



diy days

learn. do. share.

ghent 2012

booksprint #2 edited by
ele jansen
jasmine idun lyman
ruben denys



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Edited by:
Ele Jansen (initiator)
Jasmine Idun Lyman
Ruben Denys

Book design:
Sander Spolspoel & Ruben Denys

Original text layout by Mauro Carichini

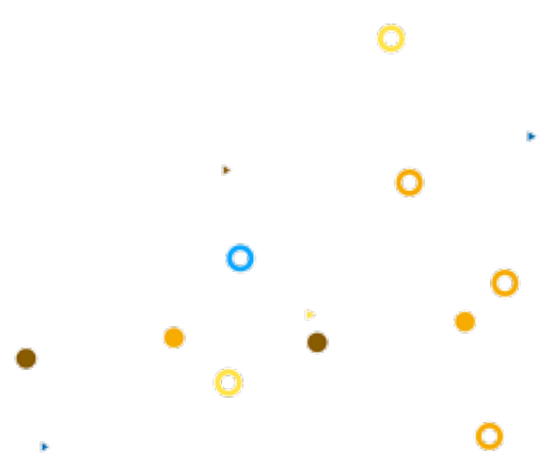
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LEARN DO SHARE is a documentation, reflection and learning resource about narrative experiments and social innovation efforts ventured at **diy days**. We're exploring participatory systems, collaborative spaces, share culture, and self-propelled creativity. Written and designed by volunteers, the aim is to spread storytelling, empathy and collaboration as a way to "learn, do and share," and to have a positive effect on creative communities within an open design environment both locally and globally.

diy days is a social innovation hub and a vehicle for creative sustainability. It is an internationally roving event for those who create, free to participants and run by volunteers in the spirit of collaborative culture. Reboot Stories LLC designs these gatherings around sharing ideas and resources that help creators to fund, create, distribute and sustain their work. Its experimental elements are attempts to explore the future of co-creation embedded in talks, networking and collaborative activities that are meant to spark the imagination of many. Within our international partnerships, **diy days** Ghent was run by MEDIA Desk Belgium and idrops.



We're all keen to **LEARN**, right ?

doses of inspiration in the morning

We love to roll up our sleeves and **DO** stuff, no ?

labs and workshops in the afternoon

And who doesn't love to **SHARE** it all ?

social mixer at night and
booksprint

We like to experiment and play with concepts from various areas: our StorySprint is a mix of design thinking, storytelling, game mechanics, co-creation management and transmedia production; our one-hour Wish for The Future session is a challenge in open design, experimenting with different methods to let 15 to 600 people prototype a wish for a better future. In conjunction with diy days we often run multi-day workshops called Wicked Solutions [WS]. These are testbeds that allow participants to envision, design and enact a solution to a complex problem.

As an engine for creativity, **diy days** brings together a mix of people; architects, filmmakers, hackers, policymakers, educators, media, people from the health care industry, and researchers. Each year the events attract a greater diversity of disciplines and cultures.

After ten events in the US, Ghent 2012 marked the first international **diy days**. The second European stop was in **Gothenburg** on Feb 2nd 2013. Later in 2013, the event will travel to Paris, Istanbul, Warsaw, Toronto, Berlin, and Los Angeles.

Originally conceived in New York City, the event will still be held annually in its home town; this year from April 24-27 2013, at The New School.

Following the principle to learn, do and share, this book is part of an effort to make diy days virtual. We established www.learndoshare.net as a platform to harness content, community and activities; completely driven by participants and enthusiasts. Gradually this effort is growing into a larger entity, providing a platform for the diy days community to recap, peruse and reconnect. We think of it as Skillshare meets Neighborland meets Mechanical Turk.

Join the community and step up. We're always looking for passionate people to help online or to set up events in different locations.

Thanks everyone who shared the **diy days** experience in Ghent with us!

I hear and I forget.
I see and I remember.
I do and I understand
(confucius)

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booksprint #2

purposeful storytelling



DESIGN AT WORK

What's Purposeful Storytelling?

by ele jansen

I'm a media anthropologist, doing ethnography – not in Papua New Guinea or the Solomon Island – but among digital tribes. Ethnography means to immerse oneself into a community, learning by doing what they do, understanding by being personally affected.

Where's the connection?

Ethnography is purposeful storytelling. Anthropologists look at relationships and dynamics. By stepping in someone else's shoes, they feel what it feels like for the other, so they can tell stories about it, so others can learn how things are done elsewhere. Reboot Stories does something similar. We design open stories for people to step

in and learn by doing. Designing stories as immersive experiences makes people live them, thereby addressing the participants' empathy for a given issue. The principle is that we only fully understand the things we experience ourselves.

Two examples.

Robot Heart Stories delivered a loosely structured story around a Robot who crash-lands in Montreal. 5th graders 'found' the Robot, named her Laika, and enriched the story by explaining to Laika how the world works. While doing so, they improved their math, geography and digital literacy. They created and experienced a purposeful story. Here, making the story experiential was a catalyst for its purpose. The story's theme helped to focus its function.

Purpose lies in the design and finds focus in the theme.

Another example are the experiments we run at diy days. The StorySprint, for example, conveys what it means to collaborate by simulating a transmedia production. And in New York City (27 April 2013), we will put participants into the role of a foster kid to make participants understand on an emotional level what it is like to be a foster child.

This kind of purposeful storytelling goes beyond the mere cognition of ethnographic storytelling, in turn, purposeful storytelling makes use of ethnographic elements to increase empathy and activity.

Stories carry messages. Let's use them to help each other and grow together.

@elejansen, smile@elejansen.com

walkthrough

the first diy days in Europe

by ruben denys

Following the big boys New York, Los Angeles and San Francisco, the internationally renowned **diy days** came to Europe (Ghent!) for the first time ever on November 6, 2012. The eleventh edition of **diy days** was an open and free gathering for creative people. Free for participants, **diy days** Ghent was about the accessibility of ideas, resources and networking that can enable creators to fund, create, distribute and sustain their projects.

Transmedia is the technique of telling a story that gets to the public through multiple platforms. It is a way of storytelling that taps content from media and generates a network with the audience. The development requires a mixed team that is strong in film, web, audio, gaming and other creative disciplines.

This is an amazing time to be a storyteller.

During **diy days** Ghent, we brought this delicious mix together.

Creative people from all over the world came together to focus on the

future and sustainability of today's media professionals and media (digital) creators. **diy days** Ghent was part of the iMinds' Creative Media Days in Ghent and Brussels.

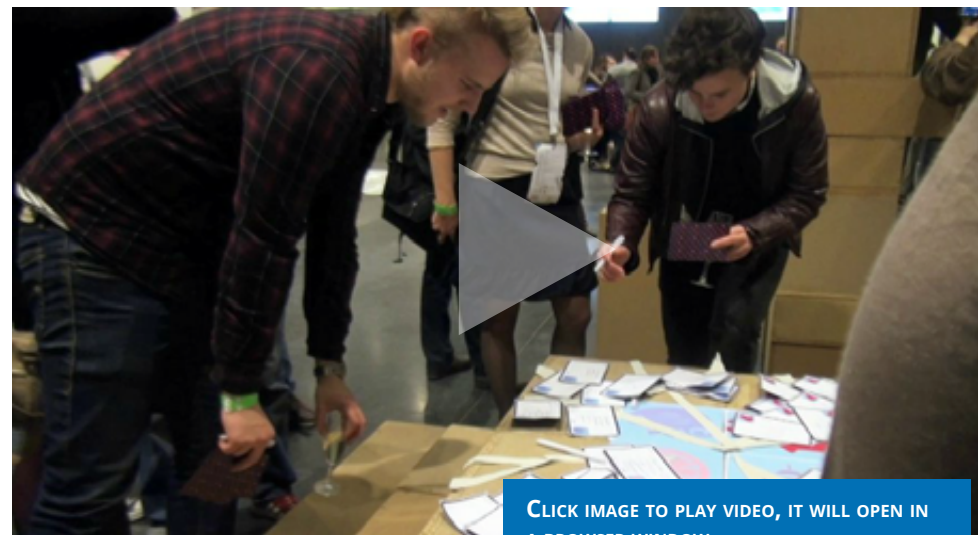
All volunteers were dressed in interactive suits, '**Storyboard Jackets**', (image on the right) designed under Kathleen Deboutte's label Your Place Or Mine. If participants wanted to share a thought, they could write or draw something on the suits with a marker. 'Don't tweet your story, let us wear it,' Kathleen pointed out.

Lance Weiler, co-founder of **diy days**, shone a spotlight on the question how creative people can finance, develop, distribute, and sustain themselves as



collaborative entrepreneurs. Lance talked about "**igniting the imaginations of many**" and how "the telling is changing." Storytelling needs to have multiple layers. The interactive science-fiction story 'Pandemic' takes storytelling to a higher

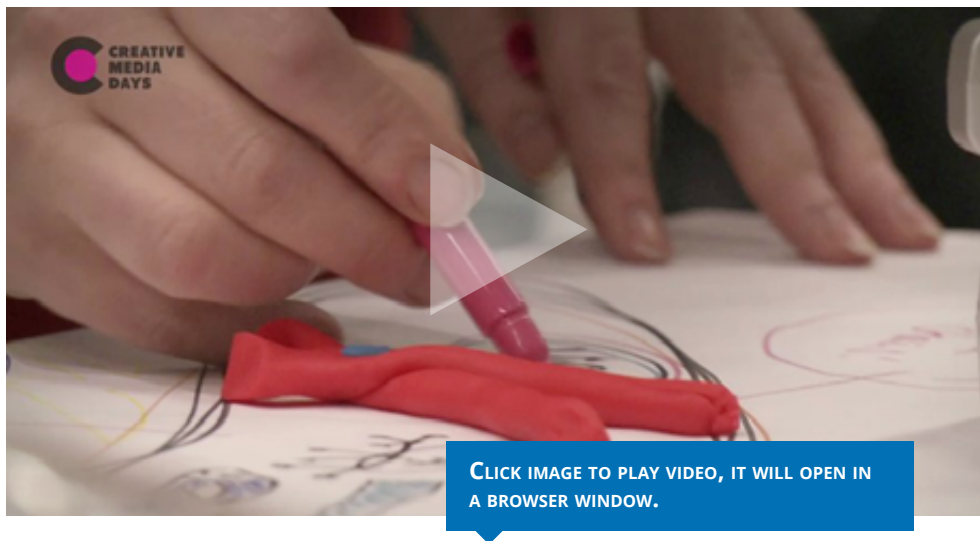
Video: Karin Vlietsra's summary including soundbites of participants



CLICK IMAGE TO PLAY VIDEO, IT WILL OPEN IN A BROWSER WINDOW.



Video: diy days Ghent was part of Creative Media Days



level. In the story people have 120 hours to stop a sleeping virus. 'Pandemic' is told through numerous story layers – a film, a book, mobile, online, and a game. Lance concludes that the focus in storytelling should be to look how stories can have more purpose and be more fun.

Jamie King, founder of VODO, talked about the 'pay if you like system' or 'free-to-share-theory.' Years ago, Jamie did an experiment with a movie that could be downloaded for free, but people were able to donate a small or big sum if they liked it. Jamie raised \$50.000 in a short period of time. Essentially, storytellers should **"connect with their audience and give them a reason to buy."** Jamie also made a remarkable statement about the future: "By 2021, all existing media will fit on a \$5 personal device the size of your thumb." Jamie concluded his keynote by making it clear that storytelling is shifting: "the reader is the product, people buy

attention and the story is a filter." So to have a successful story, it needs to "become a filter."

Next in line was Nick Fortugno, founder of Playmatics, who talked about **"the art of play."** He immediately grabbed full attention with an entertaining dance session on stage, accompanied by producer Atley Loughridge, Ele Jansen and a volunteer. Nick wanted to show that:

Break people into groups to have different perspectives and set time constraints, this improves creativity.

There are certain rules in read-write culture, but there is always room to remix and play. Like when you are driving a car, you can play a little with the steering wheel without making big

movements. In the popular game HALO, gamers invented a new mini-game parallel from the actual game plot; they placed bombs in such a way so that jeeps exploded in a spectacular pattern.

every time you dance, you make it your own.

International consultant Géraldine de Bastion focused on the African perspective or **"shaping the digital future of the African continent."** Geraldine told the story of an African boy who installed a home-made blinking lights system to keep lions away. **"It's time for some new clichés about Africa: no more clichés of an African man in traditional garments, but an African man in traditional garments with a mobile phone in his hands."** Géraldine also talked about successful African software like Ushahidi, which allows



users to crowdsource crisis information via mobile devices. Another example is Afrigadget, a tool to create solutions for third world problems.

Right after lunch there was the Open Design challenge, **'Wish for the future'**. Everyone (really everyone!) had to shout his or her wishes for the future out loud. A panel chose one out of the 100 collected wishes: "No more abuse of humans." The attendees were asked to create a prototype solution in an early attempt to fulfill this (A mirror to do a self-reflective test about abuse? An empathy button?). Lance Weiler closed the session off with this advice: "Break people into groups to have different perspectives and set time constraints, this improves creativity."

The afternoon offered 5 workshops:

Open Design: Who Am I?

How do we self-define in this age of

mandatory social media? It is a critical question for today's creators. Many of us have designed our lives behind the scenes to intentionally avoid the limelight and now find ourselves confronted by the challenge of using social media to raise funding, find collaborators and reach audiences. Fortunately, there is a secret—and it's a tool many creators are already proficient in: storytelling.

Led by **Arin Crumley**, creator of the autobiographical feature film and online series *Four Eyed Monsters*. As the age of the demo reel comes to an end and a new age begins, it is time to ask yourself, "Who am I?"

Arin guided participants on how to apply storytelling formulas to a crowdfunding campaign and how to create character arcs in twitter feeds, bios and the emerging new tool known as profile videos.

StorySprint: co-creating a transmedia storyworld

In the future, storytellers and media producers will tap more collaborative ways to co-create their projects with others, be it through crowdsharing, collective entrepreneurship or navigating

interdisciplinary teams. This session was an experimental storysprint for up to 50 people to develop a transmedia storyworld in just 60 minutes.

This session was led by **Ele Jansen** Media Anthropologist/Creative Producer who combines her PhD in Media Anthropology with work as a creative producer, focusing on participatory storytelling and experiential learning. Ele brought participants through an intense, absurd and productive experiment where people made new friends and had a ton of fun while learning how to harness collaboration and create a storyworld together.

The Art of Social Play

This session was led by **Peter De Maegd**, producer of film, TV and games, who shared his experiences on designing social and participatory games. How to engage players and build immersive worlds that embrace emergent gameplay. Where to start? Who should you collaborate with? And how do you adjust on the fly to build rewarding play for participants? The art of social play is about balancing gameplay, experimentation and social in ways that empower players.

Storytelling workshop

This session was led by **Alison Norrington**, author, playwright, journalist and founder of storycentralDIGITAL.

[Video: Founder Lance Weiler on why, how and vision of diy days](#)



CLICK IMAGE TO PLAY VIDEO, IT WILL OPEN IN A BROWSER WINDOW.

At the heart of every great story is a dilemma, a conflict that challenges you as the reader/viewer/player. In this hands-on, play-test session, Alison will place you at the heart of a conflict, encouraging you to use innovative means to tell a story based on a core theme using the power of the Rashomon effect – “the effect of subjectivity of perception on recollection, by which observers of an event are able to produce substantially different, but equally plausible accounts of it.” With the clock-ticking, you will attempt to echo the core heartbeat of the story in your delivery and, in so doing, will grasp the very essence of transmedia storytelling in an immersive, workshop environment.

Technical aspects workshop

This session was led by **Brian Chirls**, creative technologist with a broad range of experience ranging from finance and construction to documentary film. Brian gave a background on how technology and culture shape each other on the Internet, demonstrated the current state of the art, examples of media pieces that went bad by using technology the wrong way and demonstrated some bleeding edge stuff that's coming in the next year.

Then there was a **panel discussion on financing** with panelists:

- Aviva Silver, Head of MEDIA Programme at the

European Commission

- Juliane Schulze, Senior Partner at Peacefulfish

- Michel Reilhac, head of cinema ARTE

- Atley Loughridge, Creative Producer, Reboot Stories

- Reginald Vossen, General Manager BAN Vlaanderen

- Philippe Reynaert, Director of Wallimage

- Danae Ringelmann, Co-founder Indiegogo

ARTE has an experimental fund to finance transmedia content, based on their view that something is happening beyond the traditional film world. Indiegogo is one of the biggest crowdfunding platforms in the world, helping creatives to find funders among their fans: Danae said, “Production is the new promotion, engaging your audience in a deeper way makes them pay you to finish your project. **So crowdfunding is not only funding, it is also a marketing experience.**”

Wildcard speaker Laila Pawlak (DARE2) wrapped it up. She asked the attendees to connect to the person sitting next to them:

Don't hang around with people like you. When you put a priest and a pornstar together, you get different perspectives.

Laila closed **diy days** Ghent by stating that storytellers should create experiences, maintain their audiences and make their story stand out.

The idea behind **diy days** Ghent is to be a social sandbox that encourages sharing and open access to tools, resources and knowledge. So we finished the day with a special **social mixer** at Ghent's City Museum STAM. Not only was this the place to have a drink, there were also interactive art installations by Conrad Willems ('Cubicles'), Cirq (the smallest circus in the world), Evy Raes ('Flemish Interiors') and KASK drama students (see picture). Also, Kathleen Deboutte zipped all the Storyboard Jackets to one big carpet full of notes and drawings – a perfect summary of the day.

diy days Ghent was organised by MEDIA Desk Vlaanderen, Vlaams Audiovisueel Fonds, iMinds, MEDIA Desk Nederland, iDrops, KASK School of Arts Ghent, Stad Gent, MEDIA Desk Denmark, STAM-Stadsmuseum Gent, Rambla, and Reboot Stories.

@rubendenys, ruben@brandberries.be



StorySprint: To Design A Purposeful Story By Many

by *ele jansen*

Researching Reboot Stories' experiments with open design and story I came to think of it as Purposeful Storytelling. Stories have long been used for the purpose to inform, sell or persuade, but we're onto something that involves story to ignite action and THEN do all of the above. I mean using storytelling to solve problems, to create a fun experiential learning environment and use it as a tool to convey a complex solution.

Lance Weiler, Jorgen van der Sloot and I played a bit with designs of open prototyping workshops. Our **60-minute Open Design Challenge (ODC)** is a little bit different each time since we're refining the process with each session. But every time we use storytelling, game mechanics and collaboration to design a solution around a Wish for The Future.

THE ODC HAS THREE PURPOSES:

1 participants experience what agility and collaboration means in today's global culture industry

2 we R&D a system to solve problems by using collaboration, game mechanics and story

3 we test and refine storytelling as way to transfer knowledge, create empathy for content and call to action

We developed two versions, one to ideate solutions to complex problems and the other one to co-design a transmedia storyworld. The latter is called StorySprint, and here's a rundown of how we did it at diy days Ghent.

Start absurd. First, the entire group had **4 minutes to generate 100 wishes** around the premise to make the world work for 100% of humanity. Yep. We broke the group down into eight categories (urbanization, economy, education, humanity, culture, health, sustainability, government) to have each group focus on one area. A couple of minute later, we read out the wishes and decided the best wish collectively by cheering. Then - in the same manner - we turned the wish into a design

question and a theme for our story.

Attempting the impossible widens the mind. Lateral thinking happens when you can't possibly imagine an immediate answer to a question.

Then we broke out into three groups: one would build a prototype that helps solving the design question; the storytellers craft a hero's journey; the third group were the story architects. Their task was to communicate between the groups and to converge the outcomes on a storyboard. We gave every group a simple template that



explained the basics of storytelling, design thinking and scribing.

It was paramount that everyone had a task in the process to give a sense of agency and accountability.

53 minutes left. Imagine everything happening at the same time: Some story architects started planning their storyboard while others chose a target audience aka stakeholders, which we communicated to the two other groups. Within the first 5 minutes the story architects received the main characters from the storytelling group, which they passed on to the prototypers after they had given their first pitch to the scribes (within first 10 minutes).

Generally, nobody was allowed to talk without creating something with their hands at the same time. We provided play-doh, pens, butcher paper, paddlepops and other props. We like doing that because tactile activity enhances creativity by igniting both sides of the brain.

Mayhem and confusion. The ODC leaves participants partly in the unknown to simulate how reality, too, only unfolds gradually. Chaordic time pressure requires us to adapt to change flexibly and creatively.

The idea was that prototyping and storytelling group couldn't communicate directly, only through the story architects. This way we simulated how information



gets filtered and re-interpreted - like in a collaboration between various teams in a company or creative collective.

To communicate between groups, we had storytellers and prototypers pitching to the story architects. This was combined with a narrative game, in which the answer could only be 'yes, no or maybe'. This had the purpose that content had to be anticipated and interpreted: empathy in practice. We made sure that information didn't always flow clearly in order to imitate real life situations. At certain points we appointed narrators to help clarifying crucial aspects, in case the scribes would get stuck.

Everyone has to listen closely to the sparse information they get and through anticipation of the other groups' objectives they would learn to interpret and integrate information in an agile way that leaves room for optimization and spontaneous change.

The 2nd pitch later on would allow the story architects to ask questions but no answers were allowed. This had the effect that the prototypers went back and refined their work according to what was still too complex for an audience to grasp. After ten more minutes the story architects got another brief to tweak and bend story and prototype into one coherent storyboard.

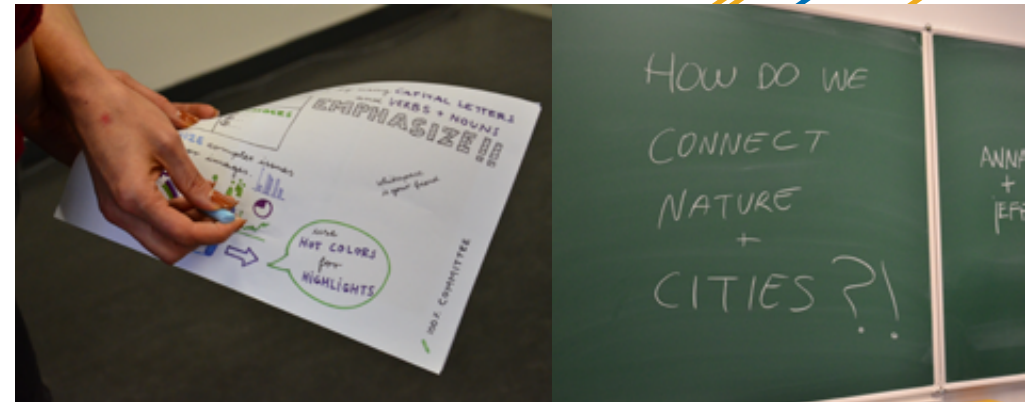
The prototype is embedded as the structural bed of the story. It supports the narrative arc that marries content and platforms.

Final pitches: The storytellers and prototypers explained their approaches while the story architects listened and converged both pitches with annotated

drawings on the wall. Then we had the story architects tell how they saw the story play out using what they had gotten from the other groups. They pitched using their storyboard, which was a scripted wall, like an RSanimate. The outcome was so creative and intriguing that 16 participants signed up to bring the project to life.

We can simulate collective intelligence by ascribing each group one of the three fundamental human brain functions (cf. Peter Kruse): connect deep knowledge (storytellers) and spontaneous creativity (prototypers) by building new unexpected synapses (scribes).

The session was developed by Ele Jansen (www.learndoshare.net, Sydney), Lance Weiler (www.rebootstories.com, New York) and Jorgen van der Sloot (www.freedomlab.org, Amsterdam). We're refining the process further to develop a solid rapid prototyping model for experience design but also for kids as a playful approach to collaborate and to learn creative problem solving skills in conjunction with story. Results will be used on two levels: lessons learned about process feed into Ele's PhD research and into our design for Lance's Story Design Lab at Columbia University. They will also be published on www.learndoshare.net. The prototypes that are generated throughout each Open Design Challenge will be featured www.wishforthefuture.com for others to pick up on it and develop it further (launch end of October 2012).



@elejansen, smile@elejansen.com



A Quiet Rant

by josephine rydberg lidén

Joffe muses about using purposeful storytelling to try and find sense where it seems lost , in policy documents and such.

Listen to audio recording (4.20 min.)

**Click the whale to play the audio poem,
it will open in a new browser window.**

joffe.rl@gmail.com





dance!

A Conversation With Game Designer Nick Fortugno

By jasmine idun lyman

Playmatics founder Nick Fortugno, held a keynote on Play As Creation. Surprisingly his focus was on dance. Jasmine interviewed him to find out more about the relationship between dance and play.

Nick: The core idea is that a dance like **a partner dance is a system**. It's a language made up of steps and leads and syncopations. But those components are not an individual dance. A dancer or a couple combines those things into a unique expression of the music that they are listening to. That's the same as play.

Jasmine: What would solo dance be then?

Same thing, but less structured. The parameters are more the limits of the body, and one's own grace.

What about ritual aspects, and why do humans need this expression?

Well, I'm not sure if there's a reason why humans need that expression. I think it's a fundamental form of expression like storytelling or painting or making sounds. The ritual aspects are important though. **People don't just dance. They need a sacred space to do it in.**

Dancing is not different for me than playing a game.

Yes, it has been a form of storytelling through human history and also a way to find a partner, a sexual rite kind of, and now it is also a form of entertainment, in clubs etc.

Nick: I think clubs are exactly the same as dance rituals always were. It's a chance to bond and to show off. You use it to reinforce friendships and pursue and build sexual/romantic connections.

And it releases hormones, endorphins, like when people sing, the way our brain perceives melody is very different from talking.

I agree music is fundamentally different

from talk. It's treated differently by memory, and as you indicate, the brain responds to it in a different way. But what interests me about dance in relation to play is that dance is a creative expression. I'm interpreting the music through a physical act. And it's my interpretation. It's something I came up with.

Yes, and the act itself increases creativity.

Nick: Sure, in part the way all physical activity can. The point in my talk is that we shouldn't limit our thinking about making to just the creation of consumable objects. Any interactivity in an open system is creative. So that's **a kind of cultural writing** too. It's not different than if I play my guitar for you in my living room. That piece does not last beyond that moment. It's not consumable. It's transient.

I like the momentary feeling of dance, it can be very liberating.

Sure. Transience is very undervalued in art culture.

And is there a difference between choreography and improvisation?

Yes, fundamentally. But not in terms of its creative potential. Choreography is more

I'm interpreting the music through a physical act.

about an artistic plan. It's more Apollonian. You are trying to make something beautiful for people to observe. Improv is different to me because the act of creation is happening at the same time as the performance. That's a different relationship for the performer. The performer is as much a part of the "observers" as the audience, and frankly you don't even need an audience.

Do you use dance as inspiration in your work with game design?

In the sense that it's a part of my creative life. I don't literally dance to solve a game design problem, but it's part of a broader creative life. I see it as a kind of play. Pretty literally, actually. Dancing is not different for me than playing a game.

Do you know any examples of dance games?

Dance Central is the big one right now. Or Just Dance. They are both not bad, but I don't think they feel like club dancing. Club dancing shouldn't be goal oriented the way

a game is. If you are trying to be strategic, it's hard to let yourself go the way you need to in a club. A lot of what a club tries to do (ritually) is make you not self-conscious, and the self-reflection that games require can keep you out of the headspace you need for physical self-consciousness. It's more complicated than that actually, as I think about it.

@story_architect

jasmine.lyman@gmail.com

call to action - put
on your favourite
song and rock
your socks off!

Story is a verb

by jordan bryon

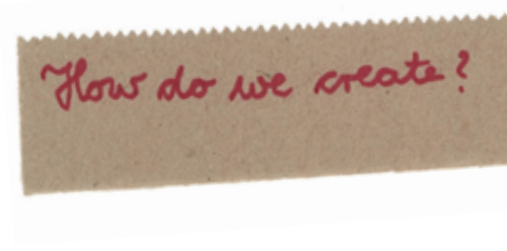
Today we have creative diarrhea
stories are spawned like porn,
mass produced and reduced to being
a quick fix.

But ...

(click the eye to play the spoken word,
it will open in a new browser window)



@jordan_bryon, jordan@wiredawake.com.au



Lance Weiler

This is what I have learned when
igniting the imagination of many:

"diy days is an opportunity to challenge the conventions of what story is and move away from what has typically been a permission-based culture. storytelling for the last century has been top down, but now we are in a time where it is bubbling up, it is coming up from everywhere and it is creating disruption. i think those who are formerly known as the audience are really these amazing collaborators."

Read the steps >>

@lanceweiler, lance@rebootstories.com





10 steps to **ignite the imagination** of many:

1. Start with clear objectives.
2. What is the goal and why does it require everyone?
3. Encourage experimentation.
4. Fail fast and learn from it.
5. Set time constraints.
6. Break people into groups.
7. Bring everyone together for recaps and set goals.
8. Make it tactile.
9. Reward often.
10. Have fun.

1 hour + 1 wish + 190 participants = 1 Solution

by @jordan_bryon and @elejansen

This Wish For The Future-session got the audience to work. Together, they went through several exercises to solve a problem using methods that fuse storytelling with game mechanics and design thinking. It is meant to inspire collaborative action and social good. We designed the hour-long exercise to take everyone out of their comfort zone within a safe environment and give them an experience of what it means to create a better future in collaboration with peers that have different horizons and objectives. The activity itself is meant to provide participants with takeaways around storytelling techniques and games that facilitate fruitful collaboration.

Conceptually we had two goals. One was to introduce and spread ways to design smart solutions quickly. The other was to develop ideas that can help to make the world work for 100% of humanity. That's why we tie the session to a general design

question following Buckminster Fuller's quote:

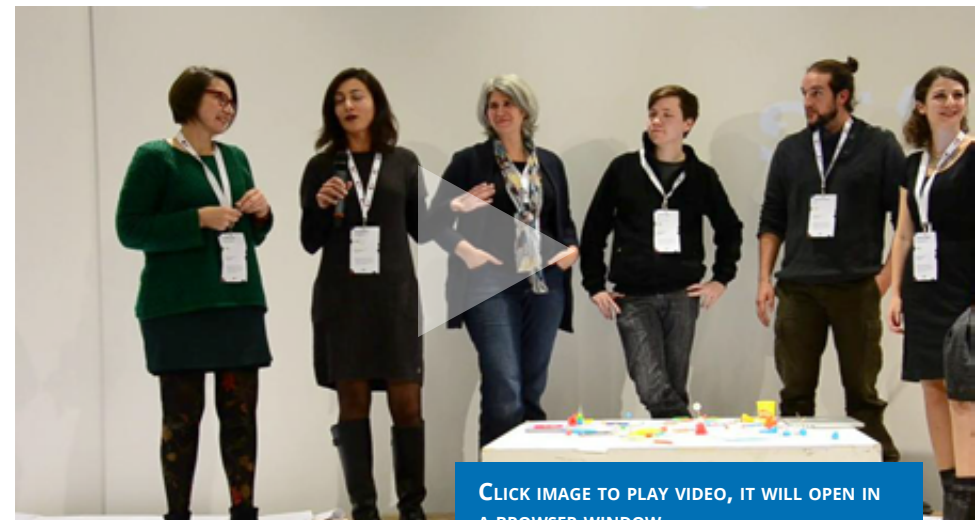
'How do we make the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without ecological damage or disadvantage to anyone?'

Within that frame of mind, we generate a specific design question and have a prototyping and storytelling team develop a solution within an hour. The underlying premise is to use a global wish in order to fuel local action.

www.wishforthefuture.com

This video is a rapid
assemblage of the session.

Quirky, Rolling Bass-led Funky House
composed by: Richard Day
<http://www.dewolfe.co.uk>



CLICK IMAGE TO PLAY VIDEO, IT WILL OPEN IN
A BROWSER WINDOW.



How To RUN YOUR OWN OPEN DESIGN CHALLENGE?

We are currently developing a game that is based on our Wish For The Future Open Design Sessions. These templates are early prototypes. We share them, so you can test, remix and build your own. If you are inspired to find other ways, please share your stories and insights!

by @elejansen, smile@elejansen.com



Find a wish for the future and use it as a design question or theme for the story.





Build 3 groups.

The prototypers find a solution to the problem. Their strategies and tactics are the turning pint of the story.



The storytellers storify the wish with a narrative arc. They simplify complexity and create empathy.



The 100% committee transfer knowledge and converge story and prototype so it works for 100% of humanity.

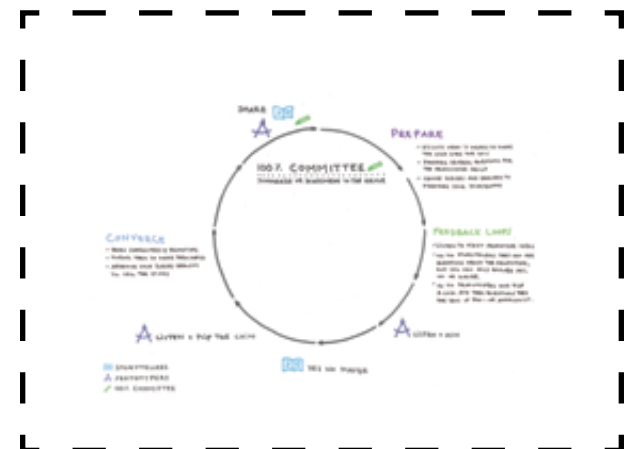




Use the wheels and the cards to guide you through the session. Assume the wheel to be a clock (60minutes).



Click the image to download wheels, cards and a detailed manual.



SHARE  

PREPARE

- DISCUSS WHAT IT MEANS TO MAKE THE WORK FOR 100%
- PREPARE GENERAL QUESTIONS FOR THE PROTOTYPER GROUP
- CHOOSE SCRIBES AND DRAWERS TO PREPARE YOUR STORYBOARD


100% COMMITTEE 
.....
SUMMARIZE VR STATEMENT IN THE CIRCLE

FEEDBACK LOOPS

- LISTEN TO FIRST PROTOTYPE IDEAS
- GO TO STORYTELLERS. THEY CAN ASK QUESTIONS ABOUT THE PROTOTYPE, BUT YOU CAN ONLY ANSWER YES, NO OR MAYBE.
- GO TO PROTOTYPERS AND FLIP A COIN. ASK THEM QUESTIONS THRU THE LENS OF PRO - OR ANTAGONIST.

CONVERGE

- DRAW CHARACTERS & PROTOTYPE
- TWEAK THEM TO MAKE THEM MATCH
- ARRANGE YOUR SCRIBE-DRAWING TO TELL THE STORY

 LISTEN + FLIP THE COIN

 LISTEN + ASK

 STORYTELLERS

 PROTOTYPERS

 100% COMMITTEE

 YES NO MAYBE

ScRiBE TiPS

Start by using **CAPITAL LETTERS**
and **VERBS + NOUNS**
EMPHASIZE!!

We like imaginary BOXES and		
LISTS	and	NUMBERS
<ul style="list-style-type: none">• bla• bla• bla bla		<ul style="list-style-type: none">①...②...③...

*whitespace
is your friend*

SUMMARIZE complex issues
in words or images.



*use
HOT COLORS
for
HIGHLIGHTS*

4

Use the prototype
(solution) to
trigger the turning
point in your story.

5

Write down your story
including an explanation
of the solution, add
photos and share it on
wishforthefuture.com or
sent it to [collaborate@
learndoshare.net](mailto:collaborate@learndoshare.net).





WHAT ARE YOU WORKING ON? WHAT DO YOU NEED?

Mixing up the social mixer

by nick fortugno

At the end of the day, Lance Weiler, Atley Loughridge, and I ran a game to give attendees a chance to network and do some imagining of their own creative futures. We started by giving everyone a card with one of four symbols on it (see next page). We then set up a quick board with one of each of the symbols radiating as spokes from a central point. Players had to form a set of three cards by finding two other people who had cards that matched theirs. Once they had a set, they could add it to the board off of the pre-existing symbols by writing on the cards an answer to the question, "What are you working on?" Completing the first four spokes finished that circle and started a new circle. Players got new cards

and could make new sets, creating two branches off of the previous sets. Each time a circle was finished by completing the branches off of all of the sets, the questions changed, so players were answering a new question based on the previous answer. The questions asked the players what they were working on, how they could help one of those projects, what they needed in order to help, and when they could make this idea happen. By networking with other players and chaining ideas this way, players can the opportunity to brainstorm new concepts and re-imagine how they could work together.

Get in touch:

@nickfortugno, nick@playmatics.com

____ of 3

Connect to:



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Connect to:



Art, play and networking with a view

Modular sculpture 'cubicles'

Everybody knows those small building blocks made of wood; toys you had as a kid. Ghent artist Conrad Willems liked his blocks so much that he made some of his own when he grew up. And the blocks grew with him: he made 37 blocks following the exact shapes and proportions of the ones he had as a kid, but made them 10 times bigger. Conrad calls them 'cubicles' and keeps them in his atelier as a modular sculpture - and for fun.

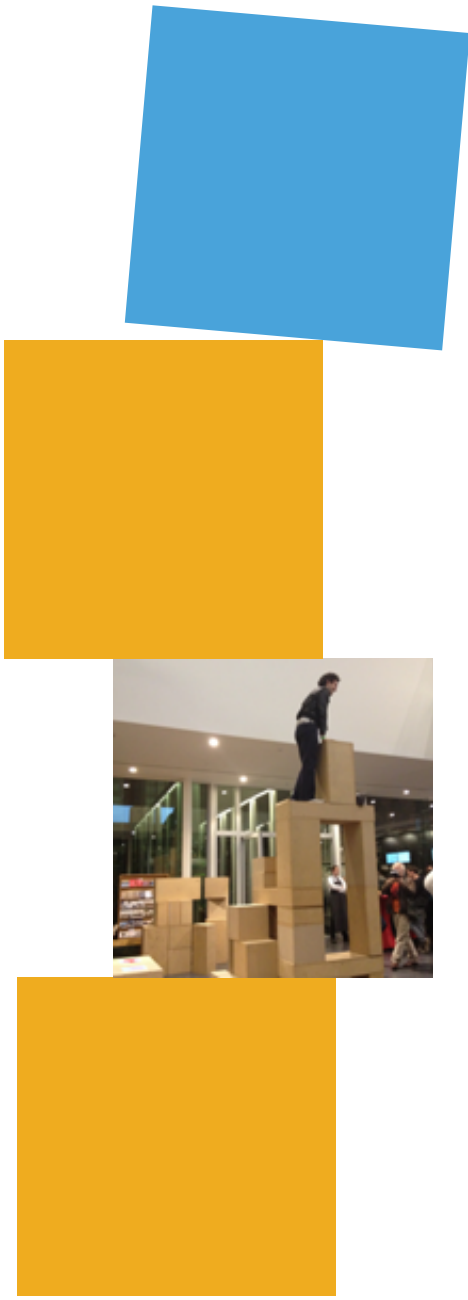
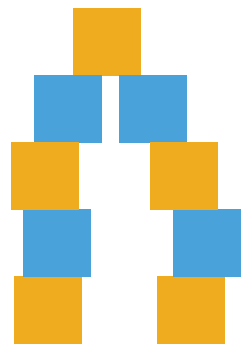
For DIY days in Ghent, Conrad was invited to do a performance with the blocks. Following the theme of the day, he suggested letting the participants of DIY play around with them. "Building something can be very inspiring. The blocks always challenge me to invent new shapes and force me into new ways of building. Just perfect for the young creative bunch at DIY." At the social mixer, Conrad lined up all his blocks and projected some 3D sketches of buildable structures - like the examples you would find on a toy box.

"Probably because the blocks are so big - and the examples looked a bit daunting to them, participants were at first hesitant to build. But when some of the organizers took the lead

in using the blocks to construct a small stage, that stage quickly grew into a pyramid. The building had begun." Eventually, with Conrad's help, a structure of 7 meters high was constructed - without ladders, reinforcement or other equipment. Several daring participants even climbed it to enjoy a talk and a drink with the artist on top. Which, we could say, really brought the social mixer to new heights.

Conrad Willems is a sculptor who also draws and makes performances. He lives and works in Ghent.

For more information:
conradwillems@wambach.be or
conradwillems.tumblr.com





CT - PHYSICAL - SWEAT - PAIN - MUSCLE - PLAYFULNESS - ENJOYMENT - FUN - THINKING - LOGIC



Culture Hacker: Is Story Simply a Utility?

by lance weiler

Ext: Night – Suburban Cul-De-Sac – In the not-so-distant future.

Welcome to the quintessential suburban neighborhood — manicured lawns, two cars in each driveway and a bluish hue flickering from each window. Inside, families watch screens in a state of entertainment bliss, enjoying vast catalogs of content as they shop to their hearts content inspired by what they see onscreen.

For well over a decade, this has been the dream of cable, telcos and satellite companies. The promise of merging the

best of what the Internet and TV have to offer has been attempted by players big and small — as if awkward keyboards, bulky remotes and a seemingly never-ending stream of peripheral devices could conquer the living room. But in 2012, **Google started a rollout** — Google Fiber — that in less than five years has disrupted the industry. Gone are cable, telco and satellite's stranglehold on the living room. Consumers appear to be the immediate winners with faster access, more options and better prices. Users bask in the glow of personalized entertainment shaped by their preferences, friends' recommendations and purchasing habits. Google has harnessed the power of their data collection and analytics to efficiently create a personalized recommendation AI (artificial intelligence) that supports your viewing habits and needs. It is possible to build your own channels by stringing together content that mixes

formats and running times. Media has become ubiquitous as consumers can easily share the content between their various devices, accessing it instantly anywhere.

Meanwhile the **value of stories** distributed through traditional film, publishing and music platforms has diminished. Content that was once owned is now only available via the “cloud,” where consumers pay for the privilege of vast catalogs on demand. And, by default, story is now disposable, having become merely a pathway to various transactions for related and unrelated goods and services. Traditional commercial breaks that once placed brand messages within programs have faded away and TV subscription bundles have been replaced. Now media is measured in bandwidth consumption, enabling consumers to only pay for what they watch, listen to or read across all the devices they own.

Numerous theater chains have shuttered as the windows of release have collapsed and studios have found new streams of revenue within the living room by flipping what they call the “convenience to cost” equation. Previously, consumers paid to travel to a theater to see first-run titles, but now they happily pay double for the convenience to watch them at home. In fact, it is possible to get a free large-screen smart TV with higher-tier **Google Fiber** plans thanks to their

bundled personalized sets. For those willing to share additional data by taking surveys or joining virtual focus groups, it is possible to unlock additional goods, services and deals.

But all this “convenience” does not stop at home, as your personalized recommendation AI is constantly collecting data across all your devices. Make a purchase with your mobile phone or see something with your **Google Glass** (eyewear) and it is all captured and filed away. Or go into discovery mode and turn on the augmented layer (supported in most phones, tablets and glasses) and enable instant discovery based on your geolocation or perceived needs at the moment. Welcome to a world of convenience and consumption fueled by walled gardens of content

and media/tech consolidation. The old Internet, with its browser-based promise of a direct channel to audience, has become a nomadic wasteland of billions of sites long made inefficient by the application of goods, services and content across devices.

But there is a potential silver lining to this tale, as the future it describes has not been fully written. **Storytellers need not fall prey** to a clichéd dystopian digital future where creativity is devalued by those who control the gateways. They need not be pushed aside and exploited by the commoditization of entertainment and the way content is delivered, personalized and monetized. By taking an active interest in the UI (user interface) and UX (user experience) design of emerging technologies, storytellers can not only educate themselves to 21st-century realities, they can also make themselves a valuable part of the process. Story has the potential to drive the next generation of mobile and





social applications, but how that is done is currently an open opportunity. Data advocates are currently pushing back against the Faustian bargains that run rampant, enticing consumers to trade critical data in exchange for convenience. For instance, how many people read the iTunes 42-page Terms of Service agreement prior to clicking away their digital soul? **“Terms of Service; Didn’t Read”** is aiming to fix the biggest lie on the Internet by providing a rating system around TOS, making it human-friendly so a user understands fully what they are granting.

But if artists do not take further action, it is entirely possible that story could become simply a utility used to fuel discovery, personalization and social connections between consumers and brands. In this scenario, films, books and music would become nothing more than loss leaders within a series of financial transactions.

As the opportunities for creative sustainability continue to erode for artists of all stripes, it becomes critical that storytellers become involved in the shaping of their own collective future. There is currently an unprecedented **window of opportunity** for them to do this, but for how long it remains open, only time will tell.

Originally published in Filmmaker Magazine. For more editions of Culture Hacker visit filmmakermagazine.com.

@lanceweiler, lance@rebootstories.com

if artists do not take further action, it is entirely possible that story could become simply a utility used to fuel discovery, personalization and social connections between consumers and brands.

Let him who would move the world first move himself. Socrates



Ghent | a free gathering for those who create
November 6
at KASK / School of Arts Ghent

diydays.creativemediadays.be → registration

www.diydaysghent.com → blog

What it's like

Interviewing the Crowd

by karin vlietstra

Regional film commissioner and crossmedia storytelling teacher in Sweden

Joffe Ridberg Liden

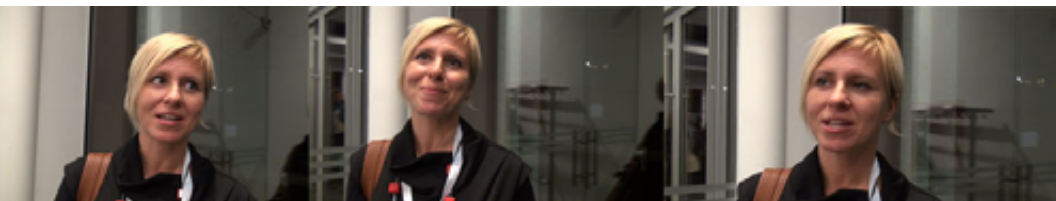


I've been following diy days for some years and I'm thrilled they are finally here in Europe. It's spearheading an inspiring movement. People do **really crazy things**. I very much like the co-creational and collaborative aspects of the projects.

The best thing about Transmedia is that it allows you to move away from the monologue structure of traditional storytelling. As a filmmaker for example, you're never sure how people will react to your project until you get the final reviews. This is very far down the line. Transmedia on the other hand gives you an opportunity to have a dialogue at the moment you're creating. You get feedback immediately. That can be a scary thing, but in the end you get a much deeper engagement around your content.

Self-employed as media strategy advisor in France

Urszula Gleisner

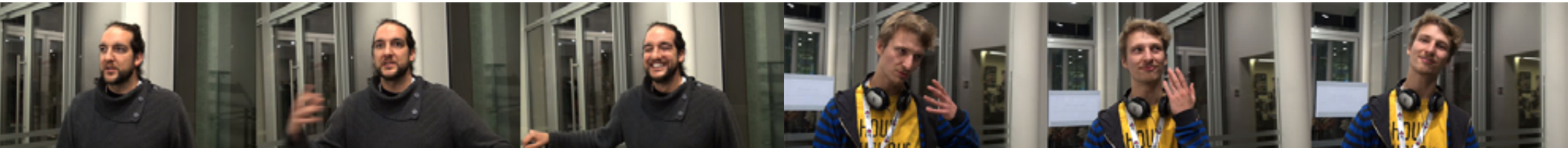


I came to diy days Ghent to **feed my brain** with some extra energy and creative stuff, as well as for the networking opportunities here. It's a combination of work and play. diy days offers a platform to introduce new ideas and get the courage to develop them further.

My advice for new media developers? Just experiment and have fun. That way you can create something totally new.

Department of Interactive Media, Film Academy Ludwigsburg in Germany. Conducts research on ways to combine science and storytelling.

Alex Herrmann



I came to diy days to meet some people I already know and some people I don't know yet. To hear about new developments, exchange ideas and have fun. I really enjoyed the day. Interesting talks, great workshops, very open group of people.

Transmedia is interesting because you can put basically everything together. Technical limits are disappearing; **the only limit now is your own imagination.** If you can think it, you can do it.

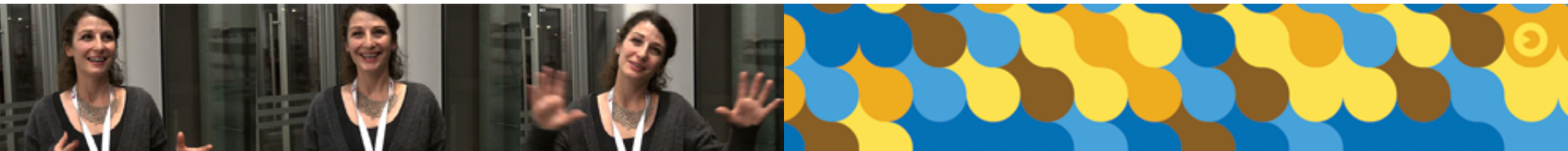
Comic engineer and illustrator in Belgium

Rik Willemen

My main reason to join to diy days Ghent was the opportunity to **network with other storytellers.** I also wanted to know more on how to start an on-line movement and activate an online audience. I learned a lot about telling a story by combining different media, creating better, more immersive stories. In this day and age, with all the new media that surround us, it's important to have your own platform. From there you can spread your tentacles over the internet. Create your own website as a base; then use facebook and other social media to draw people to it.

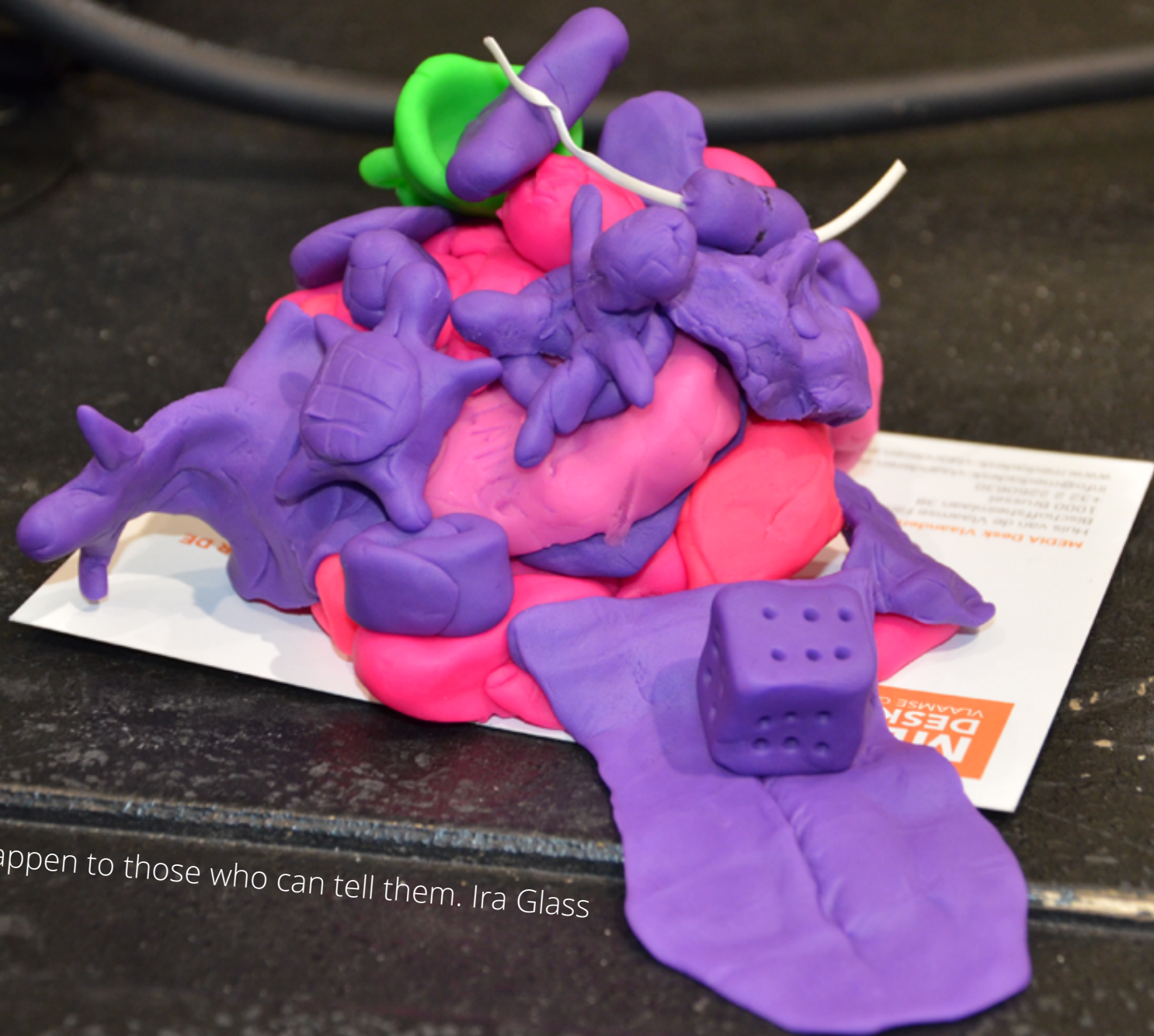
Freelance international consultant in Germany

Geraldine De Bastion

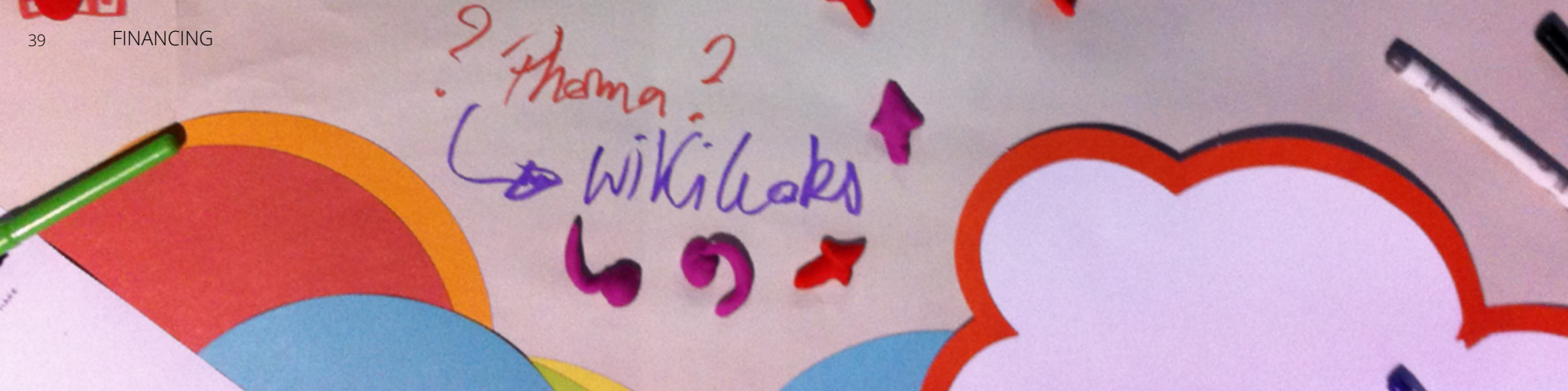


I was invited to diy days Ghent to give a talk about the progression of digital media in Africa. We often think about global media from a very local perspective; It's good to bring some different contexts in and see the broader picture. I liked the day a lot. It was great to attend a conference with **so many creative people**. I went to two storytelling workshops and I'm sure I will apply their methods in my own work as a consultant.

In any discipline today it is important to think about crossmedia approaches, and to bring in different channels for producing and distributing your work. Being able to **use the power of the crowd** and to get ideas or funding from a broad base of people is a fantastic opportunity. There are now so many different platforms you can use to tell, distribute and promote your story. The variety of New Media gives us a great many exciting and different possibilities, no matter which area we work in.



Great stories happen to those who can tell them. Ira Glass



SUSTAINABILITY

Financing

Your Way

Holistically

by michael geidel

When you are thinking of raising finance for your digital storytelling project (transmedia, crossmedia or multiplatform or however you name it), there are a number of things you should consider. Just as you will explore new ways of storytelling, your financing will likely end up coming from a whole range of different sources. You won't use all these on one project but you might want to look into the following:

Please be kind, in-kind.

Your project starts out as **an idea**, but as you develop it you might want to make a prototype or mock-up to check if the idea works. And you need this to impress funders. Therefore you need contributors with technical and design expertise. Digital storytelling hackathons or seminars are great places to exchange

with experts, experiment and move your project forward in just a day or two. You may also find collaborators there who like the project so much that they contribute from that day on as part of your team. These **in-kind supporters** can help you a lot before you have finance in place to develop the project and to do a proof of concept to then attract funding. Recent Hackathons were organised by e.g. The Tribeca Film Institute together with Zeega. The PBS have a show called POV which has been lately supporting its projects with hackathons as well. This all supports filmmakers to gain know how and a network with the digital tech and design people.

Find partners who bring contextual value to the project

Another way of more indirect finance is to work together with partners who

support your project and bring audience and content to it – that adds value to your project in a way you probably could not achieve or pay for yourself. These partners can be institutions, foundations or even individuals providing help, expert consultation and technology for your project while you remain in control of the IP and the outcome. And sometimes they have extra money as well. Also Crowdsourcing works quite well for some projects by spreading the production process through over many people instead.

Ask your audience for donations

Usually there is still no way round the problem of finding money to get your project off the ground. If you think of the people you are making the project for, why not consider engaging your audience early and ask them for money at the same time? Indeed **Crowdfunding** has proven to be a quite successful tool to raise finance for a remarkable number of projects. If you want to do a good job, prepare and invest a lot of time into your Crowdfunding campaign and you'll receive more than money. You'll walk away with a true and committed audience who will follow you everywhere you go.

The investor asking for awareness in return

The other end of the financing spectrum is to involve the brand industry and ask them for money. Many of you might not be happy with the idea of selling your very own project to **a big brand**, which only wants to sell more products with the help of the project. But they have the money and most have the sense to realize that their products do not need to be the protagonist, but maybe the protagonist just needs to wear the clothes, has to eat and drink and drive in their car? If you feel ok with this and your project is attractive for brands, this is well worth checking out.

The investor with a mission

A third strong interest group is certainly the world of the **philanthropist**. Without them, films and new ways of expressing ourselves through art would have a much harder time. If you know an art patron personally and he likes your work, you are one of the lucky ones who can skip the next sentences! Otherwise go to all the gate keepers in form of funds, festivals or foundations, pitch your project and hope that they let you

in. There are lots of them around and almost everyone has a special agenda and looks for certain topics e.g. the Tribeca New Media Fund or The Bertha Foundation. So be sure to ask the right ones.

The investor seeking a return of their money

Then there are **Private Equity (PE)** investors that are tempted by the film industry who want their money back with a premium. If you look at all the talk about the lack of a working business model for digital storytelling you better have a good plan up your sleeve. Considering the great success of Apps this might be a solution. There are some projects out there that sold well on the Appstore, but with so much competition it's hard to predict if you are the lucky next **Angry Bird-case**. It'll only work for the PE investors if you can really show that you are building a commercial project i.e. with a strong Intellectual Property. Crowdfunding as another option is an interesting mix between Crowdfunding and PE that made not just Iron Sky a success. So if you have a committed audience already you might consider this quite new form of finance.

The broadcasters and soft money

With a great project and ideally a film attached, you may talk directly to TV commissioners from the early beginning to raise part of the finance. It's of course helpful if you bring your team, partners, some money and ideally the audience as well already with it. There are also broadcaster funded projects with no film component attached and Arte is on the forefront of that development in Europe. Most new media funds and tax incentives are bound on a regional producer and spending the money in the region. So unless you have a Canadian topic and Canadian people on board, receiving money from the NFB is going to be very difficult! That's your chance to combine collaboration in both finance and creative parts with partners.

If you've come along all this way and collected money and resources from the crowd, found collaborators, new partners, private funds, a broadcaster and soft money then you've done the hard work thinking outside the box as far as financing your project goes. We are still in the early days and can see that the demand and funding for digital storytelling projects is on the increase:

Great news for digital storytellers!

get in touch: m.geidel@miriquidifilm.de





M E T A

Remixing Storytelling To Do Some Good

by @elejansen

Purposeful storytelling is an eclectic remix borrowing from various schools and techniques.

- . architecture and design **re** design thinking
- . coding **re** releasing and iterating beta versions
- . hacking **re** disruption and disobedience
- . design **re** open methodology and participation
- . biz development **re** agile management and monetization
- . diy culture **re** entrepreneurship and makerspaces
- . gaming **re** mechanics and community building
- . play **re** incentives and leveling hierarchies
- . the arts **re** collaboration and significant objects
- . music industry **re** distribution and revenue streams
- . peer production **re** participation and crowdsourcing
- . tech **re** platforms and experimentation
- . academia **re** R&D labs
- . education **re** experiential learning and curricula
- . entertainment **re** storytelling and emotionality
- . film-making **re** collaboration and dramaturgy
- . marketing and PR **re** social reach and revenue streams
- . positive psychology **re** ethos and leadership style
- . jugaad and jua kali **re** frugal innovation
- . the commons **re** mindset and share culture

Can you add to the list? Write us at
collaborate@learndoshare.net!

team

Ele Jansen, @elejansen
elejansen.com

Jasmine Idun Lyman, jasmine.lyman@gmail.com
storyarchitects.se

Ruben Denys, @rubendenys
ruben@brandberries.be

Josephine Rydberg Lidén
joffe.rl@gmail.com

Lance Weiler, @lanceweiler
lanceweiler.com

Nick Fortugno, @nickfortugno
playmatics.com

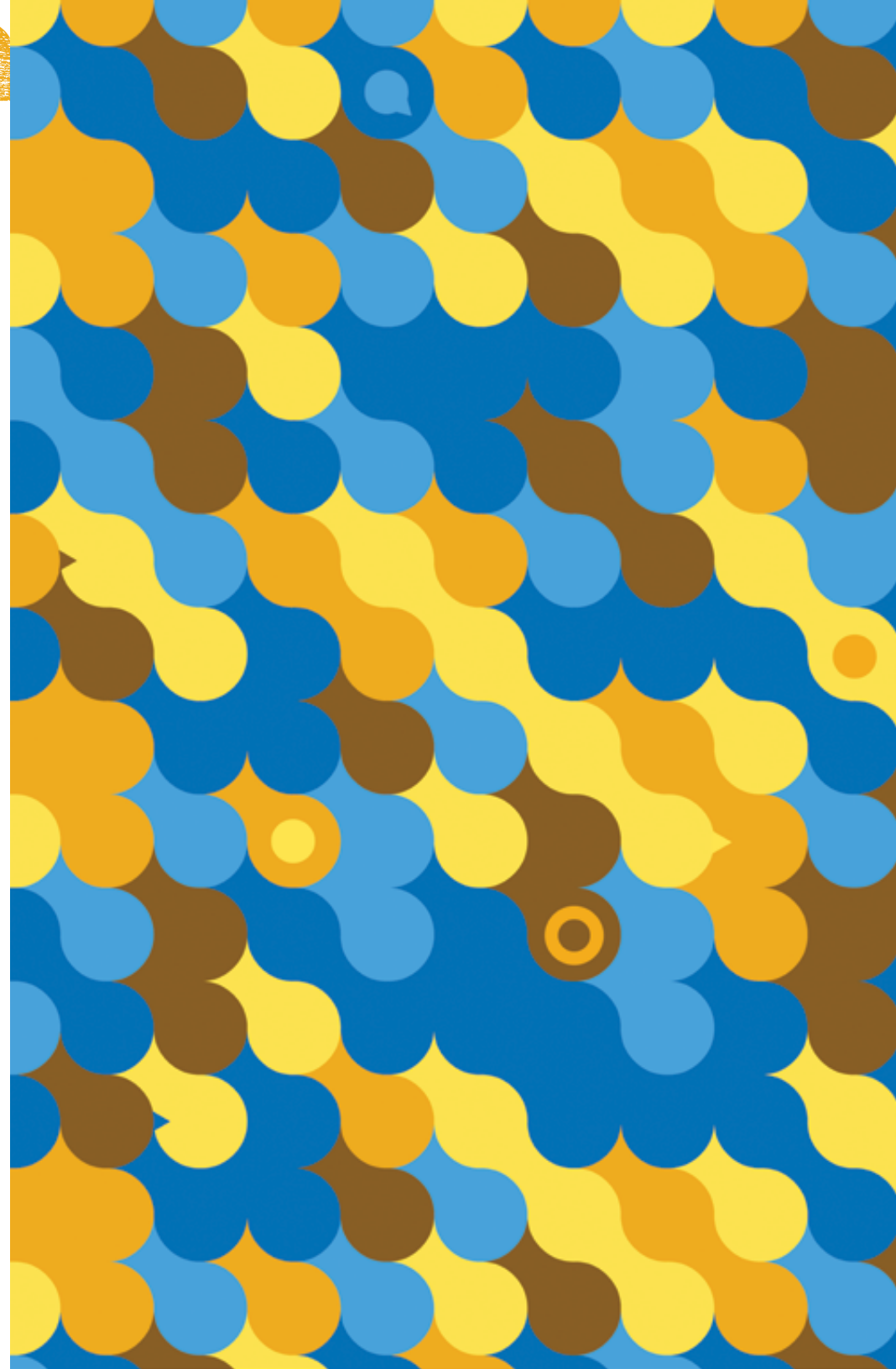
Jordan Bryon, @jordan_bryon
wiredawake.com.au

Sander Spolspoel
sworl.be

Karin Vlietsra
K.Vlietstra@uva.nl

Michael Geidel,
m.geidel@miriquidifilm.de

a reboot stories
prototype,
created by
diy days
participants,
this 2012 ghent
edition of 'learn
do share' is
powered by
the imagination
of many and
released under
a creative
commons license
to be shared,
remixed and
expanded.



Come design with us...

diy days is produced by Reboot Stories - rebootstories.com - a global collective that harnesses storytelling, technology and design science to form an innovation engine for digital literacy, cross-generational learning and social change.

We are always looking for collaborators to get involved. As diy days is a roving social innovation lab it takes place wherever someone takes it on. If you are a passionate producer interested in staging an event in your city, contact us at > info@diydays.com.

For each event we're also looking for -volunteers, speakers, collaborators -writers, photographers, designers for our Learn Do Share booksprint and collaboration platform.

You can also join the diy days creative directory (launching Spring 2013) to connect with storytellers, makers, game developers, hackers, engineers, architects, designers, educators and activists. More info visit > diydays.com.

Reboot Stories is looking for collaborators to participate in our current projects:

Wish for the Future

Inspired by the Voyager Golden Record and a quote from Buckminster Fuller "How do we make the world work for a 100% humanity?" The project combines storytelling, game mechanics and design science to envision a preferred futurestate. Participants make wishes in 140 characters or less across eight categories (Humanity, Culture, Health, Education, Economy, Sustainability, Urbanization, Government). Others can grant the wish through an idea, story or action. In 2014, the wishes of the world will be brought to world leaders by students, together they will make a promise to the future. All the wishes and grants will then be sealed in a time capsule and buried for a 100 years.. We're looking for game designers, educators, storytellers, hackers and makers. > wishforthefuture.com

Laika's Adventure

is an experiential education project that centers on Laika, a robot scientist from outer space who is trying to find her way home. All throughout, she is focused on one thing: learning about how the Earth works and how to sustain it. Students fuel the journey by exploring sustainability, art and technology. The project is designed to help people discover and care for the world around them. Laika will begin her journey in the fall of 2013. We're looking for people to host Laika on her journey - students, teachers, parents, and organizations.

> connectedsparks.com

reboot stories