR content and real-world content, I would be working toward the use of ambisonic audio design to aid the issue of POI and turning, but especially in the provision of off-screen diegetic directional sound, as it implies audience awareness of the real world environment as part of the experiential narrative. To have a diegetic sound coming from the room above, outside the window, or from another room, answers to one obstacle to engagement, that of the desire to transition through the space, if the viewer knows that after the episode they *will* be able to traverse the space, and may choose to follow the sound remembered from within the virtual content.

Due to restraints, the sound edits of these film artefacts are simple and register in stereo just as they were captured. However to illustrate the concept of the offscreen diegetic directive which relates to variables of storytelling within the extended space, I created the noise of the party which was recorded wild as there is a café on the premises and I wanted to account for the potential background noise when presenting

the works in the space. I simply increased the volume when the door opens in Episode two, and again when they are in the hall at the top of the stair for Episode three. In Episode four, it is the loudest as they are outside the door behind which the party is taking place. This simple effect of creating a sense of proximity with the volume, is a ruse towards achieving the realization of the wider concept: off screen diegetic ambisonic sound and the sense of *transportation* into the wider world of the story.

In any case watching the participants seem sorry that there wasn't actually a banquet of any form in the next room was both sad and a success relating to the narrative based participatory intentions. (Figure 45).

6.4 Narrative Continuity

Figure 45

An image of one of the research participants wishing they could follow Isaac through the door



One of the most relevant considerations in seeking efficacy for narrative continuity in this situated exploration of linear storytelling, utilizes the tacit knowledge of the audience in combination with understanding and relationship with character to uphold a sense of Gerrig's temporal causality (Gerrig, 1993). I've discussed the components of 'framing' and 'editing' in staging the VR episodes and in arranging the choreography

with the actors, but in order to experience a different scene of this story in a different part of the house perhaps, and to maintain that observer / participant balance, I've used the intermedial form, to allow the audience to traverse space and thus to *edit* the narrative in another way. Visiting a different room for a new episode gives opportunity for different perspectives on character or observations of them, and potentially for any character's motive to show through for the storytelling benefit of the 'close friend'. This is similar to cutting to another scene. The wider that the experience of the *world of the story* becomes, the more interested and invested due to that accumulating experiential knowledge, the participant becomes as observer, and witness to an unfolding narrative.

6.5 The Encounter

In the role of writer especially, I felt an interesting area for further research is the 'encounter' and differently considering time frames and performance environments to uphold that experience. An encounter can set the scene, show exposition, introduce character and in a deeply observational immersive way. But I believe that a combination in the narrative, of *encounter* -type experiences, alongside *performances* is key to the experiential potentialities of using VR in situated space. The 'encounter' is a word used for unexpected or alien experiences. The *encounter* uses observation differently and even uses time differently, and relates directly to the immediacy of documentary VR experiences. In contrast to the faster paced 'talking' performance episodes and intermedial scenes, this might also enhance the combined perceptions of engagement, the 'shared imaginary'. Combining this with extended off-screen diegetic directional sound (from the wider space) to meter the experient's movements alongside the performance, I believe would widen the experiential avenue and maximize potential for a transporting dramatic narrative in a situated CVR project profoundly. I have worked without foray into ludic narratology theory, and later, I would discover the schema on spatiotemporal narrative design in Gødde et al. (2018, p. 189) yet I consider that the concept of the 'encounter' in CVR compliments that thinking from a different perspective, with some equivalency.

6.6 Moving the Camera, Future Thinking

I wrote the pram scene to justify a non-speaking non-interactive camera perspective (of a baby), which uses the pram itself as a kind of camera dolly to enable a moving platform from which to view the performance action. (Appendix B). Otherwise, I avoided camera movement or internal editing altogether. I later noted however that Vera & Gutiérrez also discuss the role of a baby in a CVR story (2023, p. 115) and they mention the motives of story justification, and also the use of a vehicle of any kind as a story justification (p.117). There is more to be understood beyond the proprioceptive benefits of the movement of a vehicle within the Euclidean CVR space in regard to the enabling of continued narrative elements in the more distant environment.

The use of CVR content and set dressing presented in a space that is the *same* space clearly has similarities to developments in AR storytelling. I see the potential for other head mounted devices with camera and / or tracking functionality to use similar variables such as with this situated CVR project, that would enable the experient to move through real spaces without taking the head set off. An area for further research could involve moving the camera, and the actors, and the person in the headset along previously choreographed routes, or randomized spaces that have geo-located features that trigger the advent of narrative content. The potential for alleviation of dizzying and nausea responses, if the experient is able to see the space around them experientially might even make that possibility more accessible.

Figure 46

Isaac confronts Jennifer in the hallway



Chapter 7 Conclusion

In studying audience perception of CVR content towards engaging experiences, designers directors and writers, are toying with re-assembling the natural movements of real world interactions while still watching both a play and a film. We are looking here at what is effectively a panorama as it was viewed in the past, and then reconfiguring a century of developed film languages for directing the camera-actor relationship. At the same time we are also returning to theatre as intermediary to allow the viewer an experience within it. The dream is to be able to step into the canvas, but without a carefully balanced mimetic experience, expecting reality from the remediation of acting in VR has sometimes been be a disappointment. Yet the art of the actor and of the audience in a play is a '*shared imaginary*'.

CVR puts the audience into the action, and so the dichotomy that sits in the design mix of the actor/audience is crucial to gauge alongside all the other facets as mentioned. The mode then of *directing* actors for CVR is also of *experiencing* and *acting*. In that way the director can effectively frame shots, including the triangulation of actor and POI positioning with camera, depending on emotive variables that relate to proximity and the head turn.

A triangle has implications for conversations between two or more people that includes a manner of head turn, which is meaningful depending on comfort and tempo: either a tennis match type of head turn, or a comfortable smaller turn or outside of 90 degrees, requiring a swivelling of the body. A long triangulation can be used to create over shoulder shots, alliance and observance with certain characters or POI, and dynamic experiences of interaction with two or more characters. Positioning choices that are derived in part from actor autonomy to create a naturalistic flow of POI and action, using method acting and inner actions, can replicate social grouping with the viewer if the actors are practised with gestural and proximal awareness of the camera as an infinite audience of one. This is invaluable in the matter of pre-empting audience gaze. Tweaking the element of direct address is not entirely a verbal matter, as making the actors acutely aware of their responsibilities as a choreography in *gesture*, is paramount also. Establishing a way of indicating to audience as to which

direction they should be facing before beginning, is crucial. Camera positioning that allows for an approximate 180 degrees of view of action, such as having one's back to a wall can be naturalistic and more, not less, immersive, and open spaces create vulnerability which can be exploited.

This design 'in situ', offers up the concept of *widening the avenue* of Gerrig's 'participatory imaginary' by situating CVR content in a *real-world* environment to inform that holistic positioning of equilibrium and story involvement of the experient. The situated design also offers a practical transition in the space, and an omniscience as a second form of edit (to the head turn) in the audience narrative.

Moreover, situated cinematic virtual reality lends aspects for consideration in future research to areas of *exhibition related to place*. Especially when in conjunction with the prioritising of ambisonics in the production of sound directives. Using off-screen diegetic sound design, would help to open up naturalistic performance potentialities alongside new technologies that enable variables in transition (or translucence) between virtual and real-world storytelling. With emphasis on creating an equilibrium of aesthetic distance, I think virtual immersion can become more *transporting*, by borrowing just the right amounts, from the real world.

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Figure 47

Jennifer contemplates the vista from the window as imagined in 1910



Appendices

Appendix A Ethics Approval



Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

27 April 2022

Ross Brannigan
Faculty of Design and Creative Technologies

Dear Ross

Re Ethics Application: **21/330 The Third Order, Episode 3. A practical exploration of directing actors in Cinematic Virtual Reality within a situated immersive theatre context.**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 27 April 2025.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard and that all the dates on the documents are updated.
8. AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact ethics@aut.ac.nz. The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

(This is a computer-generated letter for which no signature is required)

The AUTEC Secretariat
Auckland University of Technology Ethics Committee

Cc: qnc6747@autuni.ac.nz; rosser.johnson@aut.ac.nz

Appendix B Film Artefacts

- a) Episode two <https://youtu.be/X5R5usWbl0k>
- b) Episode three <https://youtu.be/GL7mDXg250o>
- c) Episode four <https://youtu.be/hQlr9vx8fRo>
- d) The vignette style film loop <https://youtu.be/nqLXGSZxuqo>
- e) The pram scene <https://youtu.be/oH3waK6JUkA>
- f) The explainer video part one <https://youtu.be/9RRuXUgauE0>
- g) The explainer video part two https://youtu.be/b-ctVk-Y_-Q
- h) The explainer video part three <https://youtu.be/8gQR6GUzKTc>

(These digital artefacts can be accessed within the metaverse by searching in YouTube 360 video for 'Genevieve McClean')

Appendix C Tools

a) Interviews

Participant interview Three	The Third Order	1	Participant interview Three	The Third Order	2
<p><i>As you can tell, (name), everything I've made that I've showed you today is like a prototype for something bigger,</i></p> <p>Yes, larger than what is still the time is</p> <p><i>yeah</i></p> <p>it will take some years to</p> <p><i>yeah and I think that um for me it's an exciting area to move in</i></p> <p>For me, for me as well.</p> <p><i>Cool I'm glad you enjoyed it, so I'm going to ask you a few questions about it, mostly I'm going to get you to put the story outside of your mind but first of all I just want to ask you, did you, did you know that she was pregnant? Was that obvious in the story?</i></p> <p>Yes because she was not willing to tell that was the father, and the person is which on the person who's talking to her he was a bit arrogant and rude and he was trying to say that you should name the father and all that,</p> <p><i>yeah so it was really clear?</i></p> <p><i>yes</i></p> <p><i>Cool just making sure and so um when you put the goggles on sometimes there was a difficult transition um but if you ignore that pretend that you know, just jump straight to the point where you go into the story how did that feel for you?</i></p>			<p>It was not, I would not even say that it will be even if you could ignore it, it was a small transition the story was moving and wherever the sound was coming I was able to move on my own.</p> <p><i>so the, what, so you didn't feel that there were obstacles to being involved in this story?</i></p> <p>How about not at all, just just to if I would have been on a chair there would have been a comfortable experience for I would have lied down and then I would have just seen the, seen the film on my own do like you're used to seeing with a leisurely seating. It was standing for me, it's a different experience, because you don't get to see such type of videos standing obviously you were sitting with a backrest and popcorn and those kinds of things so it's absolutely OK.</p> <p><i>In some of the scenes I designed it so that you need to use your head like this in turn</i></p> <p>Yes</p> <p><i>um did <u>did</u> that increase your experience of story/ (interrupted by somebody bringing some water for us)</i></p> <p><i>um so when you um, one of the things, I mean it's just scientific it's not about good or bad or did I make a good job of it or anything like that so for getting about the story itself but when you're moving your head like this it's different from just lying back looking at a movie.</i></p> <p>Absolutely,</p> <p><i>did you find that it increased your engagement would you say with the story or decreased engagement that's what I'm trying to find out how, did it get in the way at any point?</i></p> <p>so initially meant for the first minute or two when you are new with the gadget it will be tough for the user to understand what's going on and with a second or third minute as the</p>		

Participant interview Three The Third Order 3

narrator will go on the user will be able to figure out there to turn right or left or up or down so that's how not something which is too much rocket science any person who is willing to watch a film will be able to hold the device with ease

um, within those scenes I can choose to where I put my actors.

Ok sure,

So I can put one in the front one behind which I kind of did I almost tricked you in the second one didn't I?

Not almost you did!

yeah so you were looking at the sight maybe you were thinking the door was going to open what were you thinking?

So I was thinking the I mean the narrative will flow and maybe a glass of wine or maybe something to eat or something like for instance you were saying let's go for dinner and I could sense that there are people around so I thought it will be chatting like we do in the parties also well-dressed manner and rich people will be there and for me to see a, just in that one second I was watching that person in the virtual reality and in the very second I was seeing flesh and blood!

Yeah!

That was for me absolutely magical and I will never be able to forget that moment in my entire life thank you Gen for this doing this thing you are doing because I have been a student in cinema in my college so I know what sort of activity and what task you are doing it an important contribution to the world of scholarship people like you who are doing from scratch will be the pioneers because based on your work somebody else will build up.

Thank you!

Participant interview Three The Third Order 4

So it is just like like if you are building 15 floor building that somebody has to make the ground floor then somebody has to make the second floor and then the third floor it's like that.

Mm, eventually, I like to think that we can make it work more smoothly when we have better technology, but also my choices about where to put the camera sometimes works better than others.

Yes.

so in VR we can't see the whole circle at the same time,

mmm

so you, so sometimes there's somebody talking there in the in the middle scene it's possible to see the whole room at the same time with you just moving a bit, but what about the third one? the short one downstairs? when there was somebody in front of you and somebody behind you did you find that problematic or not a problem?

So I would not say so see I would not judge, see it is just a starting point so it will be years to/

I'm aware of all the options and I chose that one specifically

okay

so I have several versions of that scene with the actors in different positions so I'm curious to know when you were looking at him by the door

mmhmm

and you heard him talking to somebody but you didn't turn around that time?

Participant interview Three The Third Order 5

yes because because I was habitual by that time I had already seen two clips I mean, before that, so my mind will be habitual. So if you're doing something for the first time your reaction will be different but when you repeat that thing you will be more understanding and more, means, you will adapt to the, what is going on around you.

hmm

That is why I did not turn around because I knew what is going on. Right?

Well there's no right or wrong

obviously I mean it's a personal experience

Yeah. So what else do I specially need to ask um oh would you say that this work was more like a film or like theatre or more like gaming?

I think gaming absolutely not at all gaming.

mm

Theatre ...what was the second option? What was the second option?

Film, film,

Absolutely it was a film.

It was a film. mm

Yes. Not

Theatre also, What I understand theatre is, people watch it live. Film you see the recorded

Participant interview Three The Third Order 6

version you I mean actors are acting somebody is filming it and then the third person will watch the recording, not the live performance theatre is a live performance right?

mm

That's how I understand it, so it was not a live performance it was recorded like you were saying that you have multiple versions of that so I, I believe it's a film,

yeah

Just one more question, at the very end of the third part when you come to the end what would you think is going to happen next?

That's a good question. So tough to say, that it is an open-ended film. It depends on the narrator or depends upon the writer or the director where wherever the person wishes to take.

Yes you're thinking as a film-maker that's very omnipotent and I'm like that too actually there's no real answer/

Absolutely,

and for me it's open

Absolutely

but I'm just interested to know what you

as a viewer!

Yes! When you thought, can you guess can you give me a guess of what might have been on the other side of the door? or for the next scene in the film?

so now that you have asked me, what maybe, one: that woman would be crying or something? the second maybe like I said people enjoying themselves having hanging out drinking all those things? these are only two frames I could see.

yeah that's interesting I said yeah this very typical and you know, I think the yeah there no more specific questions thank you so much for coming along I just think that it was great watching you going through it because I could see you were enjoying it so that's a treat for me.

thank you very much.

b) Audience Participant Consent Forms

Consent Form (Interview participants)
 Project title: *The Third Order, Episode Three.*
 Project Supervisor: *Ross Brammigan*
 Researcher: *Genevieve McClean*

I have read and understood the information provided about this research project in the information sheet Thursday, 26 August 2021.

I have had an opportunity to ask questions and to have them answered.

I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.

I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.

I understand that if I withdraw from this study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

I understand that this consent form is also an agreement to non-disclosure of details or material relating to the research project, its content or storyline.

I agree to take part in this research.

I wish to receive a summary of the research findings (please tick one): *Yes* / No

Participant's signature: *H Barker Reid*
 Participant's name: *Harriet Barker Reid*
 Participant's Contact Details: *harriet.barkerreid67@gmail.com*
02102611458

Date: *19/9/22*
 Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEC Reference number type the AUTEC reference number

Note: The Participant should retain a copy of this form

Consent Form (Emp/par) 03/2022.docx page 1 of 5 This version was last edited in March 2020

Consent Form (Interview participants)
 Project title: *The Third Order, Episode Three.*
 Project Supervisor: *Ross Brammigan*
 Researcher: *Genevieve McClean*

I have read and understood the information provided about this research project in the information sheet Thursday, 26 August 2021.

I have had an opportunity to ask questions and to have them answered.

I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.

I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.

I understand that if I withdraw from this study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

I understand that this consent form is also an agreement to non-disclosure of details or material relating to the research project, its content or storyline.

I agree to take part in this research.

I wish to receive a summary of the research findings (please tick one): *Yes* / No

Participant's signature: *Sachin Arya*
 Participant's name: *Sachin Arya*
 Participant's Contact Details: *sachin.arya@aut.ac.nz*
642040430519
Aut Uni Auckland

Date: *19/9/2022*
 Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEC Reference number type the AUTEC reference number

Note: The Participant should retain a copy of this form

Consent Form (Emp/par) 03/2022.docx page 1 of 5 This version was last edited in March 2020

Consent Form (Interview participants)
 Project title: *The Third Order, Episode Three.*
 Project Supervisor: *Ross Brammigan*
 Researcher: *Genevieve McClean*

I have read and understood the information provided about this research project in the information sheet Thursday, 26 August 2021.

I have had an opportunity to ask questions and to have them answered.

I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.

I understand that if I withdraw from this study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

I understand that this consent form is also an agreement to non-disclosure of details or material relating to the research project, its content or storyline.

I agree to take part in this research.

I wish to receive a summary of the research findings (please tick one): *Yes* / No

Participant's signature: *Emma Fox O'Neil*
 Participant's name: *Emma Fox O'Neil*
 Participant's Contact Details: *emma.fox@aut.ac.nz*

Date: *20 Feb 2022*
02102611458

Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEC Reference number type the AUTEC reference number

Note: The Participant should retain a copy of this form

Consent Form (Emp/par) 03/2022.docx page 1 of 5 This version was last edited in March 2020

Consent and Release Form (actor participants)
 Project title: *The Third Order, Episode Three*
 Project Supervisor: *Ross Brammigan*
 Researcher: *Genevieve McClean*

I have read and understood the information provided about this research project in the information sheet (last Thursday, 26 August 2021).

I have had an opportunity to ask questions and to have them answered.

I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.

I understand that if I withdraw from this study then I will be offered the choice between having any recording that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

I permit the researcher(s) to use the audio/video recordings that are part of this project and/or any other reproductions or adaptations from them and any other reproductions or adaptations from them in any form whatsoever (including but not limited to (a) the researcher's(s) educational and/or festival exhibition, and all forms and media for advertising, trade and any other lawful purposes as stated on the information sheet.

I understand that any copyright material created by the recording sessions is deemed to be owned by the primary researcher and that I do not own copyright of any of the recordings.

I understand that this consent form is also an agreement to non-disclosure of details or material relating to the research project, its content or storyline.

I understand that my contribution will be acknowledged, shown in the videos, and not kept confidential.

I agree to the indefinite storage of data (including recordings) in line with the film industry standard process. This consent form will not be destroyed but will be kept securely indefinitely to enable future publishers to show the film.

I agree to take part in this research.

Participant's signature: *Geoff Ulan*
 Participant's name: *Geoff Ulan*
 Participant's Contact Details: *Geoff Ulan*

Date: *15/06/2022*
 Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEC Reference number type the AUTEC reference number

Note: The Participant should retain a copy of this form

Consent Form (Emp/par) 03/2022.docx page 1 of 5 This version was last edited in April 2020

d) Use of Spaces Consent Documents

Then the planned schedule is to use the time after lunch to shoot the scenes.

We envisage being done by 4.30. with contingency for 5, but do you need us to be out of there sooner so that you can re hang things?

Kind regards, - Genevieve.

J **JWAT Events** <events@wallaceartstrust.org.nz> Jul 13, 2022, 3:21 PM ☆ ↶ ⋮
to me ▾

Hi Genevieve,

That all sounds fine.

See you 9am Monday.

Best,

Jan Gardner
Event coordinator

Screenshot

J **JWAT Events** <events@wallaceartstrust.org.nz> Jul 13, 2022, 10:43 AM ☆ ↶ ⋮
to me ▾

Hi Genevieve,

Great. I will be here to meet you at 9am on Monday.

How long do you anticipate being here?

G **Genevieve McClean** <mccleangenevieve@gmail.com> Jul 13, 2022, 3:18 PM ☆ ↶ ⋮
to JWAT ▾

Hello!

Hi Jan,

I will arrive at 9. with the make up artist Isa and costumes and props, and possibly Lily, who is our helper.
The four actors, Caleb Wells, Natania McLeod, Rachel More, and Stephen Buttenworth, will arrive at 9.30 and get make up and costume done.
While I lease with you and Nicholas and set the space.
We then will run some rehearsals to step through the spaces.

Then the planned schedule is to use the time after lunch to shoot the scenes.

Screenshot

J **JWAT Events** <events@wallaceartstrust.org.nz> Wed, Aug 24, 2022, 1:37 PM ☆ ↶ ⋮
to me, Matthew ▾

Hi Genevieve,

That all sounds fine for the 12th and 19th. There may be a loss of electricity for a period on the 12th but hopefully that won't impact you too much. I will update you on that once I have details.

Also, your 'soiree' on the 19th between 6pm and 6.30pm is OK with us. Matthew will be here at that time, and we wouldn't be charging you a fee.

If you have any further questions, please don't hesitate to be in touch, otherwise see you on the 12th.

J **JWAT Events** <events@wallaceartstrust.org.nz> Thu, Mar 3, 2022, 3:25 PM ☆ ↶ ⋮
to me ▾

Hi Genevieve,

Thanks for your email.

I have read through previous emails and my understanding is you would need to come 2 or 3 times for filming etc and at the conclusion there would be some kind of installation opportunity for Pah. Is that correct?

We could keep your costs fairly minimal I think. The venue hire fees could be kept extremely low and the only thing I would really need to charge you for would be the staffer who would need to be here out of hours for security, locking up etc.

If you could clarify exactly when and for how long for each visit as well as confirming there would ultimately be an installation here, I could get back to you with expected costs.

Also, Pah is actually closed at the moment due to positive covid cases and I'm not exactly sure when we'll reopen, but likely to be sometime next week.

If you have any other questions please don't hesitate to be in touch.

Kind regards,

Jan Gardner
Event coordinator

Screenshot

J **JWAT Events** <events@wallaceartstrust.org.nz> Tue, Jun 14, 2022, 1:06 PM ☆ ↶ ⋮
to me ▾

Hi Genevieve,

Thanks for your email.

Yes, Monday August 15 is fine. Would that be the whole day?

We can probably just answer questions through email but if you'd like to come in just let me know a time that suits.

Best,

Jan Gardner
Event Coordinator

From: Catherine Hollis <catherine.hollis@aut.ac.nz>
Sent: Monday, 26 June 2023 4:03 pm
To: Genevieve McClean <qnc6747@autuni.onmicrosoft.com>
Subject: Re: Hello a request to use visual representation of a space on campus today, or this weekend.

Hi Genevieve

Sorry! I have been away.

I have checked with the Director of that area and they are all good with this.

Hope [its](#) not too late and that it all goes well.

kind regards
Catherine

From: Genevieve McClean <qnc6747@autuni.onmicrosoft.com>
Sent: Friday, 23 June 2023 11:03 am
To: Catherine Hollis <catherine.hollis@aut.ac.nz>
Subject: Re: Hello a request to use visual representation of a space on campus today, or this weekend.

P.S. another reason for choosing the room, is that my teachers/ assessors may wish to view the work in the space in which it has been filmed to experience the benefit of that kind of transition between the real and virtual versions of the same space.
best, Genevieve.

From: Genevieve McClean
Sent: Friday, 23 June 2023 11:01 am
To: Catherine Hollis <catherine.hollis@aut.ac.nz>
Subject: Hello a request to use visual representation of a space on campus today, or this weekend.

Hello Catherine,
I'm Genevieve, I'm in the very final stages of completing my masters for submission under supervision by Greg Bennett.

My research is about 360 camera VR storytelling and audience engagement with narrative continuity. It is partly an exploration using theatre techniques to reconfigure filmic languages in the Euclidean space.

We've agreed that I create video artefact addendum to go with my master's thesis, for assessors and viewers.

I would like to film in the room WE338, for a few hours, when it's not booked, to use this space as it is, - a university room, and to film it with a 360 camera, within which I will speak and edit my pre-existing work to explain the nature of my research and the nature of the audience's experience of the central project which existed as a live presentation.

The room will therefore be visible as it is with tables chairs and computers and a white board, two large windows and a view to the building across the road. There is no personal artwork schoolwork or information that could affect any third party's IP in that room.

The video will be about 20 minutes long, and I will edit other aspects of work of my master's thesis into the 360 space. I'm hoping to film without delay (today ideally, or on the weekend) as i have a very short period of time within which to edit and am wanting to present an edited version of this artefact to Greg on the 5th of July when we will meet.

I felt that it would be prudent to seek permission from the school before I begin.
Thanks very much for attending to this, I look forward to hearing back from you,

Genevieve McClean

Mon, Jun 20, 2022, 10:18AM

Community <community@tapac.org.nz>
to me
Morena Genevieve,

Our executive director is happy to offer you the space at a discounted 50% rate, and if you could recognise us in any marketing/acknowledgements that would be awesome.

Let me know if you are happy with this offer and we can move forward to pencilling you in and setting up a contract for the studio hire.

Ngā mihi,
Briana Duffy (she/her)
Community and Communications Coordinator
Email: community@tapac.org.nz
Ph: (09) 845-0295

Please note I am not in the office everyday but will respond as soon as I can



From: Catherine Hollis <catherine.hollis@aut.ac.nz>
Sent: Monday, 26 June 2023 4:03 pm
To: Genevieve McClean <qnc6747@autuni.onmicrosoft.com>
Subject: Re: Hello a request to use visual representation of a space on campus today, or this weekend.

Hi Genevieve

Sorry! I have been away.

I have checked with the Director of that area and they are all good with this.

Hope [its](#) not too late and that it all goes well.

kind regards
 Catherine

From: Genevieve McClean <qnc6747@autuni.onmicrosoft.com>
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Subject: Re: Hello a request to use visual representation of a space on campus today, or this weekend.

P.S. another reason for choosing the room, is that my teachers/ assessors may wish to view the work in the space in which it has been filmed to experience the benefit of that kind of transition between the real and virtual versions of the same space.

best, Genevieve.

From: Genevieve McClean
Sent: Friday, 23 June 2023 11:01 am
To: Catherine Hollis <catherine.hollis@aut.ac.nz>
Subject: Hello a request to use visual representation of a space on campus today, or this weekend.

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My research is about 360 camera VR storytelling and audience engagement with narrative continuity. It is partly an exploration using theatre techniques to reconfigure filmic languages in the Euclidean space.

We've agreed that I create video artefact addendum to go with my master's thesis, for assessors and viewers.

I would like to film in the room WE338, for a few hours, when it's not booked, to use this space as it is, - a university room, and to film it with a 360 camera, within which I will speak and edit my pre-existing work to explain the nature of my research and the nature of the audience's experience of the central project which existed as a live presentation.

The room will therefore be visible as it is with tables chairs and computers and a white board, two large windows and a view to the building across the road. There is no personal artwork schoolwork or information that could affect any third party's IP in that room.

The video will be about 20 minutes long, and I will edit other aspects of work of my master's thesis into the 360 space. I'm hoping to film without delay (today ideally, or on the weekend) as i have a very short period of time within which to edit and am wanting to present an edited version of this artefact to Greg on the 5th of July when we will meet.

I felt that it would be prudent to seek permission from the school before I begin.
 Thanks very much for attending to this, I look forward to hearing back from you,

Genevieve McClean

e) Production Schedule

The Third Order



Rehearsal and shooting Schedule

PLEASE NOTE REHEARSAL SPACE IS TO BE CONFIRMED,

PERFORMANCE SPACE IS THE PAH HOMESTEAD
 72 Hillsborough Road, Hillsborough, Auckland 1042. <https://www.wallaceartstrust.org.nz/visitor-info>

NB. Please be prepared for changeable weather.

Dress to be able to move comfortably

Reminder list for things to bring with you.

water bottles,

your script and a pencil

your notebook! ☺

any medications, accessories, or personal items you might need for a long day.

(lip gloss, yoga mat, special scarf, cushion or blanket), be prepared!

special food items, (snacks hot and cold drinks options, and a simple lunch provided).

Saturday 16 th July	
8.45	Natania, Caleb, Lily, arrive at rehearsal space
9.am	warm up, stretches, script work, character work. Voice. Looking at Ep 2 for meaning and beats.
9.45	Rachel picked up from Airport.
11.am short break	Rachel and Stephen arrive rehearsal space. Looking at ep 3 for character etc.
12.30 LUNCH	

1.30	World of the play/ character history subtext wants actions and throughlines Lines run ep 2. Lines run ep 3. Speed run. Voice and body. Up and about basic blocking of Ep 3. Fight skills and paring it back.
3pm short break	Run the scene with blocking Stage awareness Camera Awareness Scene with and without the friend. revisit Ep 2 before the end of the day.
5pm finish	Rachel to costume? (TBC)

Sunday 17 th July	
8.45	ALL actors arrive at rehearsal space.
9.am	warm up, stretches,
9.45	Ep 3 run the scene
11.am short break	Ep 3 run the scene in different formats.
1.pm LUNCH	
2pm	Revisit Ep 2. Blocking - include Elaine (with friend), note subtleties in the script. Stephen and Lily help.







3pm short break	Focus on Ep 3. emphasis of subtleties to camera. actors all make notes on their floorplan. recordings / experiments possible wild sound. pram scene experiment?
5pm Finish	

3pm short break	All actors come together to hear notes. makeup and costume on set SHOOT Ep. 2 SHOOT again. poss RUN Ep.2. for 2 D camera be prepared to run the scene several times.
WRAP	Stephen
4pm	SHOOT Ep 3. SHOOT again.
4.45pm	ALL Wrapped (please help to clear out the space before 5pm if you can).

Monday 18th July	
8.45	Gen prepping set and props
9.am	Isa arrives Gen arrives Lily Arrives
9.30	ALL actors on set report to Isa for makeup schedule. find green room, costumes etc.
12.30	LUNCH
1.30	Actors in performance space, adjusting blocking to the space. Natania and Caleb PRACTISE HALLWAY SCENE for 2D camera. then run Ep 2 While Stephen and Rachel run their entrance and scene.
2.30	Natania and Caleb Isa, Makeup and costume checks Lily Gen – to shoot 2 D scene against wall.

LOCATIONS

Director: Geneveleve's ph number 0273316120

<p>Costume Check Friday 5-7 pm. Next to 509 Titirangi Rd Behind the Te Uru gallery, (turn left just before the gallery)</p> <p>Caleb gets lift in w me? others MOW?</p> 	
<p>Rehearsals Saturday and Sunday, 9- 5 (Sat Rachel gets picked up, Stephen ? starts later also?) Tapac 100 Motions road https://www.tapac.org.nz/</p> 	
<p>Monday 9-5. (actors 9.30) Wallace Arts Centre 72 Hillsborough road. https://www.wallaceartstrust.org.nz/visitor-info</p> 	<p>Meet outside front door.</p> 

f) Invitation Materials: Casting Documents

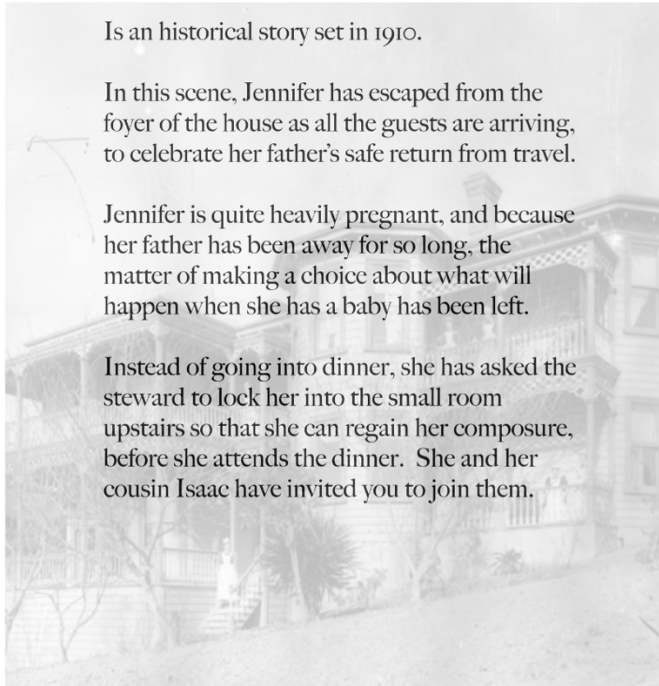
The Third Order

Is an historical story set in 1910.

In this scene, Jennifer has escaped from the foyer of the house as all the guests are arriving, to celebrate her father's safe return from travel.

Jennifer is quite heavily pregnant, and because her father has been away for so long, the matter of making a choice about what will happen when she has a baby has been left.

Instead of going into dinner, she has asked the steward to lock her into the small room upstairs so that she can regain her composure, before she attends the dinner. She and her cousin Isaac have invited you to join them.



Mrs. Elaine Atworth née Parker (in her fifties, - English, known as 'lovely') Elaine is English through and through and is missing her family the Parker's in England. She would have gladly gone with Samuel for the trip to see her parents again but was afraid of the passage and has stayed in Auckland to care for Jenny who needs minding now and then. Elaine is secretly very anxious about what will happen to her daughter, and right now it seems as though it must be so obvious, but she hasn't been able to broach the subject since her husband returned. She is casual with him as a powerful front to society, but privately she is quite obsequious to Samuel, and knows sadly that her main role in his life is to maintain the appearance of things and not to require fanciful sentiments to be fulfilled as if she were a girl. Elaine is educated, and also secretly admires the suffragettes, but would never mention it.



Side and back views of a hair style for older women; *Illustrator*, January 1910. The ornament implies that this is a style for evening, although the model is not wearing an evening dress.





Miss Jenny Atworth (22 -28 years old)
 Jenny was born in New Zealand and has never visited England. She remains hopeful that her cousins that she has received letters from will move out. She has a very good sense of the decorum that her parents wish for her, and though she plays the game very well of a young English woman of marriageable age, she is wildly free with her power as a child of well to do parents, and with her father away, for over ten months, and her mother slightly depressed she has become a little bit swept away with the current trends of female emancipation in New Zealand. Jenny is currently 8 months pregnant. And most people of her immediate family know about it by now. But her father doesn't, and neither do some of his friends. Somehow this evening isn't the best time she thinks, to tell him.



Mr. Isaac Parker Jenny's cousin. 20 -28 years old. Secretly /not secretly gay as in 1910. Loves Jenny as a sister but is quite invested in minding her at the moment considering the dire consequences that could arise. He and Jenny are childhood friends, and grew up very closely as they are cousins. Isaac's mother is Elaine's sister Ruby. Isaac intends to become involved in business and politics like his father and has no intention of getting involved in anybody's war if he can help it.

Isaac is trying to hide it but he's very worried about the drama that is about to explode, when his uncle finds out what is going on.

Chaperone / The Steward

The Steward, is a bit of an invented character, while true to 1910, he has an air of otherworldliness to him. he is a man of all skills in the realm of house duties. He is the keeper of secrets, and keys, and knows more about the house affairs than anyone, -he has a power of his own, but is very much a servant to the family.



<https://teara.govt.nz/en/household-services/page-1#:~:text=Most%20had%20a%20permanent%20staff,kitchen%2C%20not%20with%20the%20family.>

<https://victorian-era.org/victorian-times-servants.html>



Hello,

This is an update to let you know a few **FAQ** and important details

(rehearsal and shoot days confirmed see below)

I am very pleased to see the enthusiasm for a koha based research process. The amount of interest is already showing to beat expectations, thank you.

For the next few days I will be receiving people's mail, and hosting Zoom meeting / read through / auditions. If you're thinking about putting your name in the hat, -please do, but do it now. There's no specific cut off, but roles should be offered before too long.

1. We have finalized the days that we'll be working: (central Auckland area) **16th, 17th, and 18th of July, is the schedule.** Along with a few meetings beforehand.
2. Yes they are Caucasian roles.
I mentioned that there could be a difference for the Chaperone character. ie: half cast or partly Chinese. This would be very unusual but is possible and the role is still played to the greatest degree possible, as an Englishman.
3. We have achieved our minimal funding goals and can confirm that there will be per-diem offered beyond the original fee as described.
4. The process is a bit unusual, please understand that there is only one person doing all the things here! Instead of the usual team behind a whole film.
I will arrange a zoom meet when it suits you, and for that you should expect to have a chat and be prepared to read a bit of the script with me that I've sent you. (Ep 2)
5. Georgian / Edwardian English accents. As much as you can. ;)
6. This is definitely NOT a professional production. I won't be liaising with agents, however if you would like your agents to look over the work you're doing and they would like to contact me that's fine. My phone number is [REDACTED]
7. All contracting is done under the mantle of the AUT processes, and in keeping with Actor's equity guidelines.

i) Invitation Materials: Seeking Participants / Viewing

Are you familiar with theatre,
dance, or film as an audience
member? **Yes?**

And would you be interested to come and be audience to a new
work in Virtual reality storytelling? **Yes?**

And are you free on Monday the 19th of September at one of the times below to
attend a viewing at the Pah Homestead in Hillsborough? **Yes?**

Free for half
an hour on
Mon 19th at
one of these
times?

11.30 -

12.15 -

5pm -

5.45 -



Hi! I'm
looking
for
research
participants
for this
Virtual
Reality
storytelling
project.

If yes, then please text or email and state which time slot is preferred and which
storytelling forms you are most familiar with, before the end of the day on
Saturday 17th September. Provide your email address so that I can respond by
mail, read and sign a contract and then come along!

I'm looking for just four people, to help with my masters research by being our
audience of one person at a time and to do a quick interview afterwards, so if
you'd like to be a test audience and research participant then don't delay!

I'd love to meet you. Genevieve
0273316120 mcleangenevieve@gmail.com



*You are cordially invited to attend a soirée
in celebration of the culmination of the practical component of Gen's master's research project*



'The Third Order'

*At the Pah Homestead,
on the 19th of September from six till six thirty*

PAH HOMESTEAD
72 Hillsborough Rd,
Hillsborough Auckland

j) Participant Information Sheet. Actors



Participant Information Sheet (Actors)

Date Information Sheet Produced: Thursday, 26 August 2021

Project Title

The Third Order. Episode Three.

An Invitation

Hello, my name is Genevieve McClean. I am a master's student at AUT, and I'm doing a research project in narrative and 360 cameras with actors. (Cinematic Virtual Reality). I'd like to invite you to participate in the research I'm doing. The following information is all important information that you should read, in order to ensure that your consent is *informed consent*.

Before you agree to participate, you should make sure you understand everything that is included here.

What is the purpose of this research?

The goal is for this research to explore and develop new ways to experience immersive storytelling for audiences using 360 camera (VR).

In the former part of the work, the objective is to attain and practice towards the development of a new language of directing actors that suits the technologies of the 360 camera, and to rehearse in a way that uses and develops those new filmic languages in the director – actor relationship.

In the latter part of the research the aim is to research audience experience of the presentation of the story content.

The findings of this research may be used for academic publications and presentations.

The rehearsal period, design and presentation period of this cinematic VR content is all a part of this research project and will culminate in a final artistic work, and an exegesis that I will write for submission to achieve a master's in communication studies.

How was I identified and why am I being invited to participate in this research?

I'm inviting you to participate in this research because you have experience as an actor in the screen and performance industries in Aotearoa.

How do I agree to participate in this research?

Use the contact details on this page to respond with any questions or to request any clarifications.

To confirm your participation in this project you will need to read and sign a consent form, which will also be made available to you by me.

Once you have sent an email that affirms your agreement to be involved, you will then receive the script to read, and the consent form which you should also read carefully and seek answers to questions or clarifications the same way.

On signing and returning the consent form it is agreed that you will participate in the research project.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging

to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

What will happen in this research?

I have been given permission to use the Pah Homestead in Hillsborough to create and present my research project. In this space I will work as a director with actors to create an episode of VR content, filmed with 360 camera. I will also use video and audio recordings to create content towards a transmedia presentation. (Transmedia means the story will be delivered through some other forms as well as the VR content). I will also use video recordings and will take notes from rehearsals. This will help me to write about the process of the work as a researcher.

Time periods.

Please note:

1. A day in this sense refers to an 8 hour period.
2. There are two production periods approximately six weeks apart between April and July. They are the 'Production period' (as close to April as possible) and the 'Presentation period', (July).

The Production

Requires all four actors in all rehearsals.

The total period of time required for the shoot period will be one full day (on a Monday).

Two full days of rehearsal will be required. (eg: This could be one weekend or four evening rehearsals to fit around other commitments) and one more day for contingency such as putting time into your work on lines and character, and costume check).

Any period of rehearsal or a shoot date will include appropriate rest breaks and healthy foods and drinks will be provided.

The Presentation

The Steward, will also be involved in a live aspect of performance during the presentation. Similarly at that time I will use video to observe processes of the audience experiencing the presentation of the work. This is to help me to write about the work as a researcher. The other three actors won't be required during that presentation stage.

The presentation period for the actor playing the STEWARD will require:

One day of rehearsals (can be arranged to suit actor's schedule).

One full day: (eight hours) on a Monday to perform during the presentations.

(This does not include character preparation at home and costume check, it will be the same costume as the earlier period when making the content, and the character work will be a refresher).

Please note, actors will be given a script to read that the work will be based around. It is recommended that you read the script before giving consent as a research participant.

Please also note, that participants are required to sign a *consent form*, and agree to *non-disclosure*. This asks you not to share details about the project.

What are the discomforts and risks?

As actors, it is unlikely that any of the participants should experience any discomfort during this process.

What are the benefits?

All actors participating in this research will be paid a token fee for their commitment of time and experience to the project, and it will be no less than \$250 per actor per production period. Actors will be offered provisions during rehearsals.

The benefits for you as participants are that you may further your knowledge about the practice of performing for and taking direction for Cinematic Virtual Reality performance. You may learn about some of the film languages that are used in acting for CVR, that are new and emergent practice.

The benefits for me as a researcher are that it will help me to understand more about VR and directing and writing for actors, and that it will help me to attain a master's qualification in screen production from the school of Communications at AUT.

What are the costs of participating in this research?

There is no cost to participants who are involved in this research project, except that they will be called on for their time in rehearsals.

What opportunity do I have to consider this invitation?

The time frame within which you may consider this information is limited to two weeks.

Will I receive feedback on the results of this research?

A one- or two-page summary of the findings will be provided for all the participants. Actor participants will be invited to come and experience an 'after hours' presentation of the content that they were involved in making.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, *Ross Brannigan* ross.brannigan@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, *ethics@aut.ac.nz*, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:


Genevieve McClean

Project Supervisor Contact Details:

Ross Brannigan ross.brannigan@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on 27th April 2022, AUTEK Reference number 21/330.

k) Participant Information Sheet. Audience



TE WĀNANGA ARONUI
 O TĀMAKI MAKAU KAU

Participant Information Sheet (Audience and Interview)

Date Information Sheet Produced:
Thursday, 26 August 2021

The kaupapa of this research project is undertaken with consideration to the principles of [Te Tiriti o Waitangi](#).

Project Title

The Third Order. Episode Three.

An Invitation

Hello my name is Genevieve McClean. I am a master's student at AUT, and I'm doing a research project in narrative and 360 camera with actors. (Cinematic Virtual Reality). I'd like to invite you to participate in the research I'm doing. The following information is all important information that you should read, in order to ensure that your consent is *informed consent*.

Before you agree to participate, you should make sure you understand everything that is included here.

What is the purpose of this research?

The goal is for this research to explore and develop new ways to experience immersive storytelling for audiences using 360 camera (VR).

In the former part of the work, the objective is to attain and practice towards the development of a new language of directing actors that suits the technologies of the 360 camera, and to rehearse in a way that uses and develops those new filmic languages in the director – actor relationship.

In the latter part of the research the aim is to research audience experience of the presentation of the story content.

The findings of this research may be used for academic publications and presentations.

The rehearsal period, design and presentation period of this cinematic VR content and the interview process are all a part of this research project and will result in the project and an exegesis that I will write for submission to achieve a master's in Communication studies.

How was I identified and why am I being invited to participate in this research?

I'm inviting you to participate in this research because you have considerable experience as an audience member of different forms of media and narrative presentation in Aotearoa.

How do I agree to participate in this research?

Use the contact details on this page to respond with any questions or to request any clarifications.

To confirm your participation in this project you will need to read and sign a consent form, which will also be made available to you by me.

Once you have sent an email that affirms your agreement to be involved, you will then receive the consent form which you should also read carefully and seek answers to questions or clarifications the same way.

On signing and returning the consent form it is agreed that you will participate in the research project.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

What will happen in this research?

I am using the Pah Homestead in Hillsborough to create and present my research project. In this space I will present an installation including VR content, filmed with 360 camera. This video content will be presented in the Gallery

space on a Monday, in July, and your participation will be to choose a time slot online and experience the presentation of the work. You will be greeted on arriving and escorted to the gallery, then you will be left to experience the work some of which uses a VR headset. This will take approximately 45 minutes. You will then be escorted to join the researcher (Me!) afterwards and participate in an interview about the work. The interview process will also require close to 45 minutes of your time.

I will take video recordings and will take notes from recorded interview and observations. This will help me to write about the project as a researcher.

Afterwards you will be offered a light refreshment.

Please also note, that participants are required to sign a *consent form*, and agree to *non-disclosure*. This asks you not to share details about the project.



What are the discomforts and risks?

As audience members, it is unlikely that any of the participants should experience any discomfort during this process.

What are the benefits?

The benefits for me as a researcher are that it will help me to understand more about VR and directing and writing for actors, and that it will help me to attain a master's qualification in screen production from the school of Communications at AUT.

What are the costs of participating in this research?

There is no cost to participants who are involved in this research project, except that they will be called on for their time to experience the presentation and to make themselves available afterward for interview.

What opportunity do I have to consider this invitation?

The time frame within which you may consider this information is limited to one month.

Will I receive feedback on the results of this research?

A one or two page summary of the findings will be provided for all the participants.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, *Ross Brannigan*.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, *ethics@aut.ac.nz*, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Genevieve McClean qnc6747@autuni.ac.nz

Project Supervisor Contact Details:

Ross Brannigan

Approved by the Auckland University of Technology Ethics Committee on 27th April 2022, AUTEK Reference number 21/330 |

I) Indicative Directing Materials

Stanislavski Technique – 3 pages



A posed photograph of Anton Chekhov reading his play *The Seagull* to the Moscow Art Theatre company. On Chekhov's right, Konstantin Stanislavski is sat, and next to him, Olga Knipper. Stanislavski's wife, Maria Lilliana, is seated to Chekhov's left. On the far right side of the photograph, Vsevolod Meyerhold is sat. Vladimir Nemirovich-Danchenko stands in the far left side of the photograph.

Hello the famous four,

I'm just making this worksheet because I know that you will all have had very different experiences with Stanislavski technique. It kind of underlies, modern acting methods, but isn't always fully understood or attributed.

This is going to be a Very Simple version of Stanislavski, but these are authentic elements of his teaching the techniques of acting which revolutionized modern drama starting with the Moscow Art Theatre

If you want to read more about Stanislavski, then be my guest, I studied his work several times in my life, but here is a basic breakdown of the techniques.

Stanislavski Technique – 3 pages

Given circumstances

The actors must make an initial examination of the text to gather information about their characters' situation, relationships, history and physical characteristics. This material is used as a baseline for all further character development. In addition, the actors are encouraged to consider how the details of the production, such as *mise en scène*, sets, lighting, costumes and properties, affect the characters' psychology and actions.

Objective and through-line

Each character in the play has an overarching objective (such as 'to achieve independence') towards which all of their actions are directed. Progress along the way is subdivided into units which have objectives, often examined through an active or transitive verb, for example, 'to confront her' or 'to tempt him'. For each objective, the actors may need a corresponding physical action to deal with an obstacle or barrier. The through-line is the path that takes the character from an initial position to his or her goal or super-objective, which is often the outcome of the play.

Super-objective

The play has a super-objective, which Stanislavski describes as:

... the inner essence, the all-embracing goal, the objective of all objectives, the concentration of the entire score of the role, of all its major and minor units. The super-objective contains the meaning, the inner sense, of all the subordinate objectives of the play. In carrying out this one super-objective you have arrived at something even more important, superconscious, ineffable, which is the spirit of [the writer] himself, the thing that inspired him to write and which inspires an actor to act.[2]

Affective memory

In order to be able to 'inhabit' their characters, actors should explore their own experiences to find equivalent emotions to those examined in the text and on stage. At the age of 25, cast as an elderly knight in a Pushkin play, Stanislavski spent a night locked in the cellar of a castle in an attempt to stimulate his imagination. He believed that accessing memories or creating analogous situations in real life would help actors to avoid using stereotypical tropes in performance.

If

In rehearsal, the actor must respond to questions such as 'What would you do if you were in this particular situation?' Stanislavski believed this would help to elicit honest and direct feelings in the actor, leading to a more truthful performance.

Subtext

The subtext is driven by the underlying meaning in the play, as opposed to the words declared on stage. This can be communicated to the audience through, for example, the actor's use of intonation, gesture, pauses or stillness. Stanislavski instructs the actor to create all of the thoughts which precede his or her cue, but not to express them all. 'Keep in mind

m) Script. (Episodes 1 and 5 are included in draft form for context but were not filmed as part of this research project)

The Third Order

Draft 2 (a work in progress)

Tuesday, June 30, 2020

Characters:

Mr Samuel Atworth (in his 50s)

Samuel has just returned from a long trip abroad to England and Australia to deal with some trade affairs on behalf of the New Zealand Government. He is in his early fifties, and the owner of a new estate in Auckland. Samuel is a discerning man, taciturn at times, and outwardly a proud family man.

Miss Jenny Atworth (20 years old)

Jenny was born in New Zealand and has never visited England. She plays the game well of a young English woman of marriageable age, but she is also embracing the trends of female emancipation in New Zealand. Currently 8 months and 1 week pregnant, Jenny hasn't yet told her father about her condition.

Mrs Elaine Atworth née Parker (in her forties, English, known as 'lovely')

Elaine is English through and through and is missing her family in England. She is secretly very anxious about what will happen to her daughter, and right now it seems as though it must be so obvious, but she hasn't been able to broach the subject since her husband returned.

Mr Isaac Parker (Jenny's cousin, 20 years old, secretly/not secretly gay)

Isaac is the same age as Jenny, and they grew up very closely as cousins. He and Jenny are childhood friends, and grew up very closely as they are cousins. Isaac intends to become involved in business and politics like his father and has no intention of getting involved in anybody's war if he can help it.

Aidan Campbell (In his 50s)

Aidan is a friend of Samuel's. He is also a businessman who is active in local politics. He is firmly of the view that there will be a need to see Auckland fortified to the best military standards, and would like to see gun emplacements on Rangitoto Island.

Mr John Rackham

John Rackham is a member of the business community and also a politician. He did run for mayor, but was ousted from his post too easily, as he is not naturally a competitive or warring man. John Rackham is a proponent of there being Maori represented in Parliament to alleviate the 'Maori problem' and to keep them able to manage themselves as part of the colony according to law.

George Atworth (Jenny's older but slightly distant brother, is 27)

George is a church man, and a soldier. He was born in England, and traveled out as a very young child to live in the colonies with his Father whom he'd hardly met. He's not gay, but

remains unmarried, as he's not especially brave about talking to women, but rather talks down to them, and has an inherited sense that they are mostly beneath him, and wouldn't be able to tell if one wasn't.

Antony Campbell (Isaac's brother)

Antony is in his early thirties, a soldier, and hoping to become an officer.

Frank the Steward

The role of the chaperone, is a powerful position. Frank is a steward to the Atworth family. They, in exchange, pay him and give him quarters to live in. He is responsible for the kitchen, the visitors, and the shopping and planning of excursions and also events such as this one. There is very little that Frank doesn't know about the goings-on of the household and all the family's nearby acquaintances. He is also very concerned about the outcome of Jenny's predicament, but remains professional, and secretly believes that someone should just marry her to minimize the fallout. But it's not his place to say. Frank is also gay, although it's not part of the immediate storyline.

Ruby Parker

A woman at the piano who will sing and laugh.

Paul Presland

A man at the piano who will prepare to play and then play and also laugh.

Heath Connell

Heath will tell a joke.

Jacob Campbell

Jacob will listen shyly.

Sylvia

Another woman at the piano... who wishes she could play and wishes she could sing...

Johnny Silk & Dierdre Cotton

Are: A man and a woman at the Mantlepiece... discussing anything that excuses their standing near to each other.

Four other men

(one has a wife and a child or two with him).

... "So, they let you in did they?" is the line that opens the scene, after the chaperone has finished helping you with your headset. You are in the same space but surrounded by people who seem to be arriving for a party, as you've done. The gentleman speaking to you is a distinguished man of some stature, wearing a black old-fashioned suit, and a host of a beard that is prominent in relief and impressive when observed in profile. The other men nearby are dressed very similarly. Two men are chatting near you; it seems one has just arrived, and they are talking about the sailing. The sailing is likely to be a topic of

conversation into the night. Before you get a chance to consider what you might respond with the man who spoke goes on.

MR. SAMUEL ATWORTH:

Do you know Mr. Rackham? Mr. Rackham used to captain a ship for the New Zealand Company, I will introduce you, just one moment - I'm sorry he's talking.

Another gentleman and his wife arrive behind you; the chaperone, Frank, is welcoming guests and pointing out other guests; there is a hubbub of sound as one would expect at the beginning of a social occasion. There is a musician (perhaps a violinist?), and there may be a piano, and a woman who looks as though she may be intending to sing. A man is going to accompany her on the piano. But first, he plays alone... then he stops, and then he apologizes, and begins again. By the mantelpiece, two people are leaning and chatting. The guests are predominantly men, but some of the men have brought their wives with them, and the women are talking together.

It's a bright and balmy day, summer as can be seen with the sky clear through the open doorway, and beyond the doors, a procession is making its way to the space: two women, wearing complimentary large dresses, and another man. They do arrive near the space, but when it looks as though they are going to come into the room, they evade the option and go away again.

The effect of a busy household in full swing is in play, with further guests arriving.

"THE THIRD ORDER. EPISODE 2."

By
Genevieve McClean

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The Third Order Scene two.

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FADE IN:

2. INT. SMALL ROOM UPSTAIRS. DAY

You are in the small room. It has one window, a simple settee and a chair and writing desk. It is ELAINE ATWORTH's study room. The noise of the dinner party commencing downstairs can be heard.

The door shuts behind you. The sound is quieter. JENNIFER and ISAAC look up at you.

ISAAC

Oh Hello.

JENNIFER

No, you're welcome to join us. Thank you do lock it.

ISAAC

ELAINE will be coming back

JENNIFER

that's fine she can knock

JENNIFER is making the effort to discontinue crying and compose herself.

CHARACTER NAME 1

Do you need tea? Just calm, stand in the breeze of the window.

JENNIFER

(Fiercely) I am standing in the breeze of the window!

there's a pause.

She looks out the window to the sunny afternoon beyond it as if she wishes she could fly out of it into the air.

The sound of horses and carriage becomes apparent. You can just briefly see some men out the window speaking loudly about the horses and hear some greetings are being exchanged. ISAAC and JENNIFER listen to what they can.

ISAAC

Who is in the cab?

JENNIFER

I think it's the visitors from England arriving.

ISAAC pushes over to the window to see what they're looking at as the carriages driven aisle and the voices make their way inside below them.

(regretful). Sorry I love you. I'm so grateful for your help. (Jennifer glances to you). Both of you I am grateful.

(ISAAC walks towards you as he speaks)

ISAAC

(sitting down), I love you too cousin Jennifer.

JENNIFER

(taking a breath) that's good.

ISAAC

We're all in this together.

JENNIFER

(glancing again at you). Thank you.

(Smiling to ISAAC)
we'll be able to get things back to how they were won't we?

ISAAC

Well not really.

JENNIFER

(Taken aback).

I'm trying to be positive.

ISAAC

You know your mother's idea...

JENNIFER

That I might marry someone after all? Do you think I might marry somebody after all?

ISAAC

Well you probably can, that's the thing you probably can.

JENNIFER

But who would it be? Would somebody take me on? With all this going on, it's not (possible...)

ISAAC

Well anything possible it's a matter of thinking positively.

JENNIFER

(Exasperated) Oh well I've been doing that but it's not so easy.

ISAAC

No I understand.

JENNIFER

But you know, time is rather of the essence

ISAAC

Time?

JENNIFER

Yes time. I only have four or five weeks it could be less.

ISAAC

ISAAC is stunned he knows very little about pregnancy and four weeks is very soon.

Ahm, I see.

(To you without JENNIFER noticing he whispers horrified) Four!

(To JENNIFER). you're doing very well Jennifer, you're doing well. You're doing well. Jennifer you're doing very

well you know I would hate to see this all go to ruins.

JENNIFER

Well what is it then? What is it if it's not ruins? What is this situation if it's not ruins! I'm sorry I'm going to calm down.

ISAAC

Stand by the window

JENNIFER

I will.

There is a pause as JENNIFER looks out the window.

I do like this country.

ISAAC

You do? I thought you didn't.

JENNIFER

No. I miss home. I'm homesick.

ISAAC

You've never been home.

JENNIFER

No, I, I wish I knew what it was like.
It's very strange being a colonial

(a pause)

What do you think they think of us?

ISAAC

I think they think we're strange.

JENNIFER

Well they're right. We are more well,
look at us we are stronger. (to you).
The suffragettes...

ISAAC

Don't! Just don't!

JENNIFER

They would have been on the ship you
know!

ISAAC

Don't say 'The Suffragettes'...! If we
go down to dinner and you say 'The
suffragettes'...

JENNIFER

But everyone else will be talking about
the Boer war and Lord Kitchener.

ISAAC

Let them! Let them talk about the Boer
War and Kitchener. Maybe you should
observe them so as to improve your
strategy and you may learn something
about not jeopardizing one's situation.

JENNIFER

I certainly won't be jeopardizing my
situation or anyone else's.

ISAAC

(Including you) Neither will we!

JENNIFER

I don't think I can go to dinner I can't
do it.

ISAAC

You're going to have to. You look very
dignified and I don't think anyone
should notice anything untoward.

JENNIFER

But I can't sit down!

ISAAC

You look fine, you know you're better at
this than you realize. You're a born
performer.

JENNIFER

Oh.

ISAAC

And you could probably marry anyone you want.

JENNIFER

Oh.

ISAAC

Within reason.

JENNIFER

Oh.

ISAAC

(including you),

How about this for a plan. We'll all sit together or ... (Looking at JENNIFER) *perch*, down the far end of the room, and when I inevitably get called away to go and talk about the Boer War, you can stay with her and take care of her, and if you have to go and talk to someone I will remain that should do it.

JENNIFER

Alright

ISAAC

Anyway you have to eat. And find a husband.

JENNIFER

Isaac!

ISAAC

What?

JENNIFER

It's not funny! Anyway listen.

(She glances at you including you)

tell me what you think.

(To ISAAC)

Your friend,

(to you)

he has a friend, -

(to ISAAC)

you know who I mean Isaac? he loves me he always tells me.

ISAAC

Who?

JENNIFER

Your friend.

ISAAC

You mean Johnny?

JENNIFER

Well he does.

ISAAC

Of course he does.
(He glances at you.)

JENNIFER

Cousin I thought you might speak to him. If we moved fast. Then, we could honeymoon at home, people would leave us to ourselves. I'd be in my confinement, but you could sneak into visit. And then we could take a small holiday, and say we'd postponed it.

ISAAC

This *was* your mother's idea!

Jennifer looks at him without speaking.

I can't *do* that!

JENNIFER

They'll take it. You know that don't you? They'll make me give it away to some awful person. Or I'll have to go to Australia. You're close to him /

ISAAC

Jennifer stop! He's a very good friend.

JENNIFER

I know. That's why I thought after all, it could be a successful strategy.

ISAAC

As a... Convenience? Is that what you'd want to do?

Jennifer can't speak.

Enough! I can't support you in this. We need to deal with the situation at hand which presently is that throng downstairs.

Jennifer goes to speak...

Enough! (A pause).

it would help things a lot if you were to name the father you know.

Silence from Jennifer

It would make things more clear for a start.

Jennifer stands still and alone in the room, disengaged from you, or her cousin.

Let's go to dinner

There is a knock at the door.

that's timing!

ELAINE ATWORTH

(from outside the door)

I don't have the key.

JENNIFER

It's alright we have it!

ISAAC jumps up and unlocks the door opening it to ELAINE who pokes her head into the room.

ELAINE

how is everyone?

(to you)

hello nice to have you with us!

(to ISAAC),

Isaac bring them to dinner please, any further delay and there will be a social upheaval.

JENNIFER steadies herself, and puts her hand to her stomach momentarily. Then she sees you looking and smiles,

JENNIFER

not an upheaval!

They leave the room. ELAINE holds the door for you a slight moment, then makes a way along the passage.

FADE OUT:

INT EP.3

ISAAC AND JENNIFER LEAVE THE ROOM AND COME OUT INTO THE HALLWAY. PART OF THE WAY ACROSS THE FOYER FLOOR AS JENNIFER TURNS TO GO DOWNSTAIRS, ISAAC GRABS HER BY THE ARM AND DRAGS HER INTO THE CORRIDOR AROUND THE CORNER.

JENNIFER

What are you doing?

ISAAC

Tell me who it is!

JENNIFER

Isaac Don't!

ISAAC

ISAAC grabs JENNIFER by the shoulders and shakes her, they struggle.

You are a stupid girl do you know that you are a stupid girl oh I could / ... just shake your stupid brain out of your head!

JENNIFER

Stop it Isaac there's no time stop it this isn't / stop it!

I'm sorry Please stop!

ISAAC (EXASPERATED BEYOND SENSE)

Just tell me who it is! with all your silly ideas about life you haven't got a clue and here you are!

He gestures rather than refer to her actual pregnant state.

Jennifer is shocked and scared of him. She complies a to calm him down.

JENNIFER

I'm sorry I'm sorry I'm sorry about everything it'll be alright I'm I'm ready to go downstairs now. It'll be alright I... I can hide it. I can do it I won't give it away I won't!

ISAAC (QUIET ANGER BUILDING...)

you idiot.

You haven't even put your mind to any of this you're living in a dream you're dreaming about things you're dreaming about how it will all be you just need to shut up!

JENNIFER

Isaac...

ISAAC

Shut up and listen! NO! Listen!

JENNIFER

Isaac! Be Quieter!

He composes himself for a moment.

ISAAC (QUIETER)

When it is born we'll get rid of it. It'll be gone. That's the end of it do you understand?

You know nothing about the world and how the world works. Do this and get through it alright? None of these fancy ideas about ...

JENNIFER
Keeping it

4.

ISAAC
Yes that's RIGHT! (*He forgets to be quiet*)

He clutches her again and leans in as ELAINE and the steward come up the stairs together in a rush. ISAAC leans into JENNIFER'S face menacingly,

Look you're going to have to grin and bear it. And it will be better if you don't think of it as your baby just think of it as a mistake which is what it is. It's better than what other people will think . .

As The STEWARD and ELAINE are now arrived he changes his way of speech entirely, even summoning a smile..

Cousin Jessica it's a man's world and if you're going to be as hot headed as you are you'd be well off to observe the men and see how they do it.

He turns As ELAINE reaches him.

ELAINE
for heaven's sake be quiet!

ISAAC
I was just saying/

ELAINE
/leave the poor girl alone would you leave her alone!/
/I was trying to give her some advice

ISAAC
/I was trying to give her some advice

ELAINE
Isaac for the love of God! I could

hear you from the bottom of the stairs! It's not going to help the situation just leave her alone!

ISAAC (FURIOUS AGAIN)
Well the girl's bloody fool! Do you know who the father is?

ELAINE
Quiet! Don't you ever speak like that again in this house! Do you understand?

ISAAC is absolutely shocked to have been spoken to like that by his aunty ELAINE. It's never really happened before. He's taken aback.

THE STEWARD
Mrs Atworth,

If I may be so bold Madam why shan't I take a moment to look to Mr Parker's attire and allow you to escort miss Jennifer to dinner as I know her presence there is currently awaited at the table.

(He turns to ISAAC)
Mr. Parker Sir would you be so good as to let me fix your tie sir?

ISAAC (DISTRACTED)
Fix it?

ELAINE
very good idea Frank thank you. I think that's a very good idea.

She takes JENNIFER's arm and leads her off downstairs together past the brooding ISAAC.

THE STEWARD
Yes Sir, it's just a little dishevelled

6.

YOU are left alone with the steward and he turns to YOU/The Camera.

THE STEWARD
Dinner will be served shortly but there's no need to worry the staff will wait until everyone is seated and some are still standing in the room listening to Mr Atworth talk. I'll show you downstairs, allow me to help you with this . .

THE STEWARD reaches forward as though to take hat off YOUR head and as he does so he disappears and the scene comes to an end.

/IN REAL LIFE. . .
THE STEWARD reaches and takes your HEADSET off your head for YOU just at the same time as YOU do. he is speaking as he does so,

(and)
there you go.
Come this way, shal I show you downstairs to the dining room...

At this point if the person in the audience (YOU) speaks to the chaperone he may adlib with them to a certain extent as they're heading toward the stairwell. eg:

Mind your step just there. . .

I'm sure you would want to hear Mr Parker's speech to welcome his uncle..

Would you prefer that I take your coat to the hall?

etc.

5.

ISAAC
My tie or my attire?

THE STEWARD
Both sir.

THE STEWARD tends to his jacket and brushes it off a little, and adjusts his bow tie tucking his shirt under his jacket collar straightening his collar whether it needs to be done or not. And he does this ISAAC tries to make small-talk to help himself to calm down.

ISAAC
Will you put the KEY to Elaine's study back in the hallway drawer?

ISAAC hands THE STEWARD the key

THE STEWARD
yes of course sir.

ISAAC
In case I have to hide her again.

ISAAC looks to CAMERA and away again

We can't let anyone know Frank.

THE STEWARD (BRUSHING ISAAC'S SUIT)
No sir.

That would be a travesty.

A slight moment between them Frank the STEWARD looks directly at ISAAC. ISAAC suddenly swings around horrified at a thought

ISAAC
My notes for the speech! where are they?

THE STEWARD
They are in the hall drawer just to the right of the umbrellas and the hat-stand. You'll find that they are concealed underneath a notebook.

ISAAC (CASTING A LOOK TO YOU),
Thank you! Thank you see you downstairs

(Ep 4.)

Isaac before he goes in to dinner, (set needs to be dressed to cheat out the main desk). This is almost a comedic scene before he goes into the dinner room

He is reading over his notes for his speech, and procrastinating before he goes through the door, inside the dinner hall is full of guests talking and listening to someone singing a song, the hubbub suggests that there are a lot of people still talking in groups and that they're all pleased to be there. Isaac doesn't want to go in, he stands with one hand on the door, and goes over the speech rapidly page by page muttering the words to himself.

Unknown to him, Betty the house girl, has found the missing speech notes in a drawer that he has in his hurry left behind, going beyond her position in the house she has brought them around to him and is intrepidly about to greet him.

As Isaac reads, he feels someone trying to push the door open, he prevents it from moving with his foot and shoulder and continues to look frantically at his notes,

ISAAC
They're not here, where are they?
He looks wildly around the floor

pages missing...

...and sees Betty standing there petrified

What are you doing?

BETTY
Mr Isaac sir...
her voice trails off, she isn't sure what to do she stand there with the notes in her hand

ELAINE
from inside the door
Isaac?

Isaac sees that Betty is holding the last two pages to his speech

ISAAC
Give them to me give them to me!

BETTY
Should I sir?

ISAAC
(still holding the door)
Bring them here!

Betty finally gathers the ability to move her legs and delivers the pages to Isaac.

Good girl. Now go.. somewhere!

Betty leaves

ELAINE
Isaac?

ISAAC
Yes it's me, coming! Hello

He goes to enter the room.

Episode 5. Isaac's speech

(A draft of work in progress)

It is my great pleasure to welcome my uncle back to the colonies back to New Zealand and back to his home. And to all who are here to join us tonight to celebrate his homecoming on this auspicious day in spring 1910, I extend on behalf of the wider family such a welcome. And for those of you who have recently arrived on a steamship and I understand you haven't come immediately from the steamship but have been staying at the hotel in town, and are now joining us here in the new part of Auckland city welcome welcome to New Zealand! And welcome to Grafton. I trust that you will enjoy your stay and secretly I know very well there are plenty of the locals here who cannot suppress the great desire that all who come to visit will eventually stay on longer and I won't go into that into too much detail but it does tend to be something of a fashion amongst the visitors who come all the way from England to view our fair country. Enough said!

And very shortly we're going to have a wonderful meal that's been prepared by the staff and restaurateurs who have come in especially. We want to prove to you that the colonies are not so distant any longer, and we hope to show you through our hospitality what pride we take in an identity as colonial.

While are some of the attributes of the Township and the smaller ports and towns outside of Auckland may seem modest to newcomers who used to the fast-paced life of the bustling metropolis such as in olde London, We boast a fast-paced and progressive way of life here in these fair Isles and if on a Sunday you want go promenade around Albert park as many do! and along to the mill you can walk across the brand new Grafton Bridge that will make the journey a pleasant one. Or at least a horizontal one! As previously it really did provide some surfaces nearly perpendicular to the road! We have brought the cars along this way many times but of course the bridge makes the city and the suburbs here more connected for all to go across and the ladies walk across there as happily as anything. All over town we have building going on, and gardens the opera house, the skating rink, the cinema! We have everything that you might need or could even think of! And I hope that you will have the opportunity to be shown around in the car ! Or take the horses if you love them! To see the sights of the city. I read in the newspaper that immigrants from the old world are flocking to America in the thousands but I don't know why it wasn't reported that many emigrate travelling to New Zealand for the opportunity to visit relatives or something like that before they go to America, they stay here! They never make it to America so I'm not sure about the numbers in the newspaper, but I can tell you that we're very proud of our country you'll find us more than willing to take you on an excursion and show you our favourite part of it we have trains, Mr Pither –(over there) has an aeroplane and the other day he flew the thing in the air, I mean the whole time for nearly a mile! Over at Riverton (a rural area only a day's travel from here).

I address the room with reverence, as I know we have many esteemed guests here this evening, some members of the parliament, that's the sitting parliament of course, you are welcome here this evening and I trust that you will take the opportunity to put the cares of

the world aside just for a short time, and take pleasure from the company and the occasion. To my uncle, I trust that you will find great resources of strength after your travels, so that you may be able to continue to regale us with the stories of them! I don't know if the guests know this, but my uncle has travelled to a number of destinations on the new steamer route down the coast of America, and I heard earlier just a little of the tales he has been telling, and we've seen brought up in cars, items, gifts, - he says there's more to come on the next boat! but I've seen – of all things a lemon tree if it had more fruit, and I think I heard Mr Johnson saying to Sam, was that to prevent getting scurvy on the ship?! This is something of an antipodean tradition from days gone by! and Sam being something of a sea-faring man, I admit it made me think for a moment! Because that would be one way of having fresh fruit on the journey! And then Elaine told me this, (I know there are gifts On the Next Ship!) – Samuel is going into importing it seems! But Elaine told me: Jennifer said "I thought he might bring me a new hat, but he said Darling I've brought you a lemon" I think the ladies were a little taken aback! The lemon is in the hallway, and look it's a nice lemon alright, if it had a lot of fruit we'd have to hide them from the kitchen! but you can smell them, and I will tell you it smells exquisite. I'll stop for the Londoners will tease me, at least I think it was the lemon flowers I was smelling and not the car, but we're awfully proud of our cars you know! Something that you also are a little more accustomed to than us in the old country perhaps as well as lemons, but uncle, in due course I know I will sit with you to discuss some of the details that are closer to the purposes of your travelling, but all in good time. We know the great outcome of your journey was to bring our English cousins to see us! I will stop. "But listen" said Sam, it's not just any old lemon you know, "it's a Eureka!" Now maybe this is something it is worth pointing out for the children. Who said 'Eureka'? Do you know? It was Archimedes. He was in the bath, and he suddenly realized, Do you know what he did? The king asked him to find a way to prove which crown was illegitimate and not made of gold, and which one was made of gold, and he was under fear for his life on the matter which is presumably why he was in the bath when he worked it out, and he must have been quite excited about it because he exclaimed "Eureka" but he also went out into the street to exclaim about it and forgot about putting his clothes on or so the story goes! Elaine, Jennifer may be forgiven for seeing lemonade where there is gold or Samuel may be forgiven for the vice-versa there was some debate going on about it amongst the men, but it's a beautiful lemon that's for sure, and the other ship is coming. I'll go on. Whether or not it's a true gold we can't know for certain but what we do know is that we won't get scurvy!

Earlier in the year, we had Field Marshall Kitchener travel around the country and make reports on our military affairs. My brothers and father would attest to this but by all accounts including the official ones he has reported that our military affairs are in excellent form. Of course my father will tell you he already knew this but Kitchener's traveling around the nation has been a great for opportunity for camaraderie and a national pride nothing less let me tell you that for certain, and my father has attributed this to the sudden growth of everything from the height of his grandchild, my nephew to the utilities of the nation and the nation's economy, but I'll leave those conversations for later but there was a sudden surge in the building of aeroplanes!

My father's house is forever connected with the Atworths, in fact the Atworths and the Parkers are families that have grown with antipodean vigour side by side over my lifetime and this has benefitted me as the youngest at home. Sometimes I wonder if anything at all

could inhibit the growth of this country now, and despite the smaller stature of our provinces when I look at the people who are here today I hope that I am forgiven in my enthusiasm, for they are some of the most influential and recognizable faces of the Auckland region, and familiar to myself as relations and friends.

So without further ado, (I promised to regulate the evening starting with myself), my aunt Elaine, your hospitality is unmatched and your gracious acceptance of me as a member of the household is something I treasure with esteem. You see Samuel! We are all a year older and I know my cousins are keen to impress you with their capacities to prove it.

So I will assure you there is plenty of time, and as the food is bring brought out I know we will have the pleasure of a banquet entertainment, is that right?

Ms Dulcie and Mr Daniel Parker have prepared a piece and it's a class act I can tell you. They wanted me to say some kind of disclaimer to do with training, but I said it's not needed, they did insist so there you are, I've done that, but ladies and gentlemen I'll let them perform for you now and I tell you they are a class act . . .

But first of all, a toast, so raise your glasses please Mr Samuel Atworth! And long live King George too but all eyes of course are on the upcoming election in England, so god bless and Progress and Prosperity everyone!

Appendix D Matrix

The obstacle to audience engagement in CVR	Proximity to camera Not being able to see and relate to characters	Proximity to each other. Needing to create recognizable and meaningful grouping and positioning of actors.	P.O. I. (Point of Interest) Audience autonomy of looking and turning: (Holding and directing audience interest and their Field of View, F.O.V.)	Audience autonomy of looking and turning to look. (Choosing their relationship with the space and the action of the scene)	Perceived limitation of not being able to traverse the space physically. Needing to give audience perspective on different environments and aspects of story without actual internal editing within the content.	Audience identity 'Who am I?'	Audience identity 'what am I?' Audience sense of embodiment or dis-embodiment and self-awareness	Swayze Effect Awareness of self or disengagement because of an inability to respond or interact despite presence.	Too much going on -a failure to perceive the action (Fear of missing out: F.O.M.O. or just dizziness).	Nausea, motion sickness, visual disturbances, parallax, and proprioceptive dysfunction.
Theatre staging & Film acting techniques	Actors cheat the action of the body or face to suit the distance from the viewer. (face acting- body acting) Actors cheat their sightlines to camera	Cheat the close ups over shoulder group shot etc. (cheats during rehearsals, can then be choreographed to 'hit marks' for a take).	Actors cheat proximity to camera in relation to their levels of tension. Audience comfort zone of head turn within 90 degrees	(Also note effect of camera height relating to size perception distortion)	Episodic and or intermedial 'staging' of the presentation of the CVR content in a real-world environment such as in immersive theatre traditions, offers focus to audience experience of transitioning or exploring the real-world space associated with the CVR content	Choose a level of D.A. that is justified by the writing, but explore the notion of audience as character, or 'infinite audience of 1' who is part of the story. *		In traditional theatre and two-dimensional screen forms, the audience commits to the experience of engagement. Direct address is widely used in Two-dimensional screen as well, it accentuates an immersive sense while signifying that the audience is observer.	Theatre technique that replicates performers performing an audience member relates to immersive theatre, or some types of public theatre typical of 1970s political theatre movements such as Boal's 'spggt-actor' theatre, and invisible theatre, street theatre forms etc.	In theory a moving shot in CVR can also be justified by the writing and design, and some examples are successful. It doesn't take much to affect some people's sense of balance and quickly becomes a disengaging factor.
Writing & Design	The writing must justify the audience action and positioning throughout.		(Design for the wider world of the story is tempo-spatial as well as beyond the confines of the visual space).	Choose a camera position that is justified by the story of the script and the choices around direct address or character. Consider proximity to walls doors and open spaces consider the unfolding action as a continuation from the audience's established position – the way they are facing	Ludic element: pathways of exploration / choices Installation / tourism / exhibit element: The CVR content invigorates explains or instructs the audience to learn about the space(s). Consider the nature of the 'encounter' experience in VR, as immersive observer to place, event, or character, differently to furthering the action.	The story writing and the level or style of direct address will justify each-other.	The effects of the levels or amount of direct address to camera will be justified by the action of the scene.	Maintaining the subtle balance of all elements is needed in this 'Situating CVR' design. The writing in this design must justify the audience not speaking.	Writing must justify the nature of the audience being 'surrounded' or crowded.	Using a vehicle to move as a mostly 'still' environment, while the background moves is one way of justifying the traveling camera.
Directing & Choreographing	Actors cross the floor to find their close (enter the audience's 'intimate zone') They move rather than the camera moving. (Or variables)*	Cheat the 2-shot within the 'V' of the field of view for intimacy, outside the 'V' to require viewer head-turn for dramatic tension.	Keep the inner actions strong and alive so the audience are drawn to outer actions you expect them to be.	Consider audience comfort with head turning or body turning consider the required speed of turning consider the head turn as an 'edit' within a sequence.	Consider time differently in CVR. The naturalism of a scene may have variables in time-sense and speed of action.	Director as surrogate audience & if using direct address: director as surrogate actor/ character.	After establishing the nature of the relationship with the infinite audience, (ours was 'A close friend, guest'), then you can remedy the effect of too much inclusion of the camera in the non-verbal action and limit it as required.	The elements of transition between scenes can serve to provide some interaction. The use of Direct address is one tool that should allow the audience to feel included but without expectation.	A camera placement allowing a naturalistic perspective of characters in conversation or action, but within less than 180 degrees, requiring smaller turns of the head (a tennis match' style, or even a still position, may offer an equivalent of not 'crossing the line' for contained dramatic tension.	The concept of creating performance in 360 degrees to be utilized in real-world environments in some variable XR forms got closer with the introduction of new and developing head mounted devices with camera / AR combinations.
Acting & Actor -autonomy	Allow actors to perform the scene as a 'long take' to offer natural positioning. Choreograph as stage would be framed by the audience's F.O.V.		Actors' autonomy in carrying the inner action the world of the story Director as surrogate audience to gauge alterations of blocking and performance	Director as surrogate audience Positioning the camera in or out of the action as a choice that informs their inner state as audience as character. Positioning the camera in an open space or near a wall similarly informs their inner state. *	The 'encounter' and intermedial transitions allow the audience to experience presence while observing without audience-as-character self-consciousness.	Actor relationship to the camera, like that of a character, but without disclosing identity.		The actors carry the wider world of the story, that the audience should be able to feel a part of.	Actors performing around the camera requiring the audience to observe action occurring between 180 and up to 360degrees (in keeping with variables) * may offer an equivalent of breaking the rule of 'crossing the line', giving a heightened sense of chaotic tension.	If the camera is moving through a real-world space that you are also moving through, because you can see it, it's hoped that proprioceptive issues would advance substantially.
Film grammars	Framing: Close up, Mid shot long shot etc. (Note distortion effect when too close depending on cameras).	Framing: two-shot over shoulder long over shoulder shot small crowd etc.	Framing and focusing: editing for movement and action continuity	Camera positioning Editing (head movement) high shot low shot POV angles short sequences etc.	Editing (between scenes) transition sequence setting the scene exposition in the script	Direct address P.O.V. shot	Direct address P.O.V. shot	Audience Engagement. Direct Address	Crossing the line and not crossing the line.	Moving the camera Dolly shot Crane shot Steadicam. etc.

A matrix showing the approaches to both use of filmic languages in a situated CVR project, as well as a holistic approach to obstacles to engagement and narrative continuity.

Appendix E Glossary

Abbreviations and Terms

Abbreviations

3DoF	Three degrees of freedom 360° VR content viewed through headset or goggles that allows the viewer to look around.
6DoF	Six degrees of freedom 360° VR content viewed through headset or goggles that allows the viewer to navigate around and between objects with proprioceptive and locational features built into the experience.
ARG	Alternate reality game A real-world game experience that unfolds according to the discovery of clues like a narrative-based treasure hunt, and often uses a variety of media technologies, and a prescribed environment such as a central city area, or a large warehouse.
CVR	Cinematic virtual reality Virtual Reality content that is filmic in its nature and often uses actors or people as documentary subjects as in traditional cinema.
FOV	Field of view The width of the viewer's visual frame without moving their head whilst viewing VR content
HMD	Head mounted device
LARP	Live action role player game
POI	Point of interest
POV	Point of view
ROI	Region of interest
RPG	Role player game
VR	Virtual reality

Terms

Aesthetic distance	Bullough's term refers to the nature of a decreased sense of subjective immediacy when observing a representative media to allow for an experiential appraisal of the media content.
Ambisonic	Spatial audio design in 360
Audience narrative.	The narrative journey the audience experiences from arriving at a performance event until departing from the performance event.
Continuity / narrative continuity	This term is used in the virtual reality context of the enabled experience of the person viewing the content, to be transported into the world of the story. This is a bit different from the regularity of the term as it is used in the film industry to refer to visual continuities.
Equirectangular	360-degree camera footage on a rectangular plane such as when used for editing.
Euclidean Space	The three-dimensional space that the content represents
Experient	A person who is experiencing the media content
Immersive theatre	Theatre that breaks the fourth wall, uses alternate and unusual spaces, involves audience participation, and provides audience with a sense of being 'on stage' or similarly immersed in the world of the play.
Point of interest	The action in the virtual 360° content that the person viewing the content focuses on
Presence	The experience of the person viewing the virtual reality content in the context of VR theory when they feel as if they are in the virtual reality space. This term differs from the concept of stage presence, or the presence a performer may hold in the context of other performance environs.
Proximal distance	The distance between people, or between a person and an object. In the context of Cinematic Virtual Reality this relates to the distance between the 360° Camera, and the performer in screen performance.
Proximal distancing	The measured experience of the mechanics and outcomes of proximal distance between the 360° Camera, and the performer in the context of Cinematic Virtual Reality.
Proximal triangulation	The measured experience of the mechanics and outcomes of proximal distance between the 360° Camera, and two or more performers or other points of interest, so as to affect the experient's physical behaviour and perception, especially re: the head turn, in the context of Cinematic Virtual Reality.
Situated cinematic virtual reality	Cinematic virtual reality that places the action of the content in an environment that is the same as the environment that the experient is within, in real life, when they view the CVR content.
Stereoscopic	Two separate formats of an image ready to be viewed through a binocular lens to give a sense of depth to the image.
Swayze Effect	The feeling that you are present but cannot interact. (Such as personified by Swayze in the movie: Ghost)

Figure 48

The Eureka lemon



Note. The word 'Heuristic' is derived from the same origin as the word 'Eureka'. The image is adapted from an original print: Oranger ã fruits déprimés by Pierre Joseph Redouté (1759-1840). (Redouté, C18-midC19) This image of a lemon was used in publicity materials as it features in Isaac's speech. A hybrid that originated in California in the mid-C19th from Italian stock, the Eureka became a popular citrus in Australia and New Zealand and an export fruit.