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COMPOSITIONAL STRATEGIES FOR PERVASIVE PERFORMANCE

What are the compositional strategies in performance which uses 'pervasive gaming' as a dramaturgical structure?

- what are the dramaturgies of pervasive performance?

- what are the writing processes in pervasive forms?

- what kinds of audience agency are possible through these dramaturgies?

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I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution."
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Abstract

I have defined the term 'pervasive performance' to apply to an emerging form of artistic cultural production which blends aspects of theatre, site-specific art, and game play to create an immersive participatory experience. Pervasive: because the parameters for the performance extend beyond the conventional time frame for a theatre performance so that 'showtime' pervades beyond hours, extending into days, weeks, even months. Pervasive: because the performance extends from the stage or screen so that the performance arena *becomes* the real world of the daily lives of its audience.

A central feature to pervasive performance is the overlapping (or erasure) of boundaries between media and their attendant conventions. Observers become participants, or players, and the 'play' is itself a *world of play* where reality blends with the fictional. A 'mixed' reality performance space is established because the performance space extends: into private homes, into the public domain of streets outside, and into the virtual world of internet hubs and social networks. The diegetic landscape of the performance as the *world of the play* is present in three places simultaneously: manifest reality, the hi-tech networked 'virtual' space, and the virtual playground of the imagination.

Other terms for cultural practices, which overlap with this form, include 'Pervasive Gaming', 'Multimedia Interactive Theatre Experience' and 'Augmented Reality Game'. Each indicates a slight variation on the spectrum from computer game to theatre performance, though all denote a form of play, which extends into the daily lives of its participants. This extension takes place on both spatial and temporal axes - often using the pervasiveness of communicative technologies, such as mobile phones and internet hubs, to telematically transmit the performance 'text'.

Using my own practice, compositional analysis, and first-hand observations of performance works by Blast Theory, this study explores the design problem inherent in a participative artwork which needs to balance both the end-participant's desire for plot-driven narrative or action, with the *freedom* to make autonomous choices in the world of the performance. Questioning the mutuality of these

two different dramaturgical challenges, I will assess the compositional structures and implications of agency in 'pervasive narrative'.

Challenging representations and embodiments of locality and identity, the 'pervasive performance' form operates through politically charged processes, thus contaminating discourse (Giannachi, 2007, p.49) and preventing a positivist critical analysis. This study aims to uncover these processes, the compositional structures they might inhabit and the extent to which this form can be considered 'interactive'. Whether a dramaturgy of pervasive performance implies a process of 'control' or whether its 'interactivity' presents a real possibility for 'freedom' will be explored in this thesis.

Artists should create new grammars of action, not simply new grammars of visuality. They should create alternative algorithms. They should reinvent the architectural flow of play and the game's position in the world, not just its maps and characters.

(Alexander Galloway, 2006, p.125)

<u>Chapter One: An emergent form</u>
- comprising a review of literature in the field

Introduction

The area of study is the dramatic structure of what I shall call 'pervasive performance'; an emerging form of interactive performance work that is a hybrid of theatre, game, and site-specific installation. I pose the question, what are the compositional strategies in performance which uses 'pervasive gaming' as a dramaturgical structure? I examine this through three further questions; what are the dramaturgies of pervasive performance, what are the writing processes in pervasive forms, and what kinds of audience agency are possible through these dramaturgies? Following a description of the emergent form as it is currently practiced, I will provide a brief overview of the background of the development of pervasive performance in a review of the current critical literature available in the field of performance studies.

An emergent form

Computer gaming has yet to receive the critical analysis that film and theatre attract – yet it is speculated, by cultural theorist, Alexander Galloway, to be the most widespread and potentially significant form of cultural production today (2006, p.2). Since the adoption of telematic global communication by a mass influx of new internet users in the 1990s (Dixon, 2006, p.3), the conditions have been ripe for the acclimatisation of the mass public to gaming as a form of telematic interactivity. The widespread use of computer interfaces, social networking sites, instant messengers and mobile phone devices has brought these technological interfaces into daily use for all manner of communication and social interaction. The frequency with which these tools are used in all aspects of day-to-day activities means that users quickly become familiar with their interfaces – indicating their potency – both in terms of the socio-political and aesthetic dimensions that might be created using this new media.

When games pervade beyond the realms of screen and keyboard to integrate into the embodied (or 'real') lives of their players – for example, using a handheld device like a mobile phone to transmit information to and from the game – the game pervades beyond the perceived normal parameters of both space and time. The player experiences a crossing back and forth into the realm of representation and performance, becoming an actor in the game universe whilst simultaneously being present in embodied material reality. The 'narrative' of game play, accordingly, is inexorably interlinked with the performance of the player and the player's context.

Background

Whilst I do not suggest that the development of pervasive performance is ahistorical, it would be unproductive to try to present a causal historiography. Interpretation of meanings in this hybrid form is inextricable from their embodied emergent processes, perhaps even contaminated by them (Giannachi, 2007, p.49). Furthermore, analysis must navigate between the differing epistemological frames of gaming, performance, and critical theory.

Whilst there is no single point of derivation, it is possible to identify aesthetic and compositional strategies that recall the practices of artists in the historical canons of performance and visual art. Pervasive performance has been identified by Cathy Turner and Synne Berndt as having its roots in theatre: such as the interactive forum work of Augusto Boal (2008, pp198-202), site specific practices (ibid.), mobile gaming and geogames (Magerkuth, 2007, pp.6-9). It has emerged as a form due to the technological development in networks such as the internet, social networking, and mobile phone technologies such as Bluetooth, GPS (Global Positioning Satellite), RFID (Radio Frequency Identification) (ibid.).   As such, Nokia has contributed substantial research in the development of entertainment systems for mobile phones, towards eventually establishing economic profit-return systems (Markopolous, S. et al. Eds. 2008, pp 21-31). I do not make economic viability or the specifics of technological platform the focus of my study, but instead centre on the permutations of composition and narrative dramaturgy in pervasive play, which I have identified as an area which has been flagged as central to player/participant experience

(Smith, H. 2001) but has yet to receive any in-depth research and the 'problem with [current] guidelines is that they focus too much on the devices instead of the players' (Markopolous, S. et al. Eds. 2008, p.212).

The development of pervasive performance has, since 2003, been led in the field by Blast Theory, who have produced the location-based games *Uncle Roy All Around You* (2003) and *I Like Frank* (2005) with the Mixed Reality lab in Nottingham. They have also produced several IperG (Interactive Pervasive Gaming) projects to date, such as *Day of the Figurines (*2006) and *Rider Spoke* (2007), both made in collaboration with the IperG consortium, which includes Nokia and the former Sony Netservices. The project ran from 2005-2006 and produced a number of differing types of pervasive game prototypes.

Perhaps the most critically identified pervasive performance to date would be Blast Theory's 1996 work *Day of the Figurines,* which continues to form part of the company's repertoire of current works. To provide a short description of pervasive performance in the specific, I turn to *Performance Research* journal, in which Scott deLahunta and Blast Theory's Matt Adams describe *Day of the Figurines* (1996: 148-151) as a performance work that crosses into the everyday lives and localities of its participants. The audience sign up to take part in a role playing game world by visiting the installed game board sited within a gallery in a given location. Joining *Day of the Figurines*, the audience become players in a temporally extended engagement with the game universe through which they can join and leave play whenever they like over 24 real-time days of the game run. The spatio-temporal relationship with the work becomes extended – instead of setting aside gameplay for a set period of time, a study of players commissioned by Nokia (Markopolous, S. et al. Eds. 2008, pp 21-31) discovered that game play in pervasive games became fluid and discontinuous. It leaked into the daily life of its players and should be controlled via interruptions or prompts from the game, received by text message on the player's personal mobile phone. In *Day of the Figurines* (2006) play can continue even if the player's location changes country, and theoretically players could be located anywhere in the world as long as there was SMS reception.

Whilst the work of Blast Theory presents the most prominent instances of practice in pervasive performance, other notable practitioners contributing to this developing field are Punchdrunk, Alex Fleetwood, Coney and Momus (aka Nicholas Currie). To enable me to

study the agency of the player I will only be covering games that I have first-hand experience of playing, which excludes most games developed on the IperG project as they are no longer accessible. This is not problematic, as I am further concentrating my research on games that have a specifically *embodied* performed element and this may have excluded most of these games.

To examine the compositional strategies in pervasive performance, one must search for critical frameworks, which might be appropriate to interpret or critique pervasive play or games as a form of cultural production. As highlighted by Alexander R. Galloway in his thorough examination of the apparatus and social function of games in *Gaming: Essays on Algorithmic Culture,* it must be recognised that there are inevitable problems in defining and critiquing work whose very recent emergence as a mode of cultural production means it is yet to be fully subsumed within a discourse proper of artistic critique.

Analysis of composition in the field of performance studies - a definition of critical terms

To frame this investigation of the writing processes of pervasive performance I will primarily be using the methodology of practice-as-research. This will be supported by qualitative data gathered by focus group with audiences at a prototype stage, dramaturgical analysis, and case study analysis of significant practice by others in the field. In chapter two, I will define the rationale behind the composition of the form by conducting an analysis of the two intersecting sets of design criteria used to construct the form. The first is the discussion of theatrical composition, 'dramaturgy' (Turner and Behrndt, 2008, p.4). The second is the technical criteria specific to computer game design, defined as divided into 'machine actions' and 'operator actions' (Galloway, 2006, p.5). An investigation of these compositional lenses might allow a more insightful understanding of how pervasive performance is constructed. I wish to analyse how these terms and their associated processes take account of the politics of the interactive role of the audience/player. In chapter three I will use this compositional matrix to undertake case study analyses of the composition of selected works of pervasive performance. Following this, in chapters four and five I will

present summary documentation of the compositional process of my own practice *Quantum Physical*, which is itself a proposal of a compositional model.

Following Galloway, I will be working with a theory of 'action-based medium' rather than the 'active audience' theory of multiple subjective readings of a work (2006, p.4). As audiences undoubtedly do bring subjective interpretations to the work, the 'active media' goes further to respond to the presence and input of the audience/player by actually changing its composition.

At present I will use both terms: 'audience', to represent the theatrical relationship and implications of interpretation of the work; and 'player' to represent the computer game, action-based relationship, which is also one of consumer to the game machine (I prefer the term 'player' to the terminology of 'operator' which Alexander Galloway employs, since to 'play' anticipates an expectation of agency). The use of the parallel terms 'audience/player' sets up a dialectic, whereby the audience/player occupies both positions at once, as well as every position in between.

Whilst to date very little has been written on the particular subject of pervasive performance, the subject falls within the field of Digital Performance, which has been documented in some depth. The most notable work in this field has been by Steve Dixon (with contributions from Barry Smith) in his seminal text *Digital Performance* (2007). As a subset of the Digital Performance field, Dixon's analysis on cd roms, interactivity and 'liquid architectures' (ibid.) prime the canvas for my study of pervasive performance.

Dixon begins with a definition of 'Digital Performance' as that in which 'computer technologies play a *key* role rather than a subsidiary one in content, techniques, aesthetics, or delivery forms' (2007, p.3, original emphasis). As a mechanism for delivering performance, digital technologies not only create new aesthetic possibilities, but also increase distribution of work, sometimes across large spatial distances with the allowance for collaboration between artists who reside in different global locations (ibid.). Blurring the borders between spatial disparate locations, digital technologies also enable a blurring of traditional roles in performance making: collaborative writing, design, architecture, roleplay and acting matrices cross over into each other (ibid.). Dixon follows John Reaves when he

calls for theatre, as the original *hybrid* artform, to 'claim all interactive art in the name of theater' (Reaves, 1995, p.5).

The hybrid forms that have emerged with the development of these interactive arts engage with music, design, performance and text to create a contextually dependent event; in much the same way that more archaic forms of theatre create virtual worlds using all facets of the expressive arts. In the world of chatrooms and social networking sites, monologues, weblogs, masks and chatroom dialogues emerge and new drama is generated every day. For the most part, this is created by people who are not professional theatre-makers; the dramatic material is generated by people simply going about their everyday lives. Dixon observes that this communication 'has been theorized as a type of virtual performance of the self' (ibid.) and consequently is a performance utilising the performance principles of everyday life in a digitally networked social sphere.

Inspired by Dixon and Reaves, I put forward the first axiom of this research, that:

Our virtual selves are in a constant process of writing and performing themselves, **in a global theatre where we are at once both artist and audience.**

Dixon provides evidence for this proposition, citing Erving Goffman's ideas about 'performative presentations of the self' (Murray, 1997, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* quoted in Dixon, 2007), where the protagonist is 'progressively erased, redefined, and reinscribed as a persona/performer within the proscenium arch of the computer monitor' (Dixon, 2007, p.4). Dixon concludes this with the observation that in the digital world our selves are 'honed like characters for the new theatrical confessional box' (ibid.) where individuals self-consciously reveal intimate inner monologues and autobiographical revisions, like 'postmodern performance artists' (ibid). Everyone has become playwright and performer in the space of the World Wide Web, which Dixon argues is the 'site of therapeutic catharsis-overload… constitute[ing] the largest theatre in the world, offering fifteen megabytes of fame' (ibid.)

While the democratic potential within these works is certainly exciting, I would stop short of suggesting that the digital commons herald the *end* of the hierarchy, whereby the artist-

as-genius figure reigns high.   Within the pervasive performance model of *product distribution*, traditional concepts of a binary relationship between 'artistic creation' and 'consumption' become blurred. The consumer is also creator, which signals a paradox – if anyone can and everyone *is* making theatre like this every day, can we reasonably use the lens of 'art' or 'theatre' for an activity which is just 'life'? If we are all theatre makers, might the value we place on this theatre simply equate to that of daily life, and if this is so, how do we then designate the time and effort to *construct* or consider a work of art? Susan Broadhurst recognises the problem of the 'technological permeation [as] both ontological and epistemological' (2006, p.137); stating that such works both critique and contribute *effect* to form the socio-political in the same way as the avant-garde does. She suggests that in the liminal spaces between physical/virtual and critique/contribution there is an opportunity for creativity in this 'tension' (ibid.).

Aesthetics

> '…fictions, as well as facts, determine our economic, political and cultural performance, *the politics of information is also an aesthetics."* (Giannachi, 2007, p.1 original emphasis)

As Susan Broadhurst suggests, artistic potential resides in this tension between technology and user (ibid.), Steve Dixon takes this further to say that digital performance is not simply a utilisation of technology, but has aesthetic value in and of itself (2007, p.5). Dixon also aligns himself with the argument that digital performance more aptly parallels the *avant-garde* than the post-modern, disputing 'the indiscriminate techno-postmodern aesthetic theory of infinite (yet always recycled) possibilities…[that] fetishizes the technology without regard for artistic vision and content' (ibid.). He takes an oppositional stance to commentators, such as Lev Manovich (2003), who focus on the technological discourses surrounding cyberculture and digital arts, at the expense of the aesthetic. Dixon likens Manovich's view of the World Wide Web as the greatest work of hypertext to 'proposing the theatre building as the greatest work of theatre' (2007, p.6), arguing that the *content* to digital performance works, and the creation of an aesthetic, is authored, and that one can analyse the 'content, drama, meanings, aesthetic impacts, physiological and psychological effects, audience performer relationships' (ibid.) of such works. Dixon's view of digital

performance is not that it is a recycling of the old, a postmodern cut-up using editing technologies, but a bold new aesthetic future.

Looking instead to futurism and posthumanism (2007, p.11) for more useful theoretical positions, Dixon cites Ihab Hassan (Hassan, 1973, *The Order of Things*, quoted in Dixon 1997) as the first person to perform the posthuman tensions in digital performance, not as a 'literal cyborg, but on the construction of subjectivity and informational processes' (2007, p.152). Latching on to an aesthetic of addition, or extra, Dixon describes digital performance as a 'via positiva' of addition to performance, with 'extra technologies… extra effects, extra interactions, extra prosthetics and extra bodies' (2007, p.28). With such a surfeit of 'extra', Dixon admits it is possible that the work can be overwhelmed by the unnecessary extra. Referring to Philip Glass and Robert Wilson's 1998 collaboration, *Monsters of Grace* (2007, p.25), he speculates that the failure of the work to meet expectations was in part down to 'unrealistic rhetoric' surrounding the proposed unveiling of a completely immersive, never-done-before, theatrical experience. Recognising the 'via negativa' of Grotowski's poor theatre as a reaction against superfluous visual fluff and Aristotle's opinion of 'spectacle' as the lowest in the dramaturgical hierarchy (ibid.) Dixon draws upon Susan Sontag and Jean Baudrillard to make the point that the visual spectacle creates a state of alienation in the viewer. With this alienation comes the *illusion* of a process of engaged thinking (ibid.) that, in fact, fails to seduce the observer into investing in the stakes of the artwork.

Whilst pointing out that the overwhelming spectacle is problematic in that it creates illusions of thought, Dixon does not reject the *illusory* itself. He sides with Marie-Laure Ryan (2003), who criticises the demonisation of the fake and the simulated, when she asserts the pleasure of viewing the double, *the uncanny*, 'precisely *because* they are not the real thing…. they appreciate the illusionistic effect of the image' (2001, p.40, emphasis added). Dixon takes the implications of this observation further when he states that '*the real has changed*, as it always has done…since got over how 'spooky' television is…and the Web – it is just part and parcel of what today is *real*' (2007, p.144, original emphasis). The idea that these technologies become subsumed into what we might consider to be *real* contrasts with Gabriella Giannachi's proposition, in her book *Virtual Theatres: An Introduction*, that digital technologies reconfigure or *usurp* notions of the real (2004, p.152). How indeed might the 'real' be usurped by a technology, which is, itself, already subsumed and accepted as part and parcel of the 'real'?

Within the field of performance studies, Gabriella Giannachi is currently the foremost critic on pervasive performance, with her detailed examination of Blast Theory's *Day of the Figurines* (Giannachi, 2006). I am indebted to Giannachi for providing the most comprehensive critical position from a theoretical perspective on the emerging field of pervasive performance in her book, *The Politics of New Media Theatre: Life TM.* Covering Blast Theory's work, from *Kidnap* (1998) to *Uncle Roy all Around You*, Giannachi describes their oeuvre as always 'intermedial', operating *through* the technologies and contexts that it aims to explore (2007, p.59).

From Giannachi's analysis of Blast Theory's intermediality, I form the second axiom of this research, that:

The form of game performance is also its message.

Discourse on the composition and analysis of pervasive performance is, by its very nature, *contaminated* by the medium in the message. The signification of the performance event is, therefore, contained within its structure and its processes and, like the narrative, cannot be separated for positivist critical scrutiny from its environment of *enaction*.

Dramaturgies of form and production

As previously discussed, the compositional structure of pervasive performance is symbiotic with its mode of production. As pervasive performance events are *played* by the audience, the art-event is dependent on the action and engagement of the audience for both structure and the creation of meaning of the work. Later in chapters three and four, I will explore the role of the audience in terms of the writing process and hermeneutics of the work, but first provide some context for the relationship between the process of production and the form.

Giannachi proposes that discourse on digital performance is contaminated by its medium/message (ibid.). Dixon goes a step further to assert that 'the posthuman notion extends this until we *are* the media itself' (2007, p.153, original emphasis). From this I deduce that the pervasive form cannot be separated from its economic production, which

would further suggest that the very *resources* for its economic production are *ourselves,* on the basis of Dixon's assertion, that we 'are the media' (ibid.). The conditions of economic resource and production of pervasive performance is thus both implicitly and explicitly fundamental to its critique. *And thus, its critique is implicitly fundamental to its production.* The aim of pervasive performance is not necessarily to produce an economic excess of capital for monetary gain, though its capital processes - its method of distribution and the form of its cultural production (and reproduction) - are an integral part of its socio-political function. Thus, any critical attempt to discover meaning must recognise this fundamental aspect. Pervasive modes of play reach beyond the realms of the screen, integrating the embodied lives of players with a vast global network of information exchange.

There is a critical perspective on pervasive performance, put forward by Giannachi, which argues that it critiques capitalism, via the argument that it contaminates the positive PR of 'Globalism'. Giannachi's idea is that 'Globalisation' is a 'meta-brand' (2007, p.10), which propagates capitalism by selecting localities for cost effective production of a product or service, marketed on a global scale, thereby making the product (and the locality) desirable and thus globally sellable. By performing the ideologies contained within the technologies themselves, Giannachi asserts that Blast Theory work directly *with* consumerist 'excess' produced in performance (2007, p.49) and that it is only 'by means of *contamination of its branding*, that we are able to intervene in capitalist processes' (2007, p.11).

In other words, by using the processes of mass production and global dissemination for aesthetic ends rather than propagating desire for a material product, there is the possibility of 'hacking' and re-appropriating these processes. By disseminating rules for gameplay through a global network, it is possible to create situationist-like practices that absolutely depend upon the gameplayer engaging with their locality. This creates a tension between the potentially globalised viral distribution of the composition which can only be engaged within the singularity of place, and individual person in their real life context. In this way, the location-based (g)locality of games such as *Rider Spoke* (Blast Theory: 2007), or in particular *Day of the Figurines* (Blast Theory: 2006) offers an experience which replicates of a system of rules, but allows the player to engage remotely and singularly, spreading the 'production' of the work globally, but enabling the player to engage according to their own desires and locality.

These games make it possible to critique the dominant capitalist hegemony, because pervasive performance exposes the surplus of capital through performance, the excess in game play (Huizinga, 1955) and, in the process, contaminates the 'global brand'.

Therefore, I take as my third axiom the argument that:

The play element gives the player power to critique, from within, pervasive global processes.

Locational dramaturgies

To suggest that readings of spatial artistic practice must consider the inevitability of 'contamination', both Dixon and Giannachi refer to Nick Kaye's theories in his book *Site Specific Art* (2000), in particular, the problem of precisely defining either 'place' or the 'art' in site-specific art. In much the same way as the economic socio-political aspect of pervasive performance is contaminated by its medium-as-message, site-specific art is contaminated by its writing of non-place over place – the closer you press for a definition, the more the artwork slips away and meanings erode (2007, p.411). Accordingly, I deduce that *meaning* in spatial artistic practice is contingent and formed as an overall *impression*. This is not to suppose that *meaning* or *location* are arbitrary, indeed, Dixon suggests the works are not located 'everywhere and anywhere' (2007, p.413) but are in fact wholly specific to the embodied location of the viewer. Transmitting information across spatial distances does not erase the importance of location; instead, the viewer's embodied location actually *becomes* the overriding definition. As Dixon argues, 'interactive artworks no more collapse or dissolve spatial realities than telephone conversations do: they connect spaces and transfer data between them.' (2007, p.421).

If this process of folding spaces onto each other, by transferring information from each, creates an 'extra' layer of information, then to compose and structure this 'excess' spatial aspect will presumably require a new dramaturgical approach. Cathy Turner and Synne K. Berndt examine various propositions for a dramaturgy of spatial practice, highlighting the problem that in traditional theatrical settings the space itself is seen as a 'backdrop' and fails

to flare into significance (2008, p.196). In other words, the audience choose to suspend their disbelief of anything that isn't obviously part of the diegetic world, thus, the space itself is ignored or *disbelieved* as the audience enter imaginatively into the virtual world of the fiction. This presents an issue, in that the audience's expectations can contradict the artist's intentions for the *spatial narrative* of site-specific practices (ibid.). Referring back to Steve Dixon's assertion that technologies become assimilated into what is perceived to be 'part and parcel of what today is *real*' (2007, p.144), I propose that this implies that pervasive technologies and their potential spatial narratives will themselves eventually become assimilated into what the perceiver will soon regard to be common-or-garden *reality*. This result of this could be that pervasive performance forms soon become ignored or *disbelieved,* as they are increasingly perceived as part of everyday life. Instead, it could be argued that the pervasiveness of the technologies might lend the artform to popular attendance and widespread distribution: though I would postulate that this would only be possible if the extra-daily aspects of the work were sufficiently delineated to enable an audience to perceive the event as 'art'.

Temporal dramaturgies

Other aspects of the blend of daily life/performance in pervasive forms can be examined by considering how the work operates on a temporal axis. As a contrast to the common expectations of 'a performance' which include a clear delineation between the work and everyday life, using the parameters of a fixed time frame (usually a few hours at most), the dramaturgy of pervasive performance very specifically plays out through expanded time frames. This results in a contextually specific interaction with the performance, based on the location of the player within the everyday world of their day-to-day activities. Indeed, 'these kinds of mobile and ubiquitous performances structure our experience of time in ways distinctive to this new genre' (Giannachi and Benford, 2008, p.63). Considering Blast Theory's *Day of the Figurines* (2006) and the game's structure through 24 days (each day in real-time representing an hour in the world of the game), Gabriella Giannachi and Steve Benford note that the player's actions in the game world reflected their moods and actions in the real world, that player's engagement with the game would be episodic. In other words, the players lapsed in and out of play - sometimes abandoning the game for days at a time

(2008, p.64). Giannachi and Benford propose that it is only through engaging with the performance game that one gains any knowledge of how to survive it, that throughout the 'circular journey, viewers remain unable to grasp the totality…they remain deprived of the possibility of an overview or metanarrative' (ibid.). Claiming that the game encapsulates 'waiting' and a slowed down sense of time, they argue that the game adopts the dramaturgical conventions of naturalism, 'progressive development and change' (2008, p.66). Turning to Peter Thomson to refine their argument further they place the game within the parameters of '*set time*' and 'result time' (Thomson, 1970, *Games and Plays – an approach to Ionesco*, quoted in Giannachi and Benford, 2008). In this instance, the game continues until the *set time* of 24 days according to its 'own internal logic until a result is reached' (Giannachi and Benford, 2008, p.67). Remarking that *Day of the Figurines* is *also* structured by the opposing 'result time', they note that it is the completion of tasks, or the *story,* which denotes the end of the game (ibid.). In this case, if the player *dies* the story will conclude early, as the game must end. Thus, in this instance of 'set-time' play, the dramaturgical structure is shown to be 'highly subjective, with players adopting their own episodic mode of play, often affected by events in their own life.' (ibid.).

In the case of *Day of the Figurines*, Giannachi and Benford can be summarised as observing that the narrative of the game unfolds according to the naturalistic flows and contingencies in the daily lives of the players, yet also has moments of task-driven narrative. It is widely acknowledged that it is a design problem for creators of video games to balance the end-player's desires, for a plot-driven action-filled narrative, and the freedom to make autonomous choices in the game world (Molyneaux, P. et al. 2004; Markopolous, S. et al. Eds. 2008, pp 21-31). The design element of the informatics splits into two different paradigms at this point: one is 'user content driven', often has multi-players and has a narrative engine driven by the interaction between the players, a form which relies upon the creation of a complete and *believable* 'world'; the other is more task-oriented with finite branching options for a single player, narrative action driven by the game-engine of the machine itself (Smith, H. 2001). Giannachi and Benford conclude that *Day of the Figurines* uses distinct modular dramaturgies that can be accessed according to the different types of available time on the part of the participants, arguing that *Day of the Figurines* 'is possibly the first artistic work realizing Jacques Attali's "time of codes"' (2008). Not only do we witness the presence of autonomous times, responsible for the delivery of the game's

emergent narratives, but also a collective and integrating time, through which the embedded narrative proceeds and the relationship to clock time can be managed and maintained.

The most important theoretical implication of these various uses of time is, then, the way that the relationship between them not only constructs the 'now' for the player in the game world but does so in response to the actual 'now' of their everyday life. The augmentation of the now, the presentness of the subject in time, may well be what will lead us out of the culture of speed that has been so far associated with technology, into an era where the human is not only augmented prosthetically, socially and spatially, but also temporally. This, in turn, may lead to a new digital economy in which work, creativity and entertainment become substantially more integrated into one another and in which the management of our oikos (house), and implicitly of our *Dasein,* will depend on our ability to perform creatively across temporalities. (Giannachi and Benford, 2008, p.68).

Conclusion

Digital performance is characterised by its hybridity, both socio-politically and as an aesthetic artform. Therefore, any critique of digital performance should accept its inherently 'contaminated' state. Critique of digital performance cannot be broken down into binaries, such as virtual/real, space/art, artist/audience, economy/product: instead, it constitutes a dialectic composed of each of these mutually dependent concepts. Like the technology itself, these will also become part of the body, part of daily life, normalised. When 'we *are* the media ourselves' (Dixon, 2007, p.153 original emphasis) and the artform has become so pervasive, how then might we continue to perceive it as art? Indeed, we might question whether this distinction is even necessary.

Steve Dixon argues for the aesthetic value of digital performance and makes a strong case when he asserts that digital performance should not be classified using the lens of postmodernism. I concur with him when he proposes that it should, perhaps, more accurately be classified as a new avant-garde, drawing as it does on the tenets of futurism, with artists forging new aesthetics and forms in uncharted waters (2007, p.8). This is an opinion shared by Marie-Laure Ryan, who disputes the use of the term that has become

synonymous with post-modern approaches to narrative, that is, the deconstructive utopia of 'hyper-textuality' (2001, p.9). I find that this notion is correct, and I propose that 'immersion' as a dramaturgical construct implicitly coerces the viewer into acceptance of that which it presents, and thus reduces the potential for autonomous choice within a supposedly 'interactive' artform. I predict that the 'utopian' view of hyper-textuality is potentially irreconcilable with the immersive nature of pervasive game-play, and further, that this acceptance of the presented narrative (or 'brand') is compounded by the possibility that certain structures of game demand 'compliance'.

Using the co-ordinates of Steve Dixon's theories on the aesthetics of interactive digital art in *Digital Performance* (2007) and Gabriella Giannachi's critical analysis of the wider field *The Politics of New Media Theatre* (2007), I aim to create an interstice between the perspective of performance theory, and a cultural theory perspective on gamic function by intersecting this field with Alexander Galloway's critical analysis of computer game design in *Gaming: Essays on Algorithmic Culture*. I believe it is possible to construct a dramaturgy of game play through which I intend to discuss compositional strategies which encompass: game as performance, narrative, (g)location, interactivity, gamic action, gamic dramaturgy, counter play, and emergent gameplay.

To analyse compositional strategies, I selected design models from each field to form intersecting axes within which I developed a matrix to facilitate the design of a dramaturgical model for pervasive performance that I am calling 'Gamic Dramaturgy'. Directed towards normative dramaturgical model by Hans-Thies Lehmann's theories in *Post-Dramatic Theatre* (2006), I selected Aristotle's *Poetics* (1991) as the most appropriate axis for a theatrical compositional model. I set this against the axes of Alexander R. Galloway's *GAMING: Essays on Algorithmic Culture* (2006), and Carsten Magerkuth et al. Eds. *Concepts and Technologies for Pervasive Games* (2007). Within this matrix I wish to re-examine the basic components of narrative grammar (setting, plot and characters) in light of the possibilities of pervasive game performance. I aim to examine game structures which enable imaginative engagement in the game universe, drawing on theories of play from Johan Huizinga's *Homo Ludens* (1955), and Roger Caillois' *Man, Play, and Games* (1979). 'Narrative', as defined in relation to pervasive performance, will necessarily be a symbiosis of that which is architected on the part of the artist and that which occurs by design, or happenstance, on the part of the player in her embodied context.

I anticipate that the findings in this research will have further implications. It is my hypothesis that the outcomes of my research will define the compositional strategies of this artistic practice, but that this will indicate that other questions need to be explored. Such as: how does immersivity function and what are its implications? What makes a controlling system and what are the socio-political implications? Are there patterns or systems of emergent/hacking behaviours?

This thesis will usefully focus on defining compositional strategies for pervasive performance, referencing three axiomatic hypothesis from eminent scholars in the field, which together propose a socio-political frame for compositional processes in pervasive performance:

- **Our virtual selves are in a constant process of writing and performing themselves**, **in a global theatre where we are at once both artist and audience.**
- **The form of pervasive performance is also its message.**
- **The play element gives the player power to critique, from within, pervasive global processes.**

As I have outlined, the structure or dramaturgy of the pervasive performance event is critical to its creation, its enactment, and thus any analysis of its inherent socio-political meaning. I propose that if it is necessary to 'unlock' a particular algorithm to complete the task-based narrative of the game, the game can be 'played' but the play cannot be 'creative'. I base this conclusion on the economist/philosopher G.L.S. Shackle's observations on the difference between possibility and probability (1961, p.6), where he states that a 'creative' situation ultimately allows a process of 'decision making' where the imagined hypotheses present *equally possible* propositions. It may not be possible that the creation of and participation in pervasive performance can ultimately be determined as 'creative'. If, as Giannachi asserts, the surplus in capitalist processes is opened up to critical and subversive action through the artistic practice of game-play, how might an ultimately *uncreative* practice be either determined as artistic, or allow its players the power to critique these dominant capitalist processes?

'if working through an interactive text is really writing we need a new word for the encoding of meaning by summoning a word from one's own mind.' (Ryan, 2001, p9)

Chapter two: overview of game design and theatre composition

In this chapter, following a short overview of the conventions of game design and theatre dramaturgy, I will construct a hybrid-criteria which will examine where game and performance share a compositional aesthetic. I aim to outline the potential areas where these normative compositional criteria are in tension with each other. The resulting analysis will be tested in practice in chapters four and five where I present my findings as a proposal for 'Gamic Dramaturgy', which is an indicative set of compositional strategies for action-based creative practice.

As I stated in my second axiom, 'the form of the game performance is also its message', the concern for this study in terms of the artist/spectator/player is *what* compositional constructs convey in terms of their messages. The question is not whether it is either useful or possible ultimately to define play as theatre, or theatre as play, but *how* these definitions impact upon compositional choices. I will use my findings in this chapter to develop an analytical frame in present case studies of leading pervasive performance projects in the field, in Chapter three.

Before this, it is essential to explore the parameters that define a vocabulary (and criteria) for game and performance.   In my analysis of the emerging practice of pervasive performance I will now present the findings of my desk-based research which was undertaken to review the formal and aesthetic conventions commonly used to read game design and theatre practice.

Play

'In "play" there is something "at play" which transcends the immediate needs of life and imparts meaning to the action' (Huizinga, 1955, p.1). Compositional strategies of play activity emerge as a response to the fundamental human need to 'play'. As the Dutch theorist Johan Huizinga notes, in his comprehensive study of the play element in human culture, *Homo Ludens*, all previous hypotheses regarding play tend to focus on the
assumption that play is not an activity undertaken in-and-of-itself, but one that fulfils the need of some other physiological or psychological requirement (1955, p.2).

Huizinga draws heavily on Abraham Maslow's hierarchy of needs (ibid. originally published in 1943 as part of the paper, *A Theory of Human Motivation*) which states that human needs are progressive and begin with the need for food and water, then shelter and warmth, then the ability to procreate and function as an esteemed member of society. Only if these needs are fulfilled will the human address the need to play, an *activity* that can allow problem solving activities, for strategising or reframing the other pre-potent needs - an opportunity to bring into *being* from the realm of *potential*. Maslow places 'play' at the top of the pyramid of needs in the category of 'self-actualisation', that is, a 'tendency for him to become actualized in what he is potentially' (2000). Human children, if their needs for food, warmth, shelter and love are met, will focus on play. Play is part of our ability to make sense of the world around us, to problem solve and to explore social relationships in a safe environment. Play is fundamentally enjoyable, and yet, games themselves are not limited to activities or themes that are 'happy'. Games often involve the exploration of difficult and challenging situations.

Huizinga summarises from the various theories on the origins of play, as either wish fulfilment, or as an abreaction to needs that are not met (ibid.). I notice that the structure of game-play differs according to 'need', and have compiled a table (Appendix 1) to allow first hand consideration of the form and structure of game composition from the point of view of games I have played.

In all categories of 'needs', role-play games feature; an open structured style of play where players assume 'roles' and negotiate action as part of the game. Games like this explore status play and hierarchy and often allow the players to transgress their current status, exploring situations not usually open to them.

Games do not have to be story-based in order to open up these transgressive and explorative spaces. More abstract, rules-based games, like Poker, Chess and Ma Jong, also enable strategic exploration in the form of status conflicts, problem solving, and economic transaction.

Huizinga's interest, however, is not in the origins of play as quantified for its various psychological uses, but in play itself as an *aesthetic* activity 'in acknowledging play you acknowledge mind, for whatever else play is, it is not matter' (ibid.). Huizinga argues that all human activities are imbued with play from the start, '…in the making of speech and language the spirit is continually "sparking" between matter and mind' (ibid.). Play, then, is the creation of a simulated poetic construct, which allows the activity of knowledge making to take place with pleasure for the activity in and of itself.

Europe's first theatre philosopher, Aristotle (384 BC), noted that in children's play-acting (1991, p.6) human animals learn not simply by instinct, but by creating 'likenesses' of nature. He contends that human beings respond to these 'mimetic' creations with pleasure, because the action of recognition and creation of these likenesses directly 'exercise[s] our distinctively human power of understanding' (Malcolm Heath, foreword to Aristotle, *Poetics,* 1991, p.xiii). Heath notes that Aristotle's use of the term 'mimetics' is more accurately translated as 'likeness' than 'representation', as distinct from the definition of 'representation' as an arbitrary symbol, a symbol dependent on the knowledge of particular conventions to interpret meaning. In contrast, the concept of 'likeness' is more akin to 'similarity' in the abstract, in both artistic output (such as rhythm and melody) and non-artistic output 'such as mimicry of animal noises and other sounds' (ibid.) including game-play.

As Heath notes, Aristotle drew a distinction between the non-artistic output of game-play and 'artistic' activities, contrasting with Huizinga's argument that pure play is intrinsically aesthetic, due to the pleasure response in the player and the creative action of the 'nominative faculty' (1955. p.4). Huizinga argues that despite the metaphors likening the world to a stage during the period of European literature in which the dramatic five-act play form was the dominant literary form, the idea that 'play and culture are actually interwoven with one another was neither observed nor expressed' (ibid.). Huizinga's position could provide evidence for the idea that, in the act of play, we become both artist and audience in a creative process and that (in my first axiom) **our virtual selves are in a constant process of writing and performing themselves**, **in a global theatre where we are at once both artist and audience.** This rationale confirms my selection of practice-as-research as a methodology, and proposal that the audience is intrinsic to the writing process of pervasive performance.

On game play and players: an overview of game design

> Poiesis, in fact, is a play-function. It proceeds within the play-ground of the mind, in a world of its own which the mind creates for it. There things have a different physiognomy from the one they wear in 'ordinary life', and are bound by ties other than those of logic and causality. (Huizinga 1955, p.119)

If we are to take Huizinga's argument, we accept that the aesthetic form of the game takes place through the *action* of play. Following Alexander Galloway, I will now explore the compositional criteria of gaming, as 'action-based medium' (2006, p.4). I illustrated earlier how Galloway is careful to distinguish this from the 'active audience' theory of multiple subjective readings of a work (ibid.). Indeed, the 'active media' goes further to respond to the presence and input of the audience/player by actually adapting its materiality, its composition, in the process of the game event.

Later in this chapter I will synthesise theatrical criteria with the gamic criteria, and I choose the term 'audience/player' to represent the dialectic of the interpretative relationship of the audience with the theatre/game hybrid. As action-based experience the audience/player is simultaneously engaged in a *relationship* with the 'game machine'.

Gamic action

Galloway's decisive analysis of gamic action (2006, p.38) splits action into four types, comprising 'machine' and 'operator' acts, which signify the relationship of the human participant to machine, showing how both machine and human are together engaged in 'play':

1) Diegetic machine act: creates ambience in the game world or continuation of game world even when the player is away from the controls, and is a process-driven action. Defined primarily as informatic or atmospheric events. An analogy of self-organisation, the 'vitality of pure matter, machinic phylum' (2006, p.37).

2) Diegetic operator act: the operator presses controls to move the avatar within the game narrative, or to perform an expressive function such as speaking 'in character'; this

action is play-driven action, usually rule based and singular. Galloway represents this action as desire and social utopia (2006, p.37).

3) Non-Diegetic machine act: a disabling or enabling act such as a 'game over', 'power up', network lags, bugs etc. These are code-driven actions, defined by patterning, relationality and swarms. For this metaphor he turns to deconstruction and ecriture, suggesting that the object-based programming creates unpredictability and emergence/writing as artificial intelligence. More accurately, Harvey Smith (2001) explains this type of emergence, not as intelligence, but as unforeseen game events that emerge which players can learn to exploit (for example skipping three levels).

4) Non-diegetic operator act: such as moments of configuration, pause or setup, all algorithm driven actions where the operator defines the identity and properties of the game universe avatar, setting algorithm-driven action for play before the narrative begins. Defined primarily as 'training scenarios' or creating 'materials' from drop down menus. The analogue of this action is hacking and political intervention.

Galloway is careful to avoid focusing on either the game or the narrative to the exclusion of the other (2006, p.37), as any approach to create separate criteria belies the fact that this is a mutually dependent *active* system whereby non-diegetic action becomes part of the narrative experience, just as the player becomes part of the game machine.

In the computer game world, the game machine or game engine is not intelligent, as the machine does not learn from the event - it is the operator who learns from the event (ibid.) The game machine is the logic and the system that is at play with the operator. In the context of the theatre, the correlate 'theatre machine' might be considered as the dramaturgical logic and enaction of the theatre event, which by contrast *is* intelligent as the human actors have the ability to learn from the event.

Theatre Dramaturgy

As the first document of the structural and compositional aesthetics in European Theatre, Aristotle's *Poetics* (1991)*,* is widely acknowledged as Europe's first comprehensive documentation of Dramaturgy, though the term was not in use until the height of the Enlightenment in 1767 when it was coined by the German playwright and critic, Gotthold Ephraim Lessing (Turner and Behrndt, 2006, p.19). It is interesting to note that while the Dramaturgy of the 'well made play' is now very much a normative convention, in Aristotle's seminal text *Poetics,* he posited that the form of Greek theatre arose as a result of a process of *emergence.* Commenting that authors were in possession of impulse but not necessarily technique (1991, p.24), Aristotle documented that the early authors of Greek theatre had discovered how to structure their work by impulse, trial and error experimentation, and by observing similarities in 'successful' strategies.

Composition via emergence is an iterative process of developing strategies for constructing work, a process which, as I detail in chapter four, is very much at the centre of 'writing' pervasive performance. Indeed, emergence becomes an integral part of the performance event itself. For the Ancient Greeks, recognising emergent strategies allowed them to form the basis of the technique and rules, later theorised by Aristotle in the *Poetics* (and referred to by Huizinga)*.* As this subject has been covered in much depth and by many elsewhere, I will not tire the reader with repetition here, but will provide a brief recap of the salient points as they apply to my study. It is suffice to say that these dramaturgical rules are now generally considered to form the basis of dramaturgical convention, namely, the five-act tragic play structure in the classical and dramatic European theatre which has shaped the tastes and expectations of audiences. Thus, it is this tragic play structure that is crucial to dramaturgical composition in pervasive performance, since it forms the basis of filmic, televisual, and theatrical dramaturgies.

Using Aristotle's criteria (1999, pp.10-28) I have again compiled this data into a table of which provides normative dramaturgical criteria, which can be found in Appendix 2.

The dramatic play developed to include arc of action, which 'fundamentally relies on plot and the humour arising from a sequence of cause and effect' (Turner and Behrndt, 2008, p.26).

The focus became the plot arc: through Exposition, to Conflict, Crisis, Reversal, and finally the revelatory Denouement. Turner and Behrndt observe that:

> the play's structure tends towards a particular view of the world, one in which individuality and philosophical enquiry are of little concern, while political manoeuvring, the intricacies of social functioning and the humour in conflicting desires are of endless fascination […] it is possible for a play to be shaped by collisions between the way it is structured and elements of the world it seeks to examine. (ibid.)

This suggests that the structure of the work maintains the socio-political status quo – a dominant political paradigm in which individuals and critical thinking are 'of little concern' (ibid.). This is a contrast to the associations of 'freedom' and 'agency' in game play, and harks back to Giannachi's assertion that the work of Blast Theory operates using politically charged processes, thus creating the possibility of resistant behaviours such as hacking or 'contaminating discourse' (Giannachi, 2007, p.49).

Over the past 60 years, artists have sought to create new compositional strategies, with fundamental shifts to the essential nature of the theatre paradigm. Theatre Dramaturgy has, of course, encompassed many changes since Aristotle's day - but the principles of his criteria for dramatic structuring remain the dominant mode of production for film and theatre today. Despite offering a comprehensive picture of the diversity of approaches in contemporary dramaturgical practice, Hans-Thies Lehmann admits that to 'develop "the" dramaturgy of a post dramatic theatre, is unthinkable. The theatre of sense and synthesis has largely disappeared – and with it the possibility of synthesizing interpretation' (2006, p.25).

So, despite the fact that many of Aristotle's dramaturgical criteria have been successfully broken (as evidenced by the massive body of new theatre forms over the past 60 years) the classical structure of *drama* as originally found in Greek tragedy, remains the dominant framework used by audiences and critics to interpret meaning in theatre performance (I discover this to be the case in my focus group research, see Appendices 5 and 6 for full transcripts and further discussion in chapter four). As Lehmann observes:

> despite all radical transformations of theatre, *the concept of drama has survived as the latent normative idea of theatre.* […] an implicit or even explicit equation of theatre with staged drama perpetuate the no longer accurate assumption of a virtual identity of both and hence turn it into a norm. (2006, p. 34. Original emphasis)

Lehmann's argument is convincing and it is relevant to continue to define the new theatre in reference (ibid.) to Aristotle's original criteria. I conclude therefore, that it is appropriate to apply the compositional rules of the *normative* dramatic theatre to a proposal for a dramaturgy of pervasive performance. Lehmann expands his observation to remark that critics in print journalism and other media continue to describe work using the polarity of 'dramatic' versus 'boring' (ibid.). This polarisation of 'boring' versus dramatic is relevant to the main themes of this thesis since pervasive performance oscillates between everyday and fiction and between spectatorship and action. The indication is that in order for pervasive performance not to be boring it needs to be (within and yet) distinguishable from everyday life. Later in this chapter, I will outline strategies of pervasive games design to avoid creating 'boring' games, and dovetail this with my other conclusions. It is a key tension within pervasive performance that 'everyday' interactions take on 'dramatic' weight, therefore I'd propose that it is critical to discover the extent to which these moments correspond to Aristotelian dramatic criteria, and, in turn, which dramatic structures might conversely be experienced as 'boring' in the everyday environment of pervasive performance.

Lehmann's findings suggest that when audiences have no frame of reference, such as when a form is as new as pervasive performance, they will revert to reading the work with a classical Aristotelian focus. I was genuinely surprised at this implication since, to a scholar of performance and art practices, pervasive performance seems structurally to have more in common with site-specific practices, Situationist and psychogeographical activity, durational performance, net art, and the post-modern devised theatre of companies like *The Wooster Group* and *Brith Gof*. However, I found this absolutely to be the case in my experience of observing and creating pervasive performance (evidenced in Chapter 4 and focus group transcripts in Appendices 5 & 6). Pervasive performance, by its nature, has fewer framing parameters such as defined environment or set time, so it is less easy for the audience /player to discern where to focus their attention. It is disorienting to experience one's entire every-day life as a game, or through an aesthetic lens, and since there is such a vast and complex 'field' of visual and sensory data, the tendency is to fall back on the most normative ordering system in order to make sense of it. In terms of performance dramaturgy, the most normative ordering schemata is the Aristotelian structure. This was the structure that my test audiences were using, unprompted, to interpret what was occurring as they played the prototypes of *Quantum Physical.*

It is apparent that to create a compositional strategy for a hybrid form of interactive gameplay/theatrical performance, that the theatrical axis should be anchored upon the implications

of Aristotle's canonical study of the structure of the theatre event (and later contributions by dramaturgical scholars).

Plays and play-ers

Generally speaking, in the post-dramatic era most theatre makers made a shift away from 'plot' as the most significant dramaturgical element in the production. In the work of eminent director, theorist and theatre maker Eugenio Barba, plot remained central to his aim but the focus of the compositional strategy diversified to one that:

> regards dramaturgy as an accumulation of actions […] Not only are the actors' vocal and physical scores dramaturgical actions for Barba, but also the lighting, sound effects, proxemics, the musical score, variations in rhythm and intensity, scenes, and even the objects used in the performance. (Watson, I. 1993. *Towards a Third Theatre*: *Eugenio Barba and the Odin Teatret.* London: Routledge, p.93)

What remains, however, is the privileging of action to the actors. Audiences are often placed in differing spatial relationships to the actors, but remain dis-abled from the power *to act.*

Augusto Boal's well documented theories and practice deviated from this, and, by using games and undetermined open scenarios, allowed audiences the opportunity to step onto the stage and take on the will of the character, creating *actions* that would resolve the scene. (1998, p.67). Boal's dramaturgy of Legislative Theatre is of relevance to this study in respect of its surprising fidelity to Aristotle's criteria, and the development of additional criteria which he has created to allow for an *action* dramaturgy of the spectator-become-actor, or 'spect-actor', a term he coined to encapsulate how 'The spectator "actualised" that capacity which, within himself, was only "potential" (ibid., p.68). The utopia of Boal's 'spect-actorship' was a space where he hoped to enable the oppressed to discover and 'act-ualise' a reconfigured self (ibid.).

Boal's deviations from Aristotle's criteria relate to the privileging of 'character' in Boal's composition. Retaining Aristotle's 'Unity of Time', 'Unity of Action', and 'Unity of Place' (Ibid. pp.58, 59), his focus was instead on replacing the notions of plot-driven composition,

with a character-driven methodology, which could enable the writing of the work in-situ. Boal retains the progression structure of Complication > Peripeteia > Resolution, but uses the moment of Peripeteia as an opportunity to splice the pre-rehearsed action of the play with the unrehearsed action and invitation to the will of the 'spect-actor'. Boal draws upon ideograms from the Mandarin language to define this moment of crisis, represented 'not by a single ideogram, but by two: the first signifies "danger" and the second "opportunities" (1998, p.64). This creates a dialectical axis where the 'spect-actor' exists not only between 'spectator' and 'actor', but also in a state of potential between 'danger' and 'opportunity'. Boal's dramaturgy is of the 'law of conflict', inspired by the Hegelian concept that the 'essence of theatre is the conflict of free wills' (ibid. p.57).

I have extracted the main points from Boal's definitions of the various forms of 'will' that become 'manifested' within his Dramaturgy and document these in appendix 3.

While Boal places the character at the forefront of the event, this is not to say that character is represented unedited, or *authentically*. Boal makes it clear that the use of Aristotle's 'unities' encourage his spec-tactors to edit their life-stories (ibid. pp. 54-62).

> In reality, does dialogue exist, ever? Or is the contrary the case – that what we think is dialogue never actually goes beyond parallel or overlapping monologues. (ibid. p.4)

Another example of performance works that admit action comes under the broad category of site-specific practices. In these events audiences are often invited to free-range throughout the field of the performance, choosing desire paths through the site to re-write or enact the meanings of place. For example, in performances such as Forced Entertainment's *Nights in this City*, Rotterdam (1997), the performer took audiences on a bus tour, narrating dubious 'facts' about the city – action and dramatic narratives were spurred when performers invited suggestions from audience members as to where to navigate next 'posing[…] "If you killed someone and had to dump the body where would you take it?" […] Like the performance itself, this process *acts out* a "writing over" the site' (Kaye, 2000, p.8).

This process of writing over allows the audience to construct the logic of the performance subjectively, as a result of their choices or interpretations which 'reflects the notion that "The space that we live in is kind of electronically mediated one"' (ibid.) In game-composition, the 'sand pit' structure is a space of overlapping meanings, 'written over' by action carried out by the game-player.

Two axes: the theatre and the dromenon, an analysis of dramaturgy and gamic action

As evidenced by both Huizinga and Galloway, games are *action* as well as narrative. Galloway opts to use the term 'operator' instead of 'player' to clarify his analysis of the computer game event as 'fundamentally cybernetic software systems involving both organic and nonorganic actors.' (2006, p.5). In Galloway's model, actions are made both by the 'operator' and on the part of the 'game machine' (ibid.)

Semiotically, the use of the term 'diegetic' in this context is contestable, as theatre semiotician Keir Elam argues for a distinction 'between imaginary worlds which remain explicitly remote and others which are presented as *hypothetically actual* constructs' (1980, p.110, emphasis added). In his definition the 'diegetic' denotes a narrative ontological status, as opposed to a mimetic one. However, as this study concerns the analysis of action from *within* the performance, rather than at a *distance* from the performance, the macro becomes enveloped within the micro – to the extent that the measurement of distance at which something might be considered 'remote' or 'hypothetically actual' is so close that both occur *within* the body of the player.

I shall retain the use of the term 'diegetic', as it differentiates between the modes of: acting as an *intention* within the 'possible worlds' (created by the game performance), and an act of *doing* as a necessity occurring within the 'actual' (ibid. p.103) world that existed for the player before the performance game began.

Elam's definition of the 'actual world' (ibid.) is a basis from which an audience can access the constructed worlds of drama.   In the context of pervasive performance, the term would be misleading. As Elam recognises, the very possibility of an actual world is 'a construct deriving from the conceptual and textual constraints on the spectator's understanding'. The

difference between 'worlds' in game logic and theatre logic is that, in the game world, the actual referents are the actions of the player/spectator. Whereas, the dramatic world in the theatre 'can be extended to include the "author", the "audience" and even the "theatre"; but these remain "possible" surrogates, not the "actual" referents as such' (ibid. p.110). The difference is that, in game play, the ontological play between diegetic and non-diegetic worlds is potentially a site of *mimetic actions,* which at the moment of their enaction are a leakage of possible and actual worlds into each other.

Most notable in Galloway's proposed structure of four actions is the Diegetic Operator act, the player's action within the fiction-narrative of the game which embodies Huizinga's likening of play to the dromenon 'that which is enacted… the rite produces the effect which is then not so much *shown figuratively* as *actually reproduced* in the action" (1955, pp.14-15, emphasis added), which is reflected in Aristotle's concept of *mimesis* as distinct to representation.

Galloway uses the concept of the Dromenon to discuss the game's relationship to ritual, and to distinguish 'play' from the 'game'. The process becomes, perhaps, more akin to ritual than 'theatre' in its normative sense. Within a larger system of four actions, the player could be considered respectively: a spectator, an actor in the drama, a participant in a collective process, disabled/enabled by the order of the game system.

> gaming is a pure process made knowable in the machinic resonance of diegetic machine acts, gaming is a subjective algorithm, a code intervention exerted from both within gameplay and without gameplay…gaming is a ritualistic dromenon of players transported to the imaginary place of gameplay, and acting; and gaming is the play of structure, a generative agitation between the inside and the outside effected through the nondiegetic machine act (Galloway, 2006, p.37).

In a proposal for a Gamic Dramaturgy, perhaps it would seem logical to subcategorise theatre Dramaturgy within Galloway's overall structure of Gamic Action, assigning it to the diegetic operator act and the diegetic machine act, set on a perpendicular axis to the diegetic and non-diegetic machine acts.

There is, however, a problem with this proposed abstraction. As I have shown in my earlier outlines of compositional criteria for each form, the theatrical privileging of the narrative

requires spectatorship, which is compositionally at odds with the player action required by the play. As the two states are in constant dialectical tension with each other, my investigation must show *how* the spectator becomes the artist, and artist becomes spectator. It could be argued that a game can only become 'art' if there is a move from player to spectator; if the game shifts *from* dromenon *into* theatre. If I can show that the audience/player in the pervasive performance occupies both positions of spectatorship and action, the pervasive performance could be considered a dromenon/theatre hybrid.

In Hellenic history, the dromenon came before the drama and thence before the 'theatre'. The dromenon as a collective ritual is an enactment of a re-presentation or *pre-presentation* of something unfulfilled from the hierarchy of needs. To step out of the chorus and take one's place at a distance was to become a spectator. The 'theatre' of the ancient Greek tragedy was, as we know, the name for the space where the spectator would sit; thus the very emergence of the *art* of theatre (as distinct to the collective enactment of dromenon rites) emerged from spatial distance, which created the status of spectatorship.

A definitive history of this shift from the *dromenon* of collective social structure and actions rooted in the fields (the place of production) to the *drama* of individual heroes and Aristotle's unities is described in Jane Ellen Harrison's *Ancient Art and Ritual* (1913). Describing how the elected democratic representative of Athens, Peisistratos, took the threshing circle from the fields and had it built by the hillside in the centre of the city, she argues that the development of drama was as a result of this physical shift of the threshing circle from the land of aristocratic feudal ownership, to the City where wealth was acquired through trade and industry. She adds that each of these forms, the *dromenon* and the *drama,* both arose as part of surplus of capital inseparable from the processes that create that surplus of capital. This draws something of a parallel with Giannachi's assertion that the pervasive performance of Blast Theory 'exploits the dynamics of the excess produced by the interface of technology, life, and art' (2007, p.49), but as yet I remain unconvinced that the form allows a critique of these processes.

If the heroic poetry of Homer (that inspired the Aristotelian structure) is the 'outcome of a society cut loose from its roots at a time of migrations of the shifting of populations' (Harrison, 1913) the same migration produced uprooted individuals. Those within the cities were at a distance from these stories; this distance, it seems, was critical in the stories being the basis of what became Aristotle's unities of the theatre.

I wish not to make a moral argument about theatre as the appropriation of the 'other', but to consider how this element of distance from the 'otherness' of these stories impacted on the composition of the emerging theatre dramaturgy; a consideration I deem important in light of how writing processes might emerge to create a new artistic form (pervasive performance).

Privileging the narrative: progression games and the 'well made play'

As described under the heading of Dramaturgy, the dramatic theatre convention tends towards a singular plot and follows a particular cause and effect structural arc. The correlate of this structure in the computer game world is the progression game. The movement of the game through time is dependent upon the completion of tasks, which, if achieved, allow the player to access the next level of the game. *Sonic the Hedgehog* (1991) is a good example of a game that followed the progression structure. As a player, I remember practising, again and again, the exact sequence of clicks my thumbs would have to make on the control pad in order to make Sonic/Me perform a crashing leap onto Doctor Robotnik's dastardly machines. The angle of attack had to be precise to satisfy the game's predetermined rules, and thus signify the completion of the task. Job done, and Doctor Robotnik exploded in a cloud of digital dust. The reward was to pass on to the next level with the final goal of completing the game, beating Doctor Robotnik with the aim of saving my foxy friend, Tails, from Robotnik's clutches. It took me months of play to gain the experience and muscle memory to learn the complex sequence of key clicks and codes that would allow me to progress all the way to the end of the game, to 'play the algorithm' (Galloway, 2006, p.95) and win.

A theatrical equivalent of this deterministic system might be the particularly fine example of the 'well made play', Racine's *Andromache* (1967). The tragedy of *Andromache* is embodied in the deterministic domino effect, where there is only one way the play will ever be resolved. With one bloody way out for the eponymous Andromache, the play ends with a *denoument* in which the audience become emotional witnesses to the tragic events that result in her freedom. *Sonic the Hedgehog* (while a little light on the 'tragedy') is similarly deterministic - there is only one series of moves to beat the baddie and finally rescue Tails. The lack of sophistication in the *Sonic the Hedgehog* narrative belies the fact that the

experience of playing is an intensely emotional engagement, resulting from the active-subjective point of view of the player aiming to 'figure out' the logic of play.

In many ways, the games design industry has taken much from theatre dramaturgy and its related artform of film. The First-Person Point of View shot had a huge influence on the development of computer games, in particular the use of the visual composition of the subjective POV as a framework for the development of the vastly popular First-Person Shooter (Galloway, 2006, pp.40-63). In movies it has an unsettling effect - the element of distance combined with the two dimensional format usually denotes killers, aliens and monsters (ibid.) and the experience for the viewer is discomforting. In the video game, however, this becomes *fun* as the simulated world of play allows the player to assume the role of the first-person-shooter in games such as *DOOM* (1993).

The progression structure owes much to the Aristotelian criteria, its main differential being that the player is immersed visually and is the *agent* who acts in a relationship with the machine towards the determined finale of the game. The player realises the drama, as she realises the logarithmic code.

Privileging the game: 'sand pit' game play and pervasive gaming

Relevant to this study is the open-ended structure of gameplay, or 'sandpit' game structure. This is a method of designing gameplay where the *world* of the game, rather than the narrative, is rendered in absolute immersive detail. A very successful example of this from the computer gaming genre would be the *Grand Theft Auto* Series (1997), which, in addition to providing a task-based progression structure, allows players to choose to roam around the Grand Theft Auto simulated city and create their own play. The key feature of this structure is that the field of play, the game world, is so fully rendered that each object and each part of the world is connected to all other parts of the world through the modular logic of 'object-oriented' programming within the game-machine. The connection between 'sandpit' structuring and the field perspective in site-specific performance dramaturgy is a significant one.

As pervasive performance is more closely related to the newer, pervasive gaming subsector of gaming, it is appropriate to consider models of design for Pervasive Gaming as well as a more general overview. As I have already outlined, pervasive gaming, like pervasive performance, is rather unexplored and models are still very much in development. In searching for a framework with which to compare my compositional model, I am indebted to Kalle Jeckers' extensive 'Pervasive GameFlow model', which has been validated in tests with both 'specialists' and 'players', who rated their enjoyment against criteria following the task of playing a treasure hunt-style pervasive game entitled *Furiae* (Eds. Carsten Magerkurth and Carsten Rocker, 2009, pp.112-116).

There are some very pertinent factors in respect of playability and ease of play, which recommend tailoring aspects of the work so as not to make too much of an 'ask' on the player. This suggests to me that there is a negotiation of a *contract of play* that takes place between the player and the game machine. At any point the player can choose to disengage from the game; the game has to *earn* the investment of the player. The game machine is in balance with the player, and should reward the player appropriately for their investment. In a purely game environment this might be achieved by conferring points or awards of status on the player; the challenge for the composer of a pervasive performance is to identify appropriate awards in an aesthetic context. For a theatre/game hybrid the reward might be access to hidden 'nodes': perhaps allowing the player to join a certain social grouping of

players/characters, or the revelation of new plotlines, or access to certain performance sites. The strong emphasis on the social aspects of play parallels my earlier proposals for a gamic dramaturgy of pervasive performance, and indicates a strong rationale for incorporating compositional structures that facilitate and allow social groupings to manifest, compete or work together.

In the pervasive game, the individual is empowered and has the agency to enact *change* upon the game world: we find the opposite is true of the Aristotelian dramaturgy where the audience is awed by the presentation of a fatalistic series of events in a deterministic world where the individual has no agency (Turner and Behrndt, 2008, p.26). It is significant, then, to note that 'morality' features quite highly in the player's enjoyment. A sense of 'fairness' and responsiveness from the game is a recurring facet in the above criteria. I surmise that to create a 'successful' pervasive game I will need to create boundaries as much as I aim to facilitate freedom. Like motorways, the channels of play allow the players to move unhindered by the negotiations involved in more 'open' children's roleplay structures. There are clearly many aspects of the criteria which place importance on the players feeling in 'control' of the game and showing the impact of their actions upon the game world – if the player is able to view the consequences of their interactions, it provides a more enjoyable experience.

Immersion is of particular significance to a theatre/game hybrid, as all recommendations in the criteria suggest the composer should create an altered state in the player, synonymous with emotional and visceral investment in an 'altered' world. In her book, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*, Marie Laure Ryan asserts that the value of immersive qualities is related to the trends in narrative, such as the 'nineteenth century model [which] tipped this balance in favour of the story world […and…] high realism' (2001, p. 4). By projecting a virtual self into the descriptive rendering of the scene, readers develop strong emotional investment in the fortunes of the characters (ibid.). Creating investment in players via immersion, there is a parallel to be drawn with these findings and the Aristotelian dramaturgy: suspenseful, deterministic, plot-led structure. This is something of a paradox; given the need to offer control to the players, the composer would have to find a method of offering suspense and plot in a non-deterministic, open structure. Ryan offers some examples where text is also game; riddle, mystery, secret languages, or as in computer-based games where the author designs a universe with paths between textual nodes (2001, 179). These would be robust strategies

for narrative immersion in a practice as research methodology, within which I compose my own instance of pervasive performance. Imagining oneself as a spectator and, at once, as a player – as I have detailed in this chapter - the artist/creator of pervasive performance might engage with the normative structures and dramaturgies of the dramatic theatre and film and the open ended strategies of role play and location-based spatial practices.

Using my analysis of Galloway's gamic action, collated detail of Aristotle's criteria (appendix 2), Boal's definition of wills (appendix 3) and Jeckers' pervasive gaming criteria (appendix 4) I have constructed a dramaturgical matrix, which places pervasive performance within the intersection of the compositional axes of games design, and the Aristotelian dramatic structure.

This is the basis upon which I will frame my practice-as-research in chapters four and five, and conduct performance analysis of key artistic practice in the field in the following chapter.

Chapter three: two case studies: performance analysis using 'gamic dramaturgy'

Based on the analytical matrix constructed in the previous chapter, I will now proceed to make a case study investigation of the leading performance work in the field. This will allow me the opportunity to discover other modes of compositional practice in action, and test the robustness of my analytical frame.

Rider Spoke (Blast Theory, 2007): a pervasive performance case study

In October 2008, I played the pervasive performance game, _Rider Spoke_ (2007), which was created by leading artists in the field, Blast Theory. The game is based on the 'hide and seek' strategy, whereby players mounted on bicycles ride through real city streets. With computers mounted on their bicycles, players use the computer interface to choose a location in which to 'hide' recordings of themselves, answering questions from the machine; players can also choose to 'seek' other players' recordings, by chancing upon a geographical location where a recording is 'hidden' (tagged onto that site using local wifi networks).

In this section I aim to analyse _Rider Spoke_ with reference to the compositional criteria I have detailed previously in this thesis. I will give an overview of the dramaturgical structure and then go into detail to describe the axes of action in the structure. To do this I am using a hybrid of Galloway's divisions of gamic action to act as a framing structure within which I include analysis derived from a dramaturgical perspective. Within the category of Diegetic Operator acts, I will reference both Boal's list of 'wills' and Aristotle's criteria. I shall also use Aristotle's criteria in reference to the Diegetic Machine Acts. For the Non-Diegetic Machine and Operator Acts I will reference Jeckers' 'Pervasive GameFlow Model'. _Rider Spoke_ is presented as a hybrid between theatre and a game. Operating strictly as neither, _Rider Spoke_ dramaturgically hangs between theatre and game.

Rider Spoke: Dramaturgical Overview

Dramaturgically, *Rider Spoke* combines three layering compositional structures; there is the architecture of the city, there is a location based 'hide and seek' record and listen game, and there is audio narration which asks the player a linear sequence of progressively personal questions.   The performance requires investment and risk on the part of the rider, both physical and emotional, and offers a reward of sorts, in the form of recorded monologues 'found' within the landscape.   The overarching action within the composition is rule-based, but the rules admit a meandering movement through the manifest landscape of the city. The structure is determinate in the sense that the questions always follow the same progression; it is open in the sense that the rider can choose their direction and location within the cityscape.

The sequence of questions in the audio narration dominates the other structures, and becomes the overriding logic of the piece. Although the action of the rider can shift from time to time into a mode of play with the city, the diegetic world of the 'audio interrogation', and the non-diegetic demands/rules of the game machine, drives the action of the rider towards adherence and spectatorship for the most part.

The confessional speech actions required of the rider are reminiscent of the confessional practice in Roman Catholicism, where it is 'necessary' to be cleansed of your sins before being eligible to participate in Holy Communion with God. In *Rider Spoke,* the priest and confessor is replaced by the game-machine; the dark box is the twilit suburban cityscape. The confessor-machine of *Rider Spoke* asks for admissions of a sort, urging the participant to share details of their lives in answer to a pre-determined sequence of questions. In the Roman Catholic version the confession is an exchange for the absolution of guilt by the priest.   In *Rider Spoke* there is no exchange and no absolution, the game-machine offers nothing of its own in return, only the opportunity to listen to a scant choice of statements recorded by other players.

To analyse the game machine in *Rider Spoke* using Aristotelian criteria would be to admit that whilst there is potential of peripeteia and katharsis, this would depend on the contribution of the rider, within the operator act, and not on the game/machine. This was

only the *player's* self-discovery that occurred as a result of answering the questions. Whilst on the adventure, the questions do not accumulate to a particular end. Their themes range from companionship to anxiety, and the emotional journey is so scattershot that the apparently unrelated questions provided a further alienating experience for me due to the lack of response from the machine. The protagonist in this world is not to be found in the machine, the machine is antagonist to the player's protagonist.   The player is left unanswered by the machine. The machine demands answers to its questions and for more recordings to be made.

There is no solace offered, no response from the machine, no absolution and no denoument in this pervasive drama. The dialogue here is with the identikit suburban space and its repetitive forms, the identikit format of the game and the repetition of question and answer. There is no space for dialogue with the game, the communication flows predominantly in the direction of the game to its own end, presumably of 'data collection'. Despite being told by the game that I could choose to 'find other riders', the majority of the time I could find no responses from the other participants to listen to.

Geographic locations are selected by riders and become authored nodes, hotspots of intensity. If discovered, these points of intensity are revealed to comprise traces of history, meaning renegotiated in performance, uncertain identities, jostling for position in the experience of place. The 'nodes' were, on my outing at least, few and far between.

The contract between game machine and rider is tenuous. In this work, neither the game structure, nor the confessional, nor the archaeological structures, were sufficiently developed to uphold its contract with me; providing neither the aesthetic pleasure, and mimesis of the game, nor the representative pleasure and immersion of narrative.

The diegetic machine act

At the beginning of the performance the diegetic experience is enlivening and meditative because the music in the headphones creates emotional affect. This feeling is interrupted, however, by having to engage with the unfamiliar machine interface - a touch screen mounted on handlebars, and earphones with a small mic. The machine performs musical accompaniment, and actions of recording, playback and audio narration. It also shows maps so you can touch a location to tag your recording to.

I found three recordings during the game, all presumably recorded by Blast Theory staff, as the style of the prose was 'writerly' and self-conscious. The flow and **play of information** is weighted heavily in the favour of the **game/machine** and very little was given in return to the audience. If the game machine had offered more recordings from other players, there may have been more resonance between confessions and the locational points of interest.

As the game machine was so unyielding and inflexible, I was left feeling exasperated, used and reluctant to give anything of myself to the game. The *Rider Spoke* priest was a database who offered no response through the structure of the game; the console only offered the next question in its sequence.

The non-diegetic operator Act

The contract between the rider and the game was set up in the preliminary stage of the performance. I was asked to divulge my credit card details and sign a direct debit and an agreement to the effect that I agreed: that Blast Theory would not be responsible for my death or injury, that I would abide by traffic regulations, and that I would pay a fee or fine if equipment was broken or stolen. The disclaimer also gave Blast Theory the right to edit and use my recordings as they see fit.

Blast Theory endorse the position that their work combines elements of 'trust and risk'. The risk element for me was bodily real; I experienced a truck steaming past me at 35mph inches from my wobbling bicycle. I was distracted from the road by the interface of the game. Engaging with the touchscreen computer on my bicycle created a real element of danger. I was aware that by entrusting recordings of my spoken voice to *Blast Theory* I was taking a risk of being misrepresented, commercialised and exploited; yet I complied with the rules of

the game out of a sense of collective civic duty to the other players. These ethical concerns were highlighted as I participated in this performance. There is not enough space in this paper to undertake a thorough discussion of the ethics relating to pervasive performance; nevertheless, in terms of the compositional implications, it indicates a failure to fulfil Jeckers' criteria of justifying the investment of the participant, providing good information and useful feedback.

The non-diegetic machine Act

The interface jars and glitches, and although there is an arguable aesthetic interpretation of 'machinic phylum' (Galloway, 2006, pp.37) intervention, my experience was that it failed on Jeckers' criteria (p.46-50), by alienating the player, placing a palpable distance between the body and the technology. Glitches result in the machine taking control of the rider, the rider struggling to control the machine. The interface has no 'skip' or 'rewind' control functions to allow manual control. Ergonomically and logically, the interface presents a barrier to the performance rather than operating as an open portal. In reference to Jecker's criteria (ibid.), the potential for creating a community of social interaction in *Rider Spoke* exists, but the technology presents a barrier to accessing the network and therefore the community of social interaction (Kalle Jeckers. Eds. Carsten Magerkurth and Carsten Rocker, 2009, pp.112-116).

In terms of its compositional structure, the game has already created a control system which dictates who can play and who cannot play the game. The parameters of the game are critical in terms of setting the agency of its players, and in the case of *Rider Spoke* the audience self-select themselves on the basis of the requirements that this game places on potential riders:

- You must be fit.
- You must be able to ride a bike in traffic (This will mean you are unlikely to be disabled or elderly).
- You will be compliant to revealing personal details in public.

- You will be confident, articulate and willing to share intimate details with a machine.

- You will be rich enough to own a credit card.

- You will be skilled and able minded enough to multitask whilst riding without being killed.

The machine implicitly asks for the player to fulfil all of the above criteria, a homogenised youthful, able and playful body. Despite the locality of the event, the performance does little to admit the local audience. Advertising was not evident in the Brighton area. The staff at Blast Theory base told us that we were the first people to play the Portslade version of *Rider Spoke*, despite it having opened weeks before.

Diegetic operator act

These hide and seek actions in the suburban environment contrast rhizomatic structure with the question-led structure and a fixed linear trajectory. The rider has the potential actively to take the path of desire, which must negotiate the rules of the urban environment. Depending on how many previous participants have been entered into the system, the player may happen upon locations that contain 'nodes' of biographical activity generated by the previous participants.

The concept of 'character' is posed as a question to the player at the very beginning of the performance, when the machine asks riders to give themselves a name. The Aristotelian notion, of character *observed* from a distance, is challenged in this situation where character is created *in action* by the player. The *mimetic* is also called into question, because the player is *being* at the same time as *making a likeness* of something - the likeness being an imagined persona, or more accurately an *altered-self*. As a rider, I gave myself the moniker 'Lola' with the full intention of being 'not me'; the action of responding to the questions was in tension with this, and lulled me further away from my imaginary fiction. This became a negotiation with the game machine about what I would and would not reveal about myself. The physical action of cycling, combined with my emotive reaction to the soundscore,

induced me - not in a state of reflection, as intended by Blast Theory, but of immediacy and vulnerability. Being subject to questioning, I felt 'at stake', a state which was amplified by the challenge of the interface.

It is worth turning to Boal's list of character wills, to consider an analysis of the developing 'character' (as we might understand it) in the actions of the operator/player. As each player will bring with them their own wills, whether these are immediately manifest or not, I shall instead describe the two wills that become apparent as a result of my experience of playing the game. In the beginning my attention was focused on the action of 'learning the rules' and playing the game 'right', what is a 'simple will' (1998, p.59) in Boal's criteria. The experience of playing the game led me to discover that I was developing a 'counter-will' (ibid. p.60) to resist the game and the interrogation I was receiving. I did not reach the point of developing a realised 'sub-divided will' (ibid. p.61), though it could be argued that this was beginning to happen. Had the performance continued beyond the hour and 15 minutes limit, I might have discovered more about my essential desires and needs within this complex, interconnected network; as part of the gestalt of location, potential and becoming.

Gamic dramaturgy as 'gestalt' within *Rider Spoke*

The resulting experience of a pervasive performance, like *Rider Spoke,* is an interplay of experiences, a gestalt of associations. From the white noise of overlapping and interrelated spaces, certain patterns overlay each other and amplify hot spots of intensity, as nodes of interrelated meanings fade in and out of the foreground.

> The shift is occurring across the spectrum of information technologies as we move from models of the global application of intelligence, with their universality and frictionless dispersal, to one of local applications, where intelligence is site specific and fluid. (Hookway, B, 1999)

While *Rider Spoke* certainly engages with identity as a locality specific to space and time; it does so using processes of appropriation and universality. It is debatable whether the structure itself allows a 'critique' of those 'processes' as per Giannachi's analysis of Blast Theory's practice (2007, p.49, p.11).

Indeed, it is debatable as to whether *Rider Spoke* can be considered a successful aesthetic experience. If one were to consider it in terms of criteria proposed by Boal or Aristotle, it is lacking; if using the other axis we were to consider the event as a game (which should allow the creation of a *mimetic act* which is enjoyable in and of itself), *Rider Spoke* fulfils neither set of criteria to any significant degree.

To read the diegesis of the performance with Aristotle's plot criteria in mind, it is apparent there is a progressional structure which overlays a random structure of the multiple pathways taken by players in the location city. Laying something akin to a 'plot' over the events that transpired, the progressional order of the questions from the game machine operated in ascending order to put the rider at increasingly personal risk. The game machine did not offer anything in return which would have matched the increasing personal risk. By the time the final task in the game was revealed, I felt there was not enough incentive for me to wish to give the game any more of me, to 'record a promise out loud'. The structure and social transaction was imbalanced, the format did not admit me into it but instead asked me to *comply*.

My experience of *Rider Spoke* was that the experience of play was so disruptive that I had no emotional attachment to the game and no Katharsis could be experienced. I began this journey with excitement and the most generous intentions, and ended it feeling empty, disillusioned and commodified.

If *Rider Spoke* is to be considered in terms of Jecker's criteria it is clear from my experience that the structure fulfils few of the above considerations in full: it succeeds to an extent in that the rules are clear (ride, hide and answer, or find). In part, it allows an element of choice on the part of the player, but that choice is limited to qualitative responses within recordings, qualitative choice of location, or to listen/record. This choice does not affect the structure of the game in any dramatic sense that would constitute increased 'playability' of the game.

Perhaps the best strategy for enjoyable play within *Rider Spoke* would be to ditch the structure of the game entirely, to counter-game, and truly embrace chaos by going off and creating a game on your own. This sentiment was echoed in the experience of the *Argus* reviewer, who in his review of the show describes a cider-fuelled rampage, an invented game with arguably more risk and counter-wills than my *Rider Spoke*, where he ends the

performance by getting teenagers to join in with him playing 'Chap Door Run' on superstar DJ Fatboy Slim's front door. (Taggart, 2008)

While *Rider Spoke* encompassed 'risk' inasmuch as it placed the participant at real physical risk by distracting the rider from the traffic, it also placed the participant in a position of risk-taking through disclosure, of personal details both emotional and fiscal. I wondered, as the actor in this game performance, who *owns* my contribution to this narrative? If we are to accept that games exist in this moment of surplus capital, then whose capital do they use and to whom does the resulting material product belong? From a conversation between my colleague and Kirsten Engelmann of Blast Theory, it transpires that the company store the recordings on a server, to sift through at a later date. They will then edit and decide whether the recordings meet their criteria and merit inclusion in future versions of the game.

She told him that they don't use the recordings where people criticise the project or say anything negative, which tended to happen a lot of the time. They only include positive responses in the show. My contribution may not go in at all, it seems. This realisation made me feel used. I had been asked to open a part of myself that I deem private to a machine. The possibility that my efforts may have been rejected was an unpleasant thought.

I find this a dilemma. Is it better that my contribution (which I gave on behalf of the future riders, so that like me, they would not have to experience the emptiness of the narrative) is discarded and I am deemed unworthy of inclusion into this seemingly democratic event? The alternative is that my creative biographies have now been appropriated, becoming intellectual property of Blast Theory.

My data, my identity (or at least a fractured version of me) is now housed in a private database and is neither within the bounds of my body, nor my control. If indeed the work of *Blast Theory* aims to critique capitalism through the very devices that it uses, my conclusion would be that my experience of playing *Rider Spoke* was analogous to the data-harvesting tactics of organisations like Facebook, Google, and others. If the player becomes compliant in these very systems of control and appropriation, where can critique be located?

Verbal subversion is deleted. Systematic subversion is impossible within the limits of the technology. Spatial subversion is possible but only within the temporal limits of the performance (or else your credit card might be charged…) Is the player simply left with the everyday subversion of cider and drunken shopping trolley rides?

In terms of audience agency and creative input into the structure of the performance, *Rider Spoke* offers only locational freedom and the opportunity to perform within a strict set of rules; a performance which is potentially deemed 'improper' by the curatorial team, or, alternatively, appropriated into a fixed structure. If we are indeed simultaneously the authors of our virtual selves in this global theatre where we are at once audience, in an open source performance the authors would no doubt prefer to retain ownership and editorial control over their (albeit fractured) selves. When *Rider Spoke* was mounted again in Edinburgh 2009, Blast Theory were credited with its authorship. In *Rider Spoke* the material that its riders have created belongs to whoever owns the server and the database contained on it.

Day of The Figurines (Blast Theory, 2006): a pervasive performance case study

Day of the Figurines is the second in Blast Theory's projects as part of the IPerG project (a consortia of new media researchers which includes the Mixed Reality Lab at Nottingham University). A massive multiplayer pervasive game, which takes place over 24 days, it can sustain up to 1000 people who play by communicating instructions to the game via SMS on mobile phones. *Day of the Figurines* can be played anywhere in the world, providing players visit the geographical location of the game board to log into the game. In the gallery, the game board is a correlate of the diegetic action - a two-dimensional 'map' of the game narrative taking place in a fictional English town.

'Compositional Strategies for Pervasive Performance' - Laura Cameron Lewis
Chapter Three: Two Case Studies - Performance Analysis using 'Gamic Dramaturgy'

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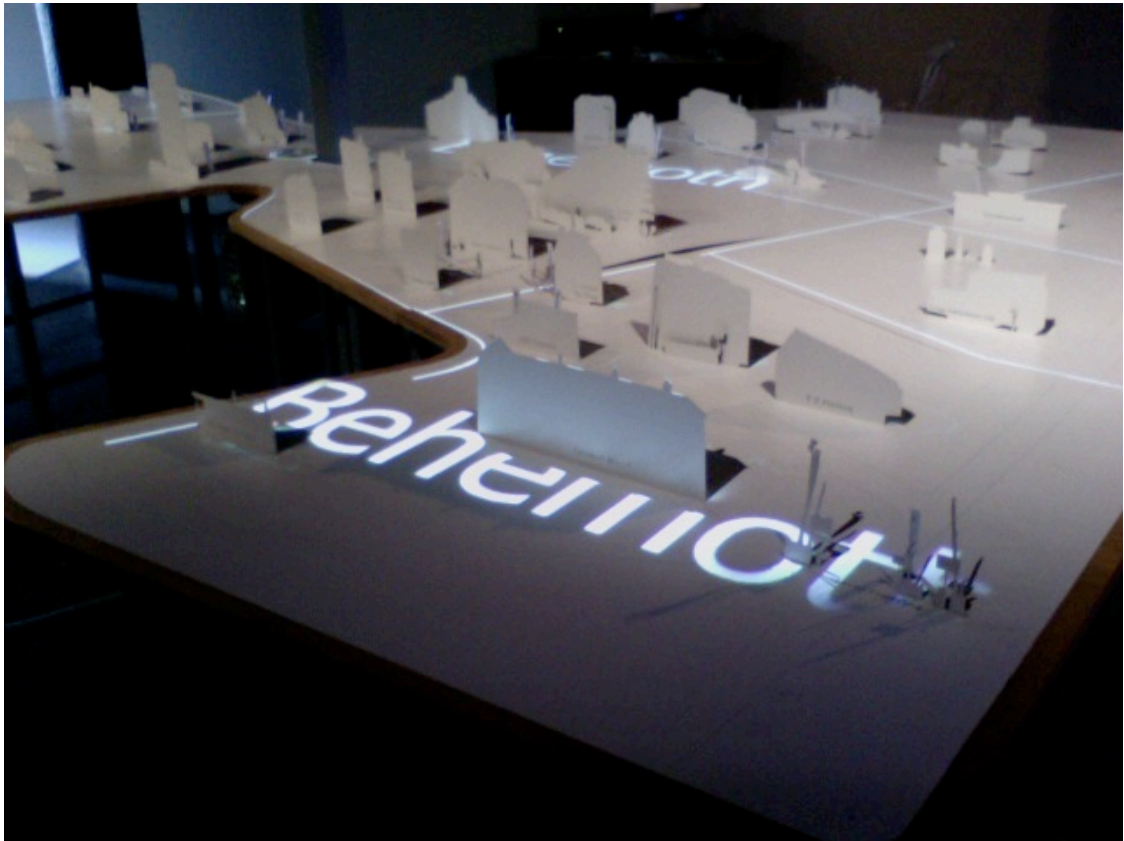
Fig 1.1 Day of the Figurines, Geneva   Photo: Laura Cameron Lewis 2008

The performance game was tested in beta form during August 2005 from Blast Theory's studios in London, it then received its first premiere in Berlin in 2006. The game has since been 'live' in Brighton, Manchester, Birmingham, Singapore, Barcelona and Geneva. I visited the game in Geneva on 22 and 23 November 2008, Version Beta, Centre Pour L'image Contemporain, Saint Gervais, Genéve, Suisse.

Described on the Blast Theory website as 'part board game, part secret society', *Day of The Figurines* is a text-message based game with a real-world correlate located in a gallery somewhere.

> "These projects have posed important questions about the meaning of interaction and, especially, its limitations. Who is invited to speak, under what conditions and what that is truly meaningful can be said?" (Blast Theory, 2009)

Day of the Figurines: **A dramaturgical overview**

This performance work uses four dramaturgical structuring strategies: the phenomenological experience of the everyday life of the participant; a game/board on which players can make one move at a time between interconnected place nodes; a timeline of specifically determined events that are delivered daily as textual narration, and 24 days of open forum SMS communication (in character) with other players in the game.

The dominant action in the performance is social interaction with the other players. This is given a framework by the game/board, which sets up a virtual map of locations for imaginative projection; rules give parameters on how fast a player can travel between locations. Although the social and teamworking aspect drives the performance, it is given a dynamic focus by the textual narrative points, which determine the arc of the performance over the course of 24 days. In one hour, some metallists play a gig. In another hour soldiers arrive and storm the town… What is notable is that the narration does not limit the agency of players (until the game comes to an end). Instead it exists predominantly as a backdrop, a virtual context, which fuels the imagination of the players. Offering enough suspense and puzzles to reward the investment of the players, the narrative is not overwhelming or coercive; since it only comes into play a few times each day, players are free for the majority of the time to choose their moves and create their own storylines.

Immersively, *Day of the Figurines* (ibid.) operates in two dimensions: the textual SMS world, which is augmented imaginatively in the mind of the player(s), and the day-to-day life of the player's manifest reality. As the player is engaged with the game/performance for up to 24 days, play and life resonate against each other and gameplay is fluid, augmenting the player's locality with the virtual drama she is engaged in collectively writing with the other players.

Diegetic machine act

The game starts when I have been activated and receive my first text.

04:35am, welcome to Day Of The Figurines. LOLA has been dropped by a truck at the edge of town. You are feeling OK. Where do you want to go? (ibid.)
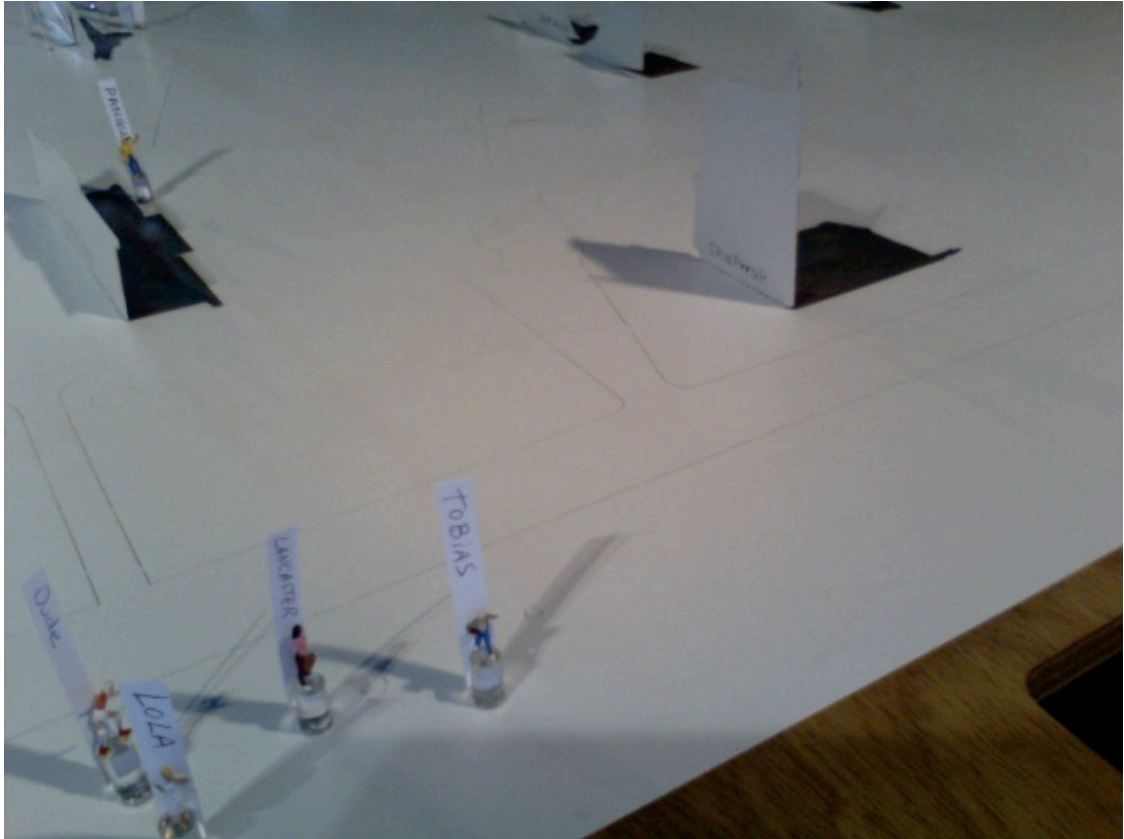
Fig 1.2 Day of the Figurines, Geneva   Photo: Laura Cameron Lewis 2008

Fig 3.4 Day of the Figurines, Geneva Photo: Laura Cameron Lewis 2008

Multiple virtual worlds are compressed each on top of each [...] I become very aware of the many virtual worlds I am carrying within me right now, memory of home and thoughts of what is happening there right now, impressions of Geneva a city I do not know, but that is revealing itself through my experience of it. (diary of playing *Day of the Figurines, Geneva,* Laura Cameron Lewis, 2008)

There are many maps in the game machine of *Day of the Figurines:* a map of Geneva; a map on the gameboard (which is simultaneously a three dimensional rendering and also the structure of the gameworld); the positions of the figurines within the game (each connected to a manifest body and carrying its own narrative in manifest reality).   All of these maps exist in the imagination and, therefore, the virtual reality of the game. The spaces between each of these networked 'realities' are sketched out as possibilities, negative spaces of

potential meanings, like the shadow projecting into the negative space behind the cutouts of the buildings on the board.

Outside the game, looking over the physical structure of the board, one gets a sense of the connections of the geography and nodes of collectively generated 'intensity' where groups of figurines are gathered. Here it is possible to imagine the interactions and conversation happening in virtual places such as the SAUNA or RONS TOP CHIP SHOP.

The game issues daily text messages, which invite the player to imagine the world of the virtual town:

> **05:29am, you are in a pitch black corner, just the orange glow of the streetlights on the skyline, on your way to the Sauna.** (ibid.)

There is no back-story to explain events; the game responds to a player move by sending a new message. Messages provide information concerning where you are in the virtual town, what objects you might use, and which players are nearby. Some messages offer a 'choice' to the player:

> **05:36am, as you all wait, a soldier moves down the line. He stops and shoves you. Do you A: cower B: stare him in the eye C: shove him back?** (ibid.)

To keep up the pace of play and encourage participation, once in every 24-hour cycle of the game a task is sent to each of the players. Objects can be used and other players spoken with. Players receive information about the game and the events that have happened as a result of their social interaction with other players.

The diegetic machine acts are largely an information exchange, allowing the players to move around and communicate in a modular fashion. The machine cannot respond to any question that is not pre-programmed. There were questions asked but no response from the machine when the game was ending.

Non diegetic operator act

The non-diegetic action in *Day of the Figurines* was a significant part of the experience of playing the game/performance. The dramaturgical structure allowed enough freedom to go about everyday life unhindered, and just enough narrative structure and rules of play to provide productive parameters for the imagination. I travelled to Geneva alone and spent two days navigating a city I had never been to before. My experiences of Geneva became interwined with the game/performance.

Fig 3.4 Day of the Figurines Geneva   Photo: Laura Cameron Lewis 2008

At the gallery the player has to choose a figurine to represent them in the game. I chose a figurine and named her LOLA; when it comes to ascribing a gender there is only the binary of the drop down menu, male or female. I questioned the Invigilator about this. The

Invigilator confided, 'Yes, I said this to them, but you'll also notice all the figurines are white… there are no black people. Apparently that's because they're made in Germany and don't make them in any other colour.'

Lola decides to be female (though she's a bit angry about this). Already I notice that I have made a schism of myself and am beginning to feel the emotions I would associate with my imaginary virtual projection.

The player then answers a series of questions such as:

1. What kind of shoes are they wearing?

-'red Gucci heels'

Each answer is designed to fit into a given grammatical structure, for example 'They look down at their…red Gucci heels" so that the text can be used as part of the diegetic game act. The machine collects information about a defining feature, a comforting person, a memory. These parameters might imply an identity, based on looks, relationship, memory, aspiration.

Once activated the player begins to receive texts from the game.
Throughout my experience of playing the game, I continued my wanderings around Geneva. The 'uncanny' likeness with which real events were mirrored by fictional events was startling. I found myself responding in the game based upon my reactions to the context I physically found myself in. Awaiting another player's response was suspenseful, the beep of a text arriving as thrilling as a murder mystery.

I began to respond in LOLA's world the way I might respond in my world, and realised that I was operating in this game world with the *same* moral code as I'd (hope to) use in the real world.

My flight back to Edinburgh left Geneva on the last day of the game. I imagined LOLA forever motionless and lost at the end of the world, and noticed how my physical state of travelling (leaving, loss) had a profound impact upon how I interpreted and responded to the game in its final hour.

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Non diegetic machine act

Upon my arrival at the exhibition I am faced with a room dominated by a large table supporting a white metallic map of a fictional town, a smaller table with a number of tiny models spaced on a grid pattern and, finally, two computer terminals.

> *The invigilator speaks to me in French. I half understand and respond that I didn't fully catch what he was saying. 'English?' he said, 'Well this one is for you,' I begin to tell him I am Scottish, then realise he is communicating frustration about the arrogance of the artists who had assumed that an English language game needs no translation and could be placed in French-speaking Switzerland.*

The Invigilator orientates me with the game and gives me a handy credit card-sized flash card with a list of the locations in the town and a list of the short commands.

SAY – to speak to nearby players, eg. 'SAY HELLO'

(excerpt from commands, ibid.**)**

Excerpt from the list of the places you can visit in the town:

You can use the first 4 letters of any place as a shortcut, eg. GO 24HO

24 Hour Garage [24HO], Big Chef [BIGC], Bins [BINS], Blue Cross [BLUE]. (ibid.)

There is a screen at the eastern edge of the board which shows, in real-time, the messages coming into the game, an overview of the stories the other players are creating.
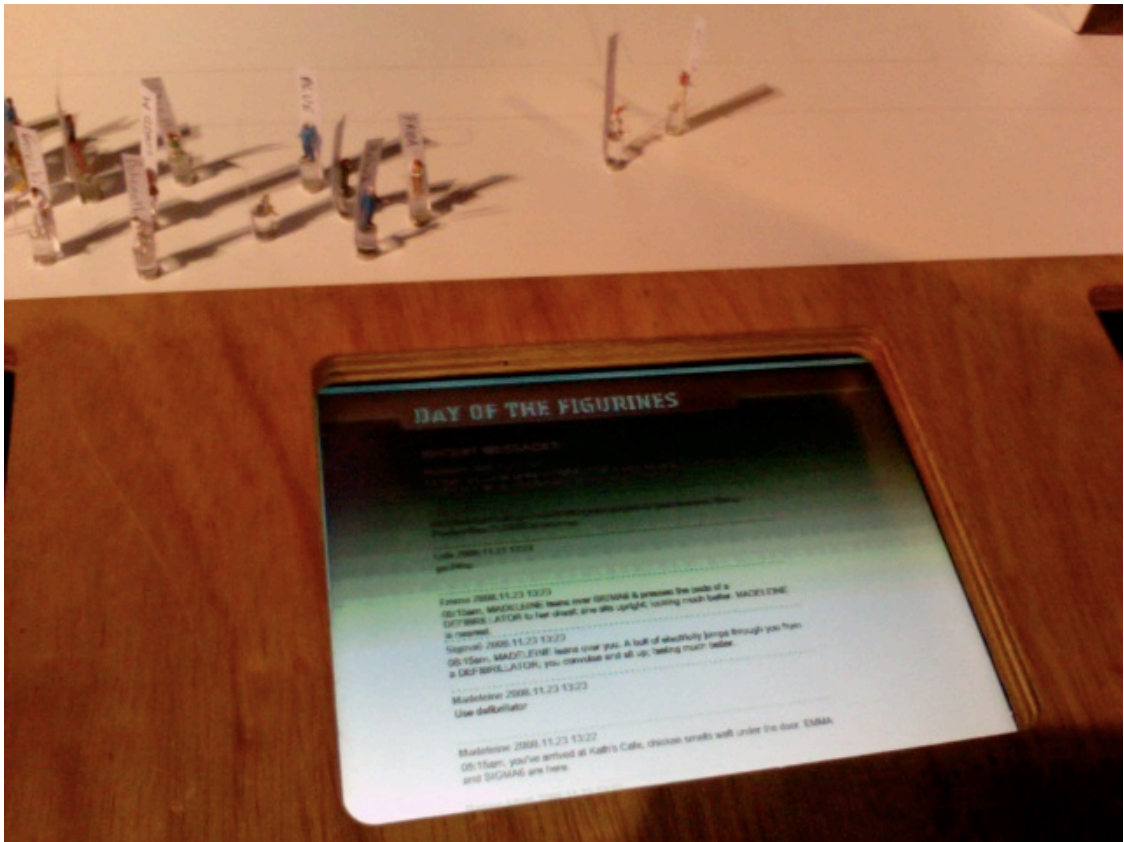
Fig 3.5 Day of the Figurines, Geneva   Photo: Laura Cameron Lewis 2008

Once an hour the Invigilator initiates the 'Augmentation' programme, which projects onto the board the names and the paths of the players who have moved within the past hour. The Operator physically moves each figurine to its new position on the board. The installation tracks and represents the traces of the virtual interactions between the players, creating a local map of the global networked interactions.
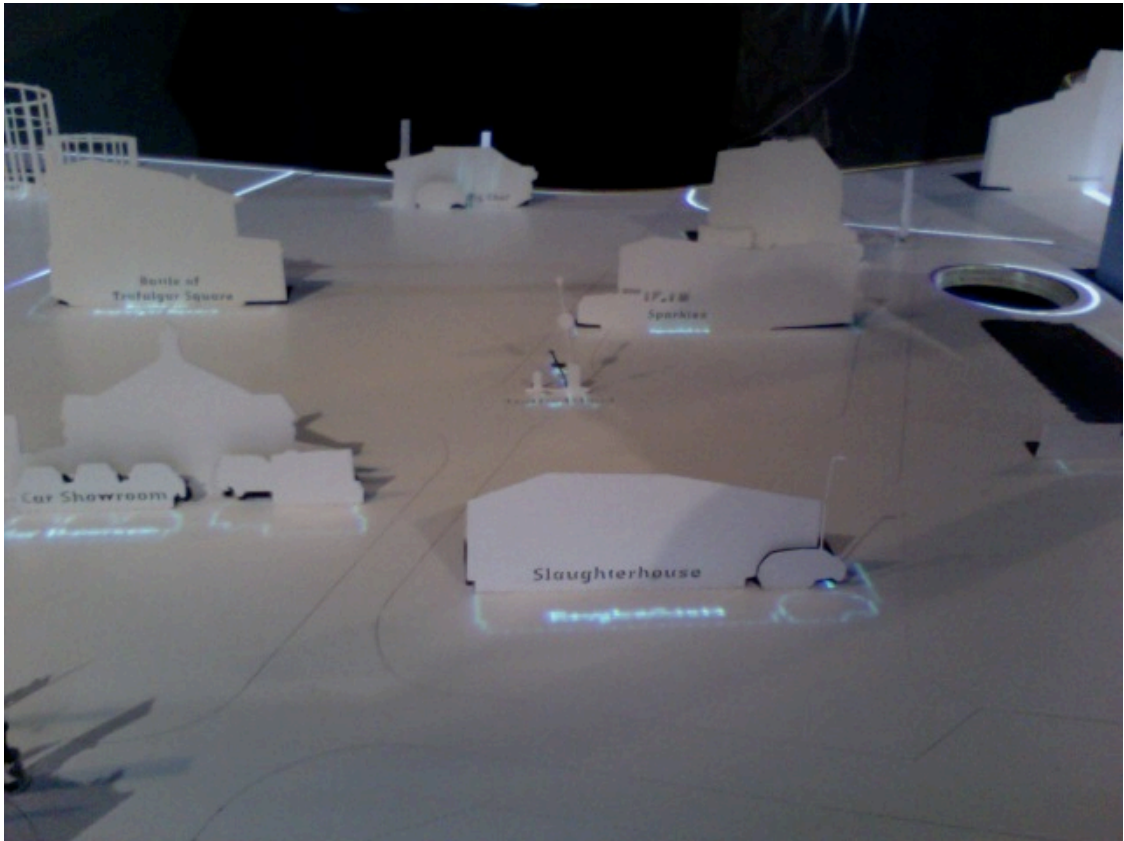
Fig 3.6 Day of the Figurines, Geneva   Photo: Laura Cameron Lewis 2008

Once I start receiving messages from the game, the interface is relatively easy to use. If the player needs help they simply text for an UPDATE and a text message arrives.

A mobile phone is already integrated into my life, so the ease with which I adapt to the system helps me to move beyond the materiality of the device, to a meaningful imagined reality.

Diegetic operator act

The player acts by sending a text message of their intention to speak or do something. The mode of play shifts from representation, to mimesis, to action, to representation again. The keypad on the mobile phone performs the translation, the action is represented, the network passes the message along, and the player imagines the translation of the message into virtual action and reaction from the other players.   The machine delivers a new text, which

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represents activity within the rest of the game network, and the player translates this into imagined action. The player is never fully aware of the status of the game, or other players within it. The player cannot identify the game world in any way except figure out what she is supposed to do within it. It is a socially generated experience, collective information sharing, which, in Alexander Galloway's words, 'finds its genesis primarily in the current logic of informatics (emergence, social networks, artificial life and so on)' (2006, p.33).

I managed to keep LOLA alive, despite the arrival of an invading army and a lack of blankets, defibrillators and sandwiches, and found myself in a field of goldfish in plastic bags beside a helicopter bound to leave the town. Coincidentally, in my physical existence I had already left Geneva and, by luck, on my stopover in Amsterdam my Swiss mobile phone was still working, so I could finish the game, see it through to the end. I had made some friends in the game, we had flirted, had a laugh, been threatened by soldiers, and discovered the game world was a refugee camp.

I have included here an excerpt of my transcript of my final 20 minutes of *Day of the Figurines* – my player as LOLA is in CAPITALS, the game play is in **bold**:

"HELP WHAT HAPPENS TO ME WHEN WE GET ON THE COPTER YOU CAN'T LET US DIE, WHERE DO WE GO?"
SAY "WHAT HAPPENS TO US WHEN WE LEAVE THIS TOWN?"

05:36am, TEDDY said: " if we go out we die"
SAY "I DON'T WANT TO DIE"

SAY "SO THE SOLDIERS TAKE US AWAY AND THEN WE ALL DIE… ITS JUST LIKE THE REAL WORLD THEN"
[…]
05:45am, soldiers shove you onto a metal ramp and into the back of the helicopter. It's a crush: BIOVIRGO, IL PAPARAZZO, MADELEINE and JIMBO are here (ibid.)
[…]

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05:52am, the metal door of the helicopter slams shut, plunging you into darkness apart from a tiny port hole. Through the scratched perspex you can see grass. (ibid.)

SAY "BUT WHAT WILL HAPPEN TO US AFTER THIS, WHAT WILL IT BE LIKE? IF WE DON'T WANT TO DIE WE SHOULD DO SOMETHING COME ON!"

05:54am, IL PAPARAZZO said: "We're going outta this boring little hugly town. I'll find back my celebs!!!" BIOVIRGO, JIMBO and IL PAPARAZZO are here.

SAY "IN THE REAL WORLD, SEARCH FOR LOLA VIOLENCIA"

SAY "WHAT WILL BECOME OF US AFTER THIS, WHERE DO WE GO?"

05:55am, BIOVIRGO said: "it's the end my friends...where you different here from what you really are? Not sure.."

SAY "GOODBYE EVERYONE IT WAS NICE WHILE IT LASTED"

05:57am, with a roar the chopper sways and takes off. Below in the town you see scattered refugees stranded as you bank away into the grey dawn light. (ibid.)

06:00am, IL PAPARAZZO said: "That's it folks! This is end! I cut it off!"

06:00am, Day Of The Figurines is now over. Sign in at www.dayofthefigurines.co.uk to see your full history during the game. (ibid.)

My plane leaves for Edinburgh in a terrible turbulent wind, the plane drops out of the sky. I really do begin to wonder whether the game is a harbinger and when a book lands in my lap thrown out of the hands of the woman two rows behind me, I begin to feel very sick indeed. We land in Edinburgh.

Gamic dramaturgy as 'gestalt'

The gestalt of this game is an accumulation of impressions from the imagined, the implied, the actual, and the sublimated. The mode of narrative is short text messages which leave huge gaps in what they describe, just like the map; the reality of what exists is in the mind of the player. All players possess their own individual definition and image of what is signified.

> The massive electronic network of command and control that I have elsewhere called "protocol" is precisely […] the power relationships of informatic media firsthand, choreographed into a multivalent cluster of play activities. In fact, in their very core, video games do nothing but present contemporary political realities in relatively unmediated form. They solve the problem of political control, not by sublimating it as does the cinema, but by *making it coterminous with the entire game*, and in this way video games achieve a unique type of political transparency. (Galloway, 2006:p92)

As evident in the fragments of the diary I kept, my impression of the game is formed as a gestalt; a mix of fiction action and reality I experienced while I played *Day of the Figurines* in Geneva:

> *I tell the operator I'm only in town for two days and don't know anyone in town. He writes down some cool places where the alternative scene is… places where artists go, that you'd never find if you didn't know what you were looking for. Mostly the run down parts of town. He offers to show me one or two of the places. We leave the gallery and go for some hot wine.*

> **04:45am, you've arrived at the Bins, fag butts scattered in the rain. There are a passed out BLOKE, a FLEECE, a GOLDFISH and many SLEEPING BAGS here. (Blast Theory, 2006)**

PICKUP SLEEPING BAG

USE SLEEPING BAG TO COVER BLOKE

PICKUP FLEECE

It's a real French place, no tourists and no English people. We have two glasses of wine and chat about our common heritage as being a product of a drinking culture. I sense the danger coming on!

04:47am, you'll need to drop a SLEEPING BAG that you're carrying. There are a passed out BLOKE, a GOLDFISH and many SLEEPING BAGS here. You are feeling well. (ibid.)

DROP SLEEPING BAG

04:47am, you pick up a SLEEPING BAG.

We go to a grocery shop and buy some tins of lager, he invites me to come to a protest party in the park. We're relatively well wrapped up and I'm thrilled to see a side of Geneva I would never have found wandering around on my own.

04:48am, new task: a man runs up "Come on, we're letting the soldiers have it for 2 hrs. Them squaddies are goin crazy at the Cop Shop. Arm yourself. Let's Go." (ibid.)

GO COPS

There is dancing, open fires, House of Pain Jump Around! Blaring on a massive soundsystem, hippies, dreadlocked mofos and neon clad sprites with painted faces dance around and jump on top of modified and painted cars and vans. No one seems to be a native of Geneva. Everyone here is an outsider of sorts. There are police around the perimeter of the park watching us.

04:56am, you are by a low steel step with hatched grooves in it, on your way to the Cop Shop. (ibid.)

GO COPS

The operator talks about a great gig by some New Wave diva from the sixties, I think we're going to rock on over there after we get some dinner. Its nine o clock and the game ends for the day.

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Conclusions of gamic dramaturgical analysis: *Rider Spoke* **and** *Day of the Figurines*

I have found that the dramaturgical matrix I constructed in chapter two is robust as a proposal and has allowed me to conduct a thorough analysis of these case studies, considering the work both as performance and as game. My observations have shown that structure explicitly effects the action of gameplay.

Taking *Rider Spoke* as an example, the structure of the questions was deterministic, and closed, with the result that the experience was coercive and did not allow audience agency/play. The locational structure of the game was conversely too open (wander anywhere you like), or too glitchy (the hide and seek), with the result that it was difficult to invest in. With a clearly defined one hour and 15 minute length, the performance set up expectations, which required the rider and game to be fixed into a relationship for the entirety of that duration; a commitment that I would expect would reward the player with a highly developed and stimulating experience. In summary, the structure of *Rider Spoke* offered a dramaturgy of control.

Day of the Figurines circumvents this problem by allowing the participant to go about their daily life for the 24 days, as the game exists in a 'slowed down', shadow-like state. A meditative parallel to the drama of the player's own life, the flashes of narration appear much like news broadcasts rather than directing action, leaving the player free to exercise agency and their collaborative creative will. The narrative arc only takes control at the end of the project, with the revelation that the virtual town is a refugee camp that has been stormed by soldiers. At this point, wrenching control out of the hands of the players is a powerful political analogue. Within the message-in-the-media narrative of the performance, the individual is revealed in another way, as someone with little power within a system of control.

In summary, I found that within my focus of examining a synthesis between plot and play, *Rider Spoke* was not structured in such a way as to offer this to any substantial degree. *Day of the Figurines* successfully employed a structural plot experience in the form of news flashes that updated the player about activity in the town, a kind of contextual narrative. Structurally, this strand of narrative was pre-designed by the artists and universal to each of the players that chose to remain in the game. This successfully intertwined with the open

narrative of the player-generated narratives which were not artist-defined and emerged through the structure of sandpit style play, which was made possible by the rendering of *environment* by building *nodes* or locations within the fictional town. This is a strategy that I had predicted via my practice-as-research as key to the composition of pervasive performance, as I will

detail in the next chapter.

Chapter four: Practice-as-research methodology

"… I think about how I am again like the grit in the oyster. I am that annoying person who responds to everything with a question.

I find a question can often be better asked as an action. I think about my role as an artist. How I make the act of thinking using the materials of the world around me.

This research started as question in action. It started with frustration and fascination with social networks and online profiling and the horror of being reduced to a drop down menu of codes and formulae. It started with a love of false identities and the artistic freedom to 'act' differently, to write differently. It started with a desire to populate the coded space of the online world with hidden spaces and mixed world messiness. I wanted to make something beautiful, that existed in interaction, and asked 'where might we make these things that give a sense of wonder, oddness, and freedom?' so that they might exist in this world that is so networked to control.

When you live within a language, speaking is easy. A know-how, its structure is in the doing.

I can only understand 'how' I 'say', by re-cognising 'how' I 'said'. Pearls of wisdom begin as grit." (Laura Cameron Lewis)

It is essential to note that, as this study is fundamentally an investigation into compositional strategies in an emerging media, it would be impossible to study this without undertaking creative compositional acts. The structure of this research has been iterative and began with an instance of artistic practice. Compositional practice as a

methodology of research has been continuous throughout this study. Other methodologies I have employed include desk-based research and performance analysis.

Whilst I present my findings here in the written form to make sense of the argument as it revealed itself, the chronological order of the research methodologies used was iterative and cyclical. Although I present my findings in this paper in chapters, specific to each of the three methodologies, I would ask the reader to bear in mind that many of the findings in the written component of my thesis were discovered first through artistic practice, and then later evidenced and contextualised in light of the discoveries I have made using the other methodologies. This has given me an analytical frame with which to evaluate the work that I have done in presenting my practice as a compositional model.

> Countergaming is an unrealized project. An independent gaming movement has yet to flourish, something that comes as no surprise, since it took decades for one to appear in the cinema. But when it does, there will appear a whole language of play, radical and new, that will transform the countergaming movement, just as Godard did to the cinema, or Deleuze did to philosophy, or Duchamp did to the art object. And more importantly, artist-made game[s…] will be able to resolve the essential contradiction of their existence thus far: that they have sought largely to remove their own gameplay and lapse back to other media entirely (animation, video, painting)"
>
> (Alexander Galloway, 2006, p.126)

A dramaturgy of composition-in-process

As both researcher and performance maker, it is a challenge to find a discursive framework which recognises composition as a dramaturgy which emerges in situ - a compositional aesthetic not for the performance reader, but for the performance maker. As the audience/player in pervasive performance occupies a position of authorship, this is a pertinent distinction. I consider that 'spectator-specific' theories of knowledge are insufficient for the analysis of the compositional *process,* or indeed the performance event itself as audience members are simultaneously player and actor and make their own compositional choices within the performance event; the event is always a

composition-in-progress.   This impacts both on the structure of the work, and the reception and interpretation of the performance, as both emerge in-situ.   As a new discipline, there is currently no theory of dramaturgy or composition relative to the field of pervasive performance, thus my recourse is to refer both to the discourse on computer game design and to the normative discourses of spectator readership, or dramaturgy.   My rationale for this is that, in the absence of a normative framework, the audience/players searching for a frame of reference within the pervasive performance fall back on their vast experience of film and televisual experiences which follow an Aristotelian plot-led structure.

In pervasive performance, the position of interpreter/spectator is occupied by no-one; not the academic, nor the artist, nor the player.   As distinct from 'interpretation', the spectator position in the active medium (Galloway, 2006, p.4) is, indeed, 'contaminated', to use Giannachi's term (2007, p.49).   Nevertheless, the spectator position remains important since each player/artist/academic occupies it as an *imagined* position during the performance event, and after the event again occupies the spectator position as it is *re-membered*.   In the pervasive performance event the audience/player is in a constant vibration between playing and spectating, oscillating between via positiva and via negativa - between doing and projecting their consciousness into imagined and remembered situations.

As the structure of such a performance will be influenced by the behaviour of the audience, it is necessary to allow the emergence of these behaviours within the singular player's experience, yet construct a larger composition within which these heterogenous emergent behaviours might be articulated.   So, part of the artist's compositional 'intuition' is simultaneously to *imagine* the audience in both its possible roles at once: as spectator and as creative collaborator.

Susan Melrose argues that the artist is also constantly occupying this imagined position of spectatorship and has an "ability not merely to 'think in percepts and affects'…nor merely to produce material realisations that can be used as aggregates of sensation, but assemblages that are themselves likely to trigger an extended temporal – perceptive and affective – engagement in the onlooker addressed…" (2006, p.13)

For Melrose, this forms part of the complex network of contexts that are ‘expert-intuitively’ being considered in every decision made by the expert artist (ibid.). My practice, *Quantum Physical,* shows that the final ‘dramaturgical state’ of a pervasive performance work can only ever be realised in-progress with the *agency* of the audience/player and their fields of ‘intuition’. The audience become collaborators, players, and in-part-creators of the final artistic outcome, as in the global theatre of social networks, where we are writing and performing ourselves every day (Dixon, 2007, p.4).

As a result of my creative experience of making professional site-specific performances, my ‘expert-intuition’ (Melrose, 2006, p.14) sifts through my experiences of performance and performance making, searching for analogous phenomena and structures. Among the references that hung in my consciousness, I was drawn to my memory of Bernard Tschumi’s *Le Parc De La Villette* (1992) and my experience of being in the park whilst simultaneously ‘spectating’.   This forms my first analogy for this proposed compositional model.   A complex relationship between imagined spectatorship and collaborative creation, my experience of *Le Parc De La Villette* provides a model of an architectural space that can only be understood by the experience of *being* in the located space and of shifting gestalts of meaning emerging through the embodied activity of travelling between the ‘nodes’, of the buildings and ‘follies’. A layering over, or palimpsest of ordering strategies, *Le Parc De La Villette* collides the historical with the mathematical, and the functional with the abstract, and asks the individual viewer to negotiate its meaning with their own understanding of the experience of being in that place. Tschumi’s practice creates a structure that is in constant tension with its concept, referents, and the experience of *being* within the structure. As Nick Kaye describes, in his book *Site Specific Art: performance, place and documentation* (2000):

> Tschumi always refers back to the disjunctive relationship between the concept and experience of space. In this context, it is the post-structuralist critique of the stability of the sign that finally confirms, for Tschumi, not only the nature of this disjunction but, ironically, that architecture cannot be reduced to a text. (p.42)

Taking this proposition I would argue that pervasive performance is an *architectural* dramaturgy which can only be experienced and enacted, and cannot be reduced to a text.

My proposal for a nodular structure in pervasive performance allows for a *fuzziness* in between its borders, a graded notion of paradigms and identities which are at once orientated towards the *imagined* spectator but also open to shifting possible meanings and interactions. Mathematical models, from fuzzy set theory and modular logic, offer similarly nodal strategies for a universe in which 'nodes' of hermeneutically definable occurrences are considered fuzzy at the edges, as part of a relational system where meanings and positions are negotiable.

While *Le Parc De La Villette* functions as a spatial analogy, another impetus for this nodular approach can be found in the computational analogy of the mash-up programming language, Python. Python is the most commonly used compositional language for pervasive/augmented reality mobile phone programmes. As an 'object oriented' programming language, the system works by grouping blocks of code as nodules or 'objects' and creating an articulated modular system by designing coded pathways to connect points on each 'object' to every another 'object'. This creates scope for movement and interaction in ways that are not pre-defined, but that can react to the input of the user.

In the absence of a specifically theatrical analogy, a dramatic analogy for the nodal structure can be found in long-running television series such as *Lost* (2003) and *Buffy the Vampire Slayer* (1996). These series admit the possibility of a transient audience relationship, structuring nodes of narrative within each programme, an overarching narrative across each season and a metanarrative within the entire six series. It is not essential for the viewer to have experienced every episode, in the predefined order, nor indeed to have seen all of the episodes, to have gained the 'Buffy the Vampire Slayer' experience. *Lost* pushed its relationship with the transient viewer further by allowing the programme itself a degree of transience: spin-off webisodes, hidden clues and nodes of narrative in sites across the internet, and fan-generated plotlines which found their way back into the television series all created an articulated and reactive compositional structure for the entire *Lost* 'experience'. In an examination of the hypertextual structure of *Lost,* Dr A Bauer of the 'Society for Lost Studies' writes that it 'creates a sense of interaction by leading the viewers on a journey outside of the TV show itself' (2008).

Iterative practice using 'prototype' performances

The writing processes in my practice of pervasive performance followed an iterative prototype structure, a process common to games design (Smith, H. 2001). Quantum Physical was composed and developed in successive iterations between September 2008 and September 2010. Reflection gained from the previous iteration was used to develop the next version.

These are the iterations that took place:

- *Quantum Physical/Parallel Lines'* as an installation at the Arches Live! Festival in 2008 and at Stalker Teatro in Turin, Italy in December 2008.
- *You Are Not With Me,* a ten minute audio performance at Arches Live! Festival in September 2009
- *Quantum Physical* as a week-long interactive performance at the National Theatre of Scotland in November 2009.
- *Quantum Physical* as a two-week long interactive performance in September 2010.

    (Further to the run of this project for this MPhil study, the installation *Quantum Physical/Parallel Lines* has since been revised and presented at the IETM in Glasgow November 2010 and the Edinburgh Fringe, August 2011.)

I discovered that in order to begin to write this action, it was necessary to start the writing process with an ending in mind, by *imagining* the audience/player. Visualising this *end* of the process would allow me to shape the structure of the beginning, giving a form to the sensory/perceived data already in my psyche.

Only following the meeting of audience and the performance could the writing process occur. These entities, which begin separately, must be placed in a situation in which they can imagine and therefore *become* each other. Therefore, the process of writing can be represented as a cyclical feedback loop, a spiralling between imagined states and emergent outcomes.

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As the process of interpreting meaning is drawn from a gestalt, or totality, of the field of experiences, the process of writing should therefore be conducted in a symmetrical manner. So I chose to begin by creating a field of simultaneous possibilities, which could be sketched very loosely into a structure. Within the structure, each of these possibilities represented a node of activity, which could be articulated (or shifted) in order to connect to other nodes.

Moving within the world of the game/performance, the overall narrative impression is experienced as a field of associations, so I began with a proposition, which might generate interconnected ideas, actions and narratives. The proposition at the 'middle' of the *Quantum Physical* world was:

> ***What if someone had created an online and analogue document of their past, present and future and then that person died?***
> ***If these virtual representations continued to have an action on the world… could that person still exist in some way?***

Based on a mix of instinct, perception and awareness of the complex relationality of the action elements, this proposition was intended to influence the actions of both the writer and the audience/player during the creation of the first node. This became the first iteration of the writing process of pervasive performance. I then wrote the rest of the world of *Quantum Physical* around this central proposition, with the intention that once I had generated a number of 'prototype' nodes, each node could relate to any other node and there would be no longer be a 'centre' to the work.

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Writing the first prototype performance 'node'

***Quantum Physical/Parallel Lines,* The Arches Glasgow, 2008**

The first node or node of performance was an installation performed at Arches Live! 2008, under the working title *Quantum Physical,* later renamed *Parallel Lines.*

Parellel Lines is a sound, object and light installation, which ran on an 11-minute loop. Told in different ways, the fictional plot aspect of the installation was a love story. In the installation was an audio loop of two monologues: the first monologue was delivered by a woman to an unknown 'you', the second was delivered by a man to an unknown 'you'. At the same time as the audience would make connections between the monologues, stimulated by the objects and the environment, they might also project their own memories into the field of associations.

On a notice outside the door, purporting to be from the 'Quantum Physical Inc.' we suggested:

> *The third story is yours, if you are willing. It begins here and continues elsewhere, out in the world, at some point in the future… There are other stories too, some easier to find than others. (*Score, *Quantum Physical, 2008, Laura Cameron Lewis)*

The room was open most of the evening and audiences were free to enter whenever they liked and stay as long as they liked. The recorded monologues lasted approximately 10 minutes each, so it would take around 20 minutes to experience the entire 'text' from the position of a spectator. I found that audiences tended to spend at least 45 minutes in the installation, which suggested to me that they were synthesizing the strands of narrative in multiple ways, *playing* and actively engaged in the experience of mimetic resonances and collisions.

There is a pile of 'treasure maps' with directions to real locations, which if followed, will lead the audience member to a hidden network of messages buried in various locations. *(Score,* **Quantum Physical***, 2008)*

In a 'mixed reality' performance, the real lives of the audience/player can become layered, blended, or even leak into the diegetic performance world. An awareness of this aspect of leakage was in my consciousness as I was composing this piece. In evoking the complex negotiations of online identities, I decided to create a plot whose narrative admits the aspect of playfulness and permeability of identities both constructed and assumed. Auto-biographical material has the potential to become pseudo-autobiographical, and moments and characters from real life can become abstracted, played with and transgressed. Rather than stories about distant characters from epic poems, the digital theatre can reveal mythical stories about ourselves, as we become spectators of our distant selves, as imagined, as desired, or as recoiled from.

The second performance node:
*You Are Not With Me***, The Arches Glasgow, 2009**

The second prototype node of performance was a 24 minute audio installation which was designed for an audience of two strangers. *You Are Not With Me* was intended to analyse the effects of 'projection' - playing audio monologue/dialogue to the audience member as if they were a character in the narrative.

It was my intention to see if participation could be implicit, and whether an audience member would imaginatively and emotionally assume the role of a character being projected onto them. I wanted to investigate my notion that 'immersion' in 'virtual reality' might be brought about imaginatively, as opposed to solely by construction of a visual environment. The structure consisted of short episodic exchanges between different strangers in chatrooms. I wanted to observe the extent to which the audience sought or connected an

overarching narrative. I purposefully used only two voices to represent all of the characters, to open up definitions of 'character' beyond the two 'actors voices' in the piece and asked the audience members to sit opposite each other. I wanted to see whether the audience would imagine themselves as the characters and immerse themselves in that reality, whether they would interact with each other and if it would enable them to imaginatively create the visual aspect of the performance. I hoped that once audiences had enough time in the room that they might settle in a state of acceptance and allow subtle exchanges to emerge between them.

The feedback I received indicated that the aural projection allowed respondents to enter emotionally and imaginatively into the characters in the text, but that the interactive possibilities were limited by the confrontational arrangement of face-to-face audience members. The specificity of the person opposite you seemed to pull the audience out of the imaginative participation. One respondent, J, said the setup of facing another person created a barrier for him and the result of this was that it didn't 'really immerse the audience because you very much feel you're in an artificial space. You'd achieve that more by having the audience members back to back. So that you're aware of the other person but not distanced by having to look directly at someone you don't know [sic].' I am led to deduce that a more imaginative interaction might be encouraged if audience members are alone and do not feel under scrutiny.

J also noted that he felt he was 'trying to work out the story, rather than [being] immersed in real web chats'. His focus was drawn to discovering an overarching *narrative*. This desire was echoed by another respondent, D, who had seen an earlier draft of the text which featured a more linear narrative, which he preferred to the one with a more episodic structure.

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The third performance node:

Quantum Physical 3.0, National Theatre Scotland, 2009

A focus group feedback session was conducted following the week-long trial of *Quantum Physical 3.0.* There were nine participants, of which four were 'specialists' with professional experience of theatre-making, and five were 'non-specialists'.

Quantum Physical 3.0 was designed as a week-long performance which had three different dramaturgical structures: a preliminary interview/interrogation conducted by a fictitious corporate representative, a series of daily tasks (see Appendix 7) delivered by mobile phone and email for participants to complete, and a number of interactions with fictitious characters which combined to form a plot (which unfolded the story of a missing woman). Key elements I aimed to research were: the extent to which the audience/players enjoyed or needed the overarching plot, the extent to which the technological systems contributed to a sense of meaning ascribed to the work, the extent to which audience/players engaged in emergent behaviours, and how I might respond as an artist in-situ to by writing the performance around their agency as the week went on.

After the performance I conducted two focus group sessions. Full transcripts of the focus groups can be found in appendices 5 and 6.

After cross-referencing the transcripts with the compositional criteria I assembled in chapter two, I summarise the main findings of the group as they relate to this thesis:

- Free flow of movement for audience/players within the structure is vital.
- Technology should not form any kind of barrier to participation and movement within the narrative.
- The audience/players desired more traditional plot and character development, and more plot cohesiveness. (This discovery was a surprise to me at the time, but

correlates with my later thoughts that audiences will desire normative dramatic structure)

- Conversely, at the same time they also desired more personalisation and more focus on them and their journey (to be made to feel 'special') which would be in tension with the structure of a central narrative

- They preferred tasks that did not encourage open-play in a random sense, but that were geared towards revealing the plot

- Participants enjoyed being on the 'side' of particular characters

- They really enjoyed being surprised by this imaginary pervasive world: being telephoned by a stranger, or having to call a stranger and pretend to be someone else.

- They wanted to have more control over the channels of communication in the performance (some found that email, for example, was irritating to them since they associated email with work)

Based on this focus group feedback, I noted some points for development towards the next prototype, the September 2010 performance of *Quantum Physical*:

I should: design tasks which mirrored the fictional actions of the central characters to enable the audience/players to 'walk in the shoes' of the characters and invest more in the emotional journey; extend and develop the plot, and introduce major plot twists later in the performance to give the audience/players more time to experience their own journey; ensure that the technology of the system is seamless and easy to use, the audience/players have to pick up the game quickly and become comfortable navigating within the game machine. For these reasons, I gave the technological platform some extensive research to identify a net-based programme that would enable texting, emailing, video, maps and social networking. I discovered that the Google platform would fulfil most of these requirements, whilst also providing user familiarity for some users due to its widespread popularity. The freeware status of Google is entirely appropriate for this project, as my intention was to hack the 'proper usage' of each account we set up, using the play action to critique the system from the inside. Using fake names and fictional scenarios this corporate site became the host to some net-based disobedience.

Developing a plot to parallel the 'message' in the digital media

In each of the iterations of prototype performance nodes, I asked the participants to record their activities in some way. In *Quantum Physical 3.0* participants used a MySpace diary and I designed *Quantum Physical 2010* so that participants could interact with each other using a *Googlebuzz* forum. The practice of updating online diaries, statuses and interacting with others creates a nodal archive that grows as the participant progresses through the project (until the participant disengages from the site, or is prevented from updating). This archival aspect of social networking sites can take on a chilling significance, as the website www.mydeathspace.com documents. This site is a portal to the Facebook and MySpace pages submitted by loved ones as an 'obituary' to the departed. In these instances, the daily weblog becomes transformed after the tragedy of death, into traces of a life in suspended motion. When we leave the world of the 'live site', our digital presence continues to exist as a silent archive, caught in that moment of last 'log in'. Reading the 'live' web trace implicitly suggests the presence of the author, which is in tension with the physical absence of the author - all the more so when the author has ceased to update. As the audience/player in pervasive performance, my experience was that I simultaneously imagined being in the absent position of spectatorship whilst I was in the process of authoring my own action. This distancing and splicing of the self parallels the author of the weblog, who edits their online identity to please their own imagined spectator, playing with the *possibility* of their not being (present as) the author. The weblog has the potential to be a dromenon, a totem, a warding off of absence and a bringing into the light the desires of the author.

As artist/composer I used this observation to devise a writing task that would lead to development of a plot. I set myself to create an online avatar, a character I called Lola Violencia who became a figure in *Quantum Physical.* Lola, it turned out, is quite like me (as were the characters I created in both Blast Theory performances) except Lola has fewer of my fears and worldly limitations. As Lola, I interacted with real people online, sent them messages and wrote poems based on traces I found on their own autobiographical webspaces. Lola was much more prolific than me, and fell in love with another fake online persona called 'Robert Valencia', a character created for *Quantum Physical* by my artistic collaborator (and real life partner) Andrew Eaton.

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Robert and Lola evolved over several months as I decided we should test the boundaries of this autobiographical/archival form of play/writing. I set each of us tasks designed to make manifest the hidden world within us, on the landscape and locations around us. We took photographs and wrote songs, left arrows on pavements, wrote letters to each other using false names, and buried beautiful little boxes with messages inside. We hid tape recorders in bars, left notes pasted along streets we both walk, and sent coordinates to each other over the internet for locations where we had created treasure trails containing all of these things.

All of these exercises suggested forms for tasks in *Quantum Physical*, which might be opportunities to embed fragments of the Aristotelian plot. *Quantum Physical* would become a love story; between a mourner and a missing/dead artist who left traces behind, treasure hunts and recordings, which would be available to discover over the following years.

These treasure trails suggested action for the nodes - the blocks of the performance. Using the autobiographical, playful form of mapping hunting and tracing, I experienced how an audience might be able to play within these strategies, and create an overarching series narrative from which to hang the moments. Although the plot can differ depending on the engagement of the individual audience/player, I used all of this prototype research to design an overarching plot with tasks which had numerous different interpretations/outcomes, which all derive from a central proposition.

Chapter five: Practice-as-research documentation of the composition and performance of '*Quantum Physical (a work in progress)*' - a proposal for compositional strategies within pervasive performance

Through this MPhil I have constructed a matrix which synthesises the defining co-ordinates of research in the field: critical perspectives on existing practice, personal observations of performance practice and research into related dramaturgical models.

In chapter two I constructed a dramaturgical matrix, based on an intersection of the compositional axes of games design, and the Aristotelian dramatic structure. In chapter three I analysed first-hand observations of performance works by Blast Theory, including research trips to Geneva to case study Blast Theory's *Day of the Figurines (2006)*, and Brighton to study *Rider Spoke (2007),* studying both of these early manifestations of the possibilities of this new genre. Combining analysis of the structure of these performances with my dramaturgical matrix, I designed my performance practice to investigate the design problem inherent in a participative artwork - namely the need to balance both the end-participant's desire for plot-driven narrative or action with the *freedom* to make autonomous choices in the world of the performance. Questioning the mutuality of these two different dramaturgical challenges, my practical study examines the compositional structures and implications of agency in 'pervasive narrative'.

Throughout my research, I have examined the compositional strategies in pervasive performance posing the questions:

- what are the dramaturgies of narrative in pervasive performance?

- what are the writing processes in pervasive forms?

- what kinds of audience agency are possible through these dramaturgies?

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I addressed these questions by uncovering the dramaturgies of pervasive performance via the creative process of composing the performance work, *'Quantum Physical'* (2010).

The resulting strategy is a model I call 'gamic dramaturgy'; which provides an indicative set of compositional strategies and a basis for response to audience authoring in action-based creative practice. The following chapter is a contextual documentation of this proposal-in-practice; a description of the performance work *Quantum Physical,* an examination of audience agency within its systems, and a summary of the dramaturgical structures at work.

PRACTICE-AS-RESEARCH PERFORMANCE: THE *QUANTUM PHYSICAL* PERFORMANCE

Quantum Physical was composed and developed in successive iterations between September 2008 and September 2010. In each prototype, reflection gained from the previous iteration was used to develop the next version. Over two weeks in September 2010, ten people participated as audience/players in the fourth iteration of the pervasive performance ***Quantum Physical.***

What follows below is a document of the *Quantum Physical* performance in September 2010. I have reconstructed a narrative of the events in the performance, based upon observation of the participants, post-performance interview, and the documentation of my nodular script or 'hyper-score'.

> ***Quantum Physical*** begins when an email arrives in your inbox. It contains a single line of text:
> > *'ever wonder what else is out there?'*

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Then, a second email:

'bored of sitting at a desk all day?'

A third email arrives, this time it is an invitation. Written in the broken syntactical structure of spam and machine-generated text, a mysterious organisation called 'Quantum Physical' makes you an offer… They promise to *'locate your exact place in the universe, and map out a path to a better life'* if you sign up for their *'unique service'*. An application form is attached, along with the reassurance that your personal details will be handled ethically and in accordance with the law. The email signs off as the company encourage you, '*Do Not Be Afraid.*'

At this point you can either choose to ignore, or respond to, the message. If you respond, you receive a reply email to your inbox offering an appointment with a Quantum Physical representative. On the day of your appointment, as directed you have taken yourself to the concourse of the train station and are holding your umbrella and your phone. You scan the concourse looking for someone - you have no idea who you are going to meet, or how to recognise them. Finally, a text message arrives to your phone.

'put your umbrella up'

You are indoors, so you hesitate… You put up your umbrella, a few heads turn and people begin to stare at you. A bald man in a suit walks over and stands beside you. He is looking at the departures board, his face expressionless. Without turning to look at you he utters three words:

'Walk with me.'

You follow, he leads you up flights of stairs and down alleyways, almost running, he looks behind him and over his shoulder he seems to be checking to make sure you

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are not being followed. Finally he decides upon a safe place. He takes you into a pub, buys you a drink and you talk. He tells you what you are getting yourself into.

He says he can't go into detail about what Quantum Physical will do for you, as he doesn't want to alter the future or prejudice your results. He advises you that Quantum Physical will contact you and every day they will give you a task or mission to complete. He says that you can fit the tasks in and around your daily life, depending on how much time you have. He also says that if you decide that you want to play more (for example, you have some spare time that day), you can ask Quantum Physical for some more tasks. He asks you to create a pseudonym for yourself, something you'd like to be known by. Then he takes out his laptop and sets you up with a Google account using the pseudonym of your choosing. He tells you that this account will allow you to communicate anonymously with Quantum Physical and the other people on the programme. Throughout the next two weeks you will use this account to keep track of your progress, access maps and resources, and contribute to a transcript of conversations between the players in the Google 'buzz' forum. If you have a 'smart phone' (such as an iPhone) he sets up the account on your phone for you, so that you can access your Quantum Physical resources whilst you are on the move - at any point during the day - as and when you choose. He then bids you good luck and tells you that you will not see him again. You finish your drink. You are now alone in the bar.

Your phone beeps. It's a text message from Quantum Physical - your first mission. You are asked to plug in your headphones and download or stream the attached audio file. You play the file, to hear a female voice addressing you in an almost intimate tone, as if she knows you. She asks you to step outside, which you do. She tells you that she has 'made this city for you' and encourages you to look around, asking if you like it. She then guides you on a journey through the city, which lasts the next 15 minutes. As you wander at your whim, directionless, down streets you may never have walked before, the voice creates an imaginary city around you.

Every day for the next two weeks, you receive emails and text messages which invite you to solve riddles, journey to specific places, or imagine those places in a location of your own choosing. You can either find a suitable time or break with your everyday life patterns to complete these missions, or choose to conduct them as thought experiments. Every time you play you discover treasures in the forms of sculptures buried or hidden in the landscape, audio files which suggest new stories, characters, or creative journeys for you to embark upon. Two parallel narrative lines begin to emerge: one in which your subjective experiences unfold as you develop your fictional character and interact with the other players online; and another narrative line, in which you discover that there are mysteries to be solved…. Mysteries, such as - who or what is Quantum Physical? Who do the audio files belong to and who were they intended for? What happened to a woman called Molly? What are you implicated in, and what consequences might this mission have for you?

You can engage with the work on many different levels appropriate to your own situation, interest and available time. If you choose to follow all the clues and interact with the other players you might be offered the option of attending a meeting with one of the characters, which will lead you to an endgame of the performance which answers some of your questions and poses many more. Equally, you can choose to interact with the work entirely within your own context and create your own 'narrative' experience based on your interpretation or activity which arises as a response to tasks we suggest you complete.

SYNOPSIS OF (DESIGNED) PLOT

Some time in early 2007 Molly, an artist, meets and falls in love with Robert, a musician. They both believe that they have met many times before, and that it was somehow written into the fabric of the universe that they will become lovers. They begin making artifacts that document their relationship but also turn it into art - maps of their future and maps of their past.

Then, in December 2008, Molly swims out into the sea near Edinburgh and is never seen again. She is presumed dead but no body is ever found. Some time later, Robert receives a

business card in the post from an organisation called Quantum Physical. Still beside himself with grief, he becomes convinced that Molly is still alive and that Quantum Physical is a project that she has created. It is, however, possible that Quantum Physical may even be responsible for Molly's death. Audience members are contacted by a stranger, and some of them go looking for answers. They discover a website with a list of email addresses, including Molly's, and – more disturbingly – a timer counting down to the date of the anniversary of the day she disappeared. Audience members and fictional characters begin contacting some of the emails on the website (some belong to fictional characters, some to real audience members – but which is which?). It turns out that Quantum Physical came into existence in June 2008, six months before Molly's death. Between June and December bizarre things happened to people who signed up to Quantum Physical. A woman met her future husband in a chance encounter in St Ives, which seems to have been engineered by Quantum Physical. A man who killed his wife and child in a drunk driving accident began having visions of another version of his life. Now a new group of people (the audience) has joined Quantum Physical. What will happen to them?

Twist piles upon twist. Towards the end of 2007, the audience may discover, Molly began an online correspondence with another Robert, who bore an uncanny resemblance to the 'real' Robert, but who emigrated to Canada after a girl he loved but had never got to know, who was also called Molly, had died.

Later, as the audience tasks set by Quantum Physical increasingly echo events from Robert and Molly's life together, there are hints than Molly may not be dead at all. Did she create Quantum Physical herself? Did she engineer all the things that happened to Quantum Physical's first wave of volunteers? Has she somehow learned to travel between parallel worlds? Has she come back to fix things? Or has Quantum Physical somehow taken on a life of its own? Adding to the confusion is a shadowy figure called the Handler, who at first appears to be working with Quantum Physical but really, as it later becomes apparent, has infiltrated Quantum Physical and is working to his own agenda.

At the final moment, just as the timer on the website is about to run out, the Handler sends a secret message to his handl-ees to come to a dead drop, whereupon they find keys and an address to a flat. When the audience/players arrive they are faced with an abandoned house

turned into a shrine. In one room a cascade of stones form the ghost of a wave over an unmade bed with a woman's nightclothes abandoned an it, a wine glass, a man's shirt.. the traces of lovers. A soundtrack plays a message for the future from a woman recorded years ago. In the living room again the motif of stones form a ghost of a wave, but here a bed has been made on the couch and the evidence of someone sleepless here night after night. A pile of boxes in the middle of the floor, many marked 'us' with photographs and nicknacks and one marked 'me' empty, save for a clipping from a newspaper about a drowned woman and a photograph of some graffiti which says 'do not be afraid'. There is a recording playing in this room too… a man talking to a lover who is no longer there.

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CONTEXT OF THE PERFORMANCE-AS-RESEARCH

I created a dramaturgical architecture for the work, drawing upon the three axioms outlined at the beginning of my study:

- our virtual selves are in a constant process of writing and performing themselves in a global theatre where we are at once both artist and audience;
- the form of game performance is also its message;
- the play element gives the player the power to critique from within, pervasive global processes.

The aim was to make *Quantum Physical* an interactive work, which could be described, as Alexander Galloway describes *Civilisation* (a world-making game by Sid Meier), as a work which 'simulated the total logic of informatics itself.' (2006, p102) It takes place in overlapping contextual sites: the everyday lives of the participants, a 'corporate' presence on the internet, an online social network, a hidden network of trails and maps in the outside world and built environment, and discrete installations in gallery/theatre spaces and found spaces.

Part adventure game, part shrine, *Quantum Physical* is a performance, described as a 'pilgrimage for the secular age' which aims to embody virtual processes of world making, game playing and biography.

Combining both an Aristotelian linear plot element and a free play sandbox structure, *Quantum Physical* suggests that a nodular approach to dramaturgical composition would admit audience agency and play into the relationship whilst simultaneously offering a narrative experience, in the event that the audience/player desired to interpret the performance in this way.

Conceived initially as a palimpsest game, an interconnected network of hidden installations, *Quantum Physical* took inspiration from the *Geocaching* (2011) network of treasures or 'caches' across the globe. Finding the *Geocaching* practice at once a poetic act of re-visioning place, with numerous possibilities of hacking the city, and the disruption of de Certeau's 'une espace propre' (1984, p.94), I wished to follow through the logic of the

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countergaming and critique within spatial practices such as *Geocaching* by creating a critical spatial activity that might open up a new process of collective writing driven by the dynamic of pleasure derived from 'gameplay'.

The performance, *Quantum Physical*, is an expansive, mixed reality, interactive, city-wide pervasive performance project www.quantumphysical.org. It is an interactive hyper-drama which audiences experience over a number of weeks. Its multi-character narrative unfolds from day to day through audio journeys, text messages and emails, face to face encounters, conversations in online chat rooms, and treasure hunts leading you to mini-sculptures hidden around the city. The nodular episodes of the performance can be experienced at any time of day, as part-and-parcel of your 'reality'.

The audience themselves contribute to shaping the action, so the performance develops at a different pace for each person, depending on individual degrees of participation. Much like a long-running TV series, *Quantum Physical* has been created so that audience members can either immerse themselves in the experience completely or dip in and out. You can spend a few minutes a day participating in *Quantum Physical*, or several hours at a time.

Quantum Physical is designed to be a telematic performance, using every avenue of communicative media in the surrounding world. Phone, text and email messages, YouTube clips, blogs, posters on walls, art installations, real world meetings with characters all become a site of performance. The day-to-day lives of the audience/players become a site of performance, as the phenomenological experience of the audience/player becomes inextricably intertwined with the interpretation of dramaturgical narrative. Any concept of 'story' (whether it is a plotline created by the audience/player, or one of the dozens of characters and multiple plot twists designed by the artist/player) is gradually revealed via the completion of daily tasks (see Appendix 7), or interactions with characters, who unveil new plot twists. If they choose to, audience members can work together to uncover the plot's mysteries. The narrative is different for every audience member, developing slowly or quickly depending on your level of commitment to it, merging with your own subjective viewpoint as you interact with the artwork.

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A Hyper-score of the Final Performance

By the final iteration of *Quantum Physical,* performed in September 2010, I had developed a method of scoring the performance using the online blogging platform *Wordpress* to create a hyper-score, which used hyperlinks to track the shape of the composition. This hyperscore allowed me to directly embed the audio files, emails, and the other materials that formed part of the online universe of *Quantum Physical.* Links also led to external sites, which streamed the audio files directly or contained downloads, maps or related online material.

I found the process of writing a hyper-score the most appropriate and useful way to record the structure of all the nodular possibilities and emergences as the performance event progressed. The format allowed me to create a framework within which there were multitudinous navigations or paths through the composition, which facilitated my ability to respond swiftly to what the audience/players were doing. Being able to navigate through a nodal text, or performance universe, allowed me to respond by creating new texts, plot lines and audio journeys, which augmented the composition. The hyperscore from the final production exists online at http://highwaydinerprojects.wordpress.com/

It contains links to all online content including audio files, images, clippings and screenshots. A text version is included on the CD ROM submitted with this thesis.

WHAT KINDS OF AUDIENCE AGENCY ARE POSSIBLE THROUGH THESE DRAMATURGIES?

Tracking Emergent Behaviour with Continuous Feedback Design

To aid the real-time element of the composition, over the two weeks of the performance I designed a method of tracking emergent behaviour and opinions formed by audience/players, which enabled me to compose the hyperscore, making appropriate compositional choices. During the performance I could observe statements, positions and contributions of individual audience/players if they participated and interacted on the *Googlebuzz* forum. The observance of these diary/social interactions provided a vital feedback loop to observe audience/player interactions and subjective narrative arcs. A screenshot below shows a sample of the *Googlebuzz* transcript, evidencing the creative agency that audience/players might have in a pervasive performance. The player 'Tommy Poplar' responded to his task by creating a CD which he then hid in an HMV retail store; in a post-performance interview he described excitement at the prospect of being caught photographing himself in the act of 'shop-putting'.

Fig 5.1 Quantum Physical Players Chat Image: Laura Cameron Lewis, 2010

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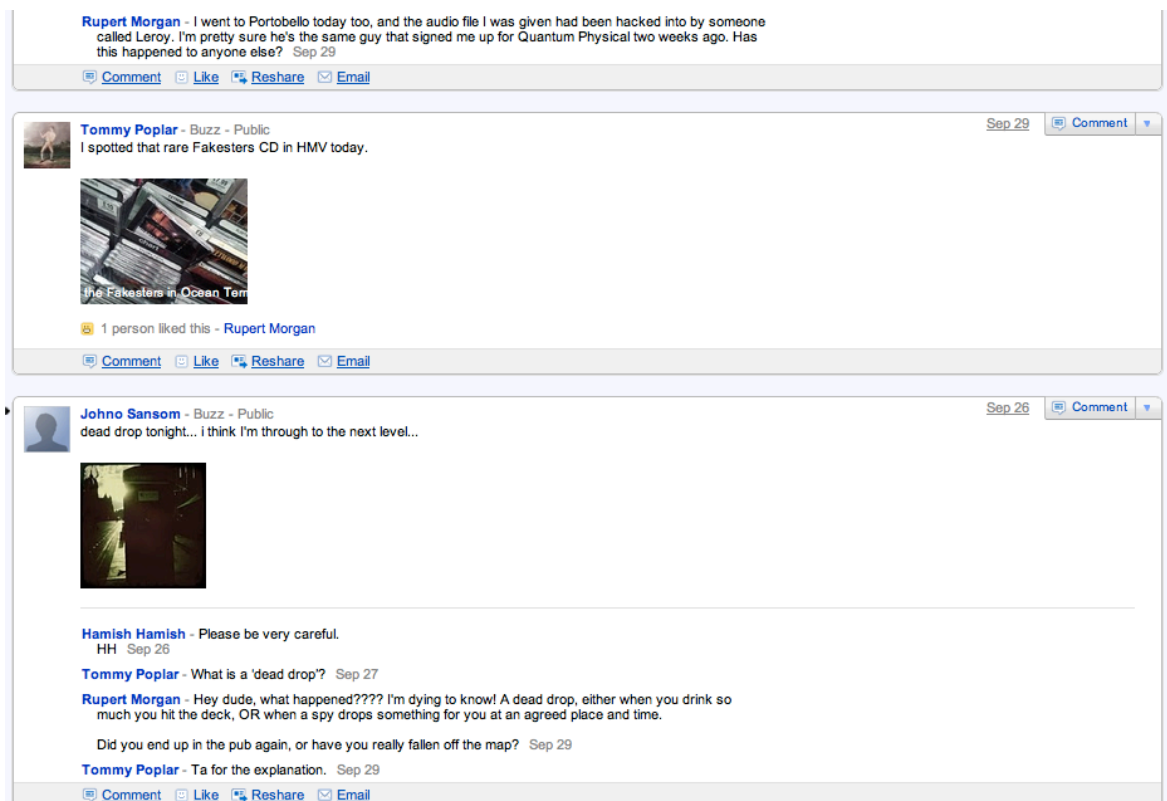
In the next screenshot, 'Tommy Poplar' shares information with his fellow players and posts a link to a radio interview with the missing woman, disseminating this plot element to the rest of the online community. Further evidence of player agency can be observed in this same excerpt, in the exchange between the characters Tommy and Rupert, as they create their own imaginary plot element which drives the performance forward in unforeseen directions.
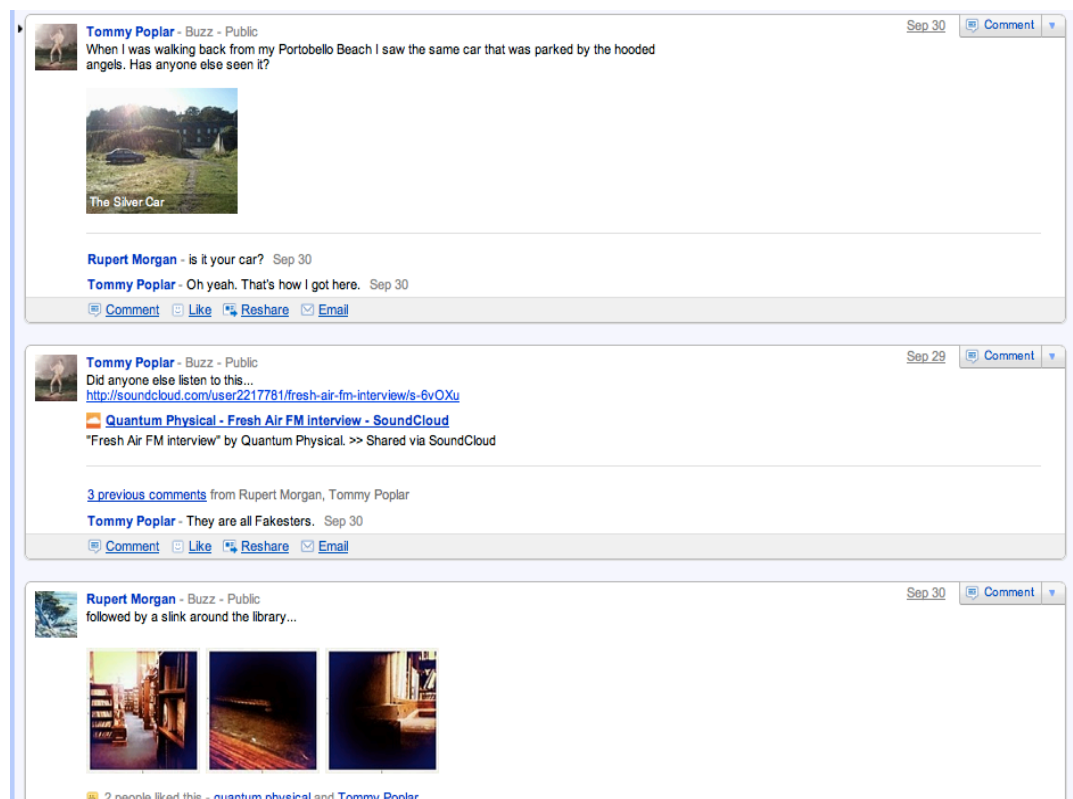
Fig 5.2 Quantum Physical Players Chat Image: Laura Cameron Lewis, 2010

As a durational experience, the physical and emotional journey experienced by each of its audience members, via their own creative input, is the key outcome of the project. In this respect Quantum Physical is a self-evaluating project. These daily logs kept online in *Googlebuzz* allowed me to gauge the degree to which the project was engaging its audience. As this was so fundamental to the reactive framework of the composition, it was crucial to construct an evaluative element into the artistic experience itself.

This strategy was proven successful in the early prototype iterations of *Quantum Physical*. In November 2009 I asked participants to keep a diary of their experiences in journal entries on the MySpace social networking site. Players such as 'Top Hat' provided a valuable indicator of what kinds of narrative dramaturgies the player was experiencing.

Other methods of observing emergent actions during the performance included tracking interactions between audience/players and fictional characters I played in the performance. This was particularly prominent in their interactions with the 'Handler' Character. Traces of subjective audience/player narrative arcs were also evident in their emails to Quantum Physical Inc. and interactions with the fictional characters in both online and face-to-face contact.

Depending on the interventions or emergent action of audience/participant, I could choose to respond, creating new action via fictional characters. I discovered the response did not always need to come from me, as other audience/players responded to each other and player intervention created moments of collective narration.

The compositional choices I made were based on the feedback information I was receiving as it related to the conceptual and contextual framework of the performance. The overall impression I wanted to create was that each moment in the performance is just one aspect of an expansive (and potentially limitless?) work of art. The player must get the idea that they are peeking through the keyhole into a slice of a much larger universe – a universe that they also have the possibility of authoring.

Within the various narrative layers and actions of the performance, the following opportunities for audience agency emerged:

Within the performance through a phenomenological experience of narrative:
     Deciding one's own placefullness/location
     Deciding how to interpret a task
     Creating an action for another player

Within the performance narrative of the fictional plot:

Playing a character, creating one's own role in the performance.

Controlling the speed of the narrative by having the control to ignore the game or play more, experiencing more or fewer episodes of the performance as you wish.

Teaming up with/against against other characters.

Creating twists in the narrative, urging the artists to respond with new strands of plot

Collective imagining

'Event Narrative' – Meaning derived from the intersection of real life Vs the game/machine:

Choosing when to play

Choosing one's perspective

Switching the whole thing off

Collectively emergent meaning and narrative:

Discussing play at the 'water cooler', e.g in non-play moments

Relating to other characters, creating one's own role in the performance.

Pushing on the narrative, having the control to experience as many episodes of the performance as you wish.

Teaming up with/against.

Creating twists in the narrative, urging the artists to respond with new nodes of work

Collective imagining

Meaning resulting from interaction with the media of the performance:

Hacking

Modification behaviours

Choosing to participate using 'preferred' communication modes

The audience/players modify their interactions relative to happenings in their real lives. A few chose to drop out entirely due to reasons of time pressure, while some others became involved with gusto. Towards the final days of the performance their email and text exchanges became increasingly creative and drove the plot in new directions:

This will be my last communication for a long while. I am sorry Robert. After events at the Rusty Bicycle on Wednesday night Molly and I are going to try to make a future together. She deserves something better.... There is nothing and so much to be said. A bientot. Hamish Hamish. Sent from my iPhone

(Email from the player 'Hamish', *Quantum Physical,* 2010)

A disincentive to full agency?

A notable outcome from the performance, due to the geographical spread of the participants and the individual demands on their everyday lives, was that very few of the participants opted to journey to the suggested location for each task.

For example, *Quantum Physical* advised in one task that you could travel to Portobello beach and play a particular soundfile. In this instance the recording for that task contained an instruction to dig in a particular spot on the beach whereupon the player would find a small sculpture buried there. The task also allowed the audience/player to choose not to travel there, instead they could find an alternative location, or imagine Portobello beach instead. While the thought experiment or transposition of the task was a valid interpretation of the performance, the player would not discover the buried sculpture. The sculpture could be seen as a reward of sorts, as some sculptures would point the player to new plot discoveries.

The audience/player might have been inclined to reason that if they desired to 'unlock' the plot, they would have to follow the letter of the tasks and travel to the precise location dictated by the system. One participant, 'Tommy Poplar', announced in his final message, 'I can't collect my final message tonight. I hate not seeing this through to the end but I may just have to keep plugging away at my tasks until I can work things out myself.' *(Quantum Physical, 2010).* This indicated to me that to some extent he felt obliged to work out and adhere to the control system of the dramaturgy, to complete the *proper* experience. However, in a post performance interview the participant confirmed that he felt under no obligation to complete the tasks in the specified location, conversely, that he felt that the experience was more enjoyable when he travelled to his 'own' location:

'I'm quite interested in human geography anyway so I suppose it's a bit of cliché but I like that invisible cities thing… it was nice to be on that pier I've been to lots of times and to have a different experience with it.'

('Tommy Poplar', Audience/player interview following *Quantum Physical, 2010)*

He confirmed that what he had actually meant was that he wanted the performance to last longer than two weeks, due to an increase in his day-to-day commitments, and felt he would have liked to continue with the performance at his own pace in the following weeks/months.

The proposition of the 'game' is that there is no *proper* experience to be had, which the character Tommy Poplar found engaging. However, as I had designed certain tasks to reward 'proper' adherence to the location specified, this contradicted my initial aim.

A PROPOSAL FOR GAMIC DRAMATURGY – A MODEL IN PRACTICE

Following Alexander Galloway, I have explored the compositional criteria within gaming, as 'action-based medium' (2006, p.4). As I illustrated in chapter two, this is distinguished from the 'active audience' theory of subjective readings of a work, since the 'active media' actually adapts its materiality, its composition, in the process of the game event. As action-based experience the audience/player is engaged in a *relationship* with the 'game machine'. In dramaturgical symmetry, the composer of the pervasive performance is also involved in a relationship with the game machine, revising the 'liquid architecture' (Dixon 2007, p3) of the dramaturgical structure as the performance is underway.

Given the relational outcome of the final game performance, the writing process must be conducted in such a way as to engage with these relationships as the game machine is being

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constructed. I propose an iterative approach to the writing process, as this will enable the creation a technical score and a complete score of the plot elements of this pervasive production, as I have done, using prototype development runs which included audience/player involvement. This allowed me to be influenced by the emergence of the audience created elements of the work, whilst simultaneously discovering the extent to which my compositional elements were successful in facilitating an interactive relationship (and indeed, whether the performance was engaging its participants).

Imagining oneself as a spectator and, at once, as a player – as I detailed in chapter two, is to engage the participant in *movement* through both the normative structures and open ended possibilities of the work. To create the *potential for* agency the artist should ensure that the participant can move through the action-based structure of the performance. The participant can then make compositional decisions of their own which will have many unforeseen impacts upon the performance event, with the potential to change the structure of the composition. This puts the agency of the audience in a dialectical relationship between authoring agency and their hermeneutic understanding of the composition.

The artist should begin by creating a compositional structure that allows or begs movement within it, experimenting with creating moments of performance, 'nodes', which might be able to exist as interchangeable (modular) shifting points as part of a larger encompassing gestalt, or field of impressions. This approach led me to create several 'prototype' performances – each based on a nodal structure and modular logic, an approach which is successful in offering feedback and practice in responding to instances of audience agency.

Taking this proposition I would argue that pervasive performance is an *architectural* dramaturgy which can only be experienced and enacted, and cannot be reduced to a text.

Within a pervasive performance there will be;
- location specificity
- 'nodes' of performance structured according to a normative dramaturgical logic
- an overarching articulated structure which allows agency on the part of the audience/player

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The compositional strategy of the artist is therefore to begin with one or all of the following:

- Defining/exploring locations
- Creating nodes of performance within a normative dramaturgical logic
- Composing an articulated structure to hang the performance nodes upon

Overleaf, I have constructed a working schematic for a Gamic Dramaturgy, which illustrates using a diagrammatic overview of the way nodes form a narrative journey over the course of a fortnight. The overarching narrative journey (epic) is a singular experience, which would be summarised by the individual audience/player, from the impressions generated as they journey through the work. This journey is an accumulation of experiential nodes (which from the artist's point of view could be interchangeable within the structure). These nodes are comprised of daily tasks (sub-nodes of dramaturgical action), which lead the player/audience to discoveries, creative opportunities and observations. This level of narrative is the level most open to player agency.

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Schematic for a working model of Gamic Dramaturgy – Nodes and Episodic Structures

- Three coexisting blocks of narrative design:

Daily episodes (self contained and task based)

Weekly 'series' (resolves in a live event)

Overarching story (resolves in grand mass finale)

*Fig 5.3 Schematic for a working model of Gamic Dramaturgy, Laura Cameron-Lewis
2010*

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As the normative dramatic conventions, the Aristotelian concepts of 'plot' and 'character' are referred to in both the composition and interpretation of pervasive performance. These concepts are, however, extended and modulated by the pervasiveness of the worlds in which pervasive performance operates. Combining my findings from chapter two, Galloway's proposals for Gamic Action (2006, p.38) and the Aristotelian aesthetics (1999, pp.10-28), I have compiled a definition of various degrees of hermeneutic narrative experience in each of the nodal levels of *Quantum Physical.*

The enactment of the dramaturgy of the pervasive performance occurs in: the fictional world of the work (the diegetic machine act), the actual reality of the player as it corresponds to the fictional world of the work (diegetic player act), the actual reality of the mechanisms of the performance (non-diegetic machine act i.e. email and text message architecture), and the physical reality of the player's 'real life' activities (non-diegetic player act).

A field of impressions is created by the co-existence of these four worlds of action, which combine to form a narrative field of associations or *narrative gestalt.* To separate these strands of narrative within the 'Quantum Physical' creative project reveals the following levels of narrative and particular approaches to structuring activity to form successful dramaturgical strategies:

Media Narrative - The message-is-in-the-medium and the medium-is-in-the-message. For a critical analysis of *Quantum Physical* as an artwork, the critic must take account of the wider socio-economic contexts and meanings associated with the methods of communication used to present the drama. This is a work of art about the world we live in today, and how we create ourselves, and how we in turn are created by this world. Strategies to make this visible include: devising a manifesto for the project, creating a character called 'Quantum Physical Inc' which represents the political brand identity of the Media Narrative.

Fictional Narrative – The accounts of the 'story' delivered from the dramatic perspective of each of the fictional characters. This is delivered in an episodic structure. In this form of narrative the player is in a position of imagined distance or spectatorship yet participating in the dromenon form of performance (Huizinga, 1955, pp.14-15). In this form of narrative the artist imagines distance from the event, but is embodied in the writing of the work. In

the example of *Quantum Physical* I created this part of the narrative with semi autobiographical material to mirror the player's autobiographical experience as the performance pervades their real lives. This follows my axiom of pervasive performance as a site of constant rewriting of identity in a virtual theatre. To quote Steve Dixon again, both playwright and performer create fiction in the space of the World Wide Web, which is the 'site of therapeutic catharsis-overload… constitut[ing] the largest theatre in the world, offering fifteen megabytes of fame' (Dixon, 2007, p.4). Strategies for delivery include: individual monologues delivered to audience/players by use of text message, audio recording, or in dialogue form via a semi scripted telephone conversation between fictional character and player.

Event-Fiction Narrative – There are points of intensity where all other narrative forms come together to be presented as a collective live experience. These storyline milestones are definitive markers on a progressive fictional timeline, and are delivered in a predefined sequence to all participants at the same time. This is a moment of collective dromenon experience. Strategies include installations or semi-scripted performance events where all players find their way to a single location at a defined point in time.

Phenomenological Narrative – This is completely subjective to the viewer, and results from the viewing of everyday life through the focusing lens of art, prompting one to take account of minute and random details. Strategies include tasks given to audience/players to complete individually. These tasks should be situation based and should be entirely enacted by the agency of the audience. Tasks can be set in tandem or opposition so that the creative results of the activities of one player can be 'gifted' to another player as an aesthetic experience.

Collective Narrative – This level of narrative operates on a social level and is dependent on how the interaction of the participant emerges according to their agency. This might include working against each other, teaming up to work together, sharing information, communicating or delivering tasks for each other, and discussing interpretations of the work. This narrative is subject to the fuzzy nature of interaction and consensus and will be constantly changing. The whole work will culminate on the final day in a mass group event, offering a formal resolution of all other narratives in a social environment which it is

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anticipated, will allow for the final negotiation of the collective narrative to occur in a celebratory social event.

My proposal for a nodal structure in pervasive performance allows for a *fuzziness* in between its borders, a graded notion of paradigms and identities which are at once orientated towards the *imagined* spectator but also open to shifting possible meanings and interactions. Mathematical models, from fuzzy set theory and modular logic, offer similarly nodal strategies for a universe in which 'nodes' of hermeneutically definable occurrences are considered fuzzy at the edges, as part of a relational system where meanings and positions are negotiable.

In essence, within this structure it is possible to take initial authorial control over the design of the plot by creating tasks for sub nodes and experiential elements, which altogether form each of the series nodes, and thence the overarching plot. Dramaturgically, it is the task of the artist to decide how each of these elements might fit together to allow designed plot interpretations as part of an overarching narrative. At this point, the composition is a speculative design as, ultimately, the audience/player may disrupt, modify or otherwise create their own, overarching narrative.

Chapter six: Conclusion: Emergence and Control Systems

> To win means to know the system. And thus to *interpret* a game means to interpret its algorithm (to discover its parallel "allegorithm"). So today there is a twin transformation: from the modern cinema to the contemporary video game, but also from *traditional allegory, to what I am calling horizontal or "control" allegory*. I suggest that video games are, at their structural core, in direct synchronization with the political realities of the informatic age…[to win is] knowing *the* system and knowing *the* code, or I should say. "The way computer games teach structures of thought. (Galloway, 2006: p.91, original emphasis)

In this thesis I have undertaken a thorough examination of compositional strategies in pervasive performance, examining literature and the practice of artists in the field, as well as using my own performance practice to investigate my research questions. I have shown that the writing of a pervasive performance is an iterative process, which requires the participation of the audience/players at prototype stages of development; that these participants are co-authors of the work and are engaged in a relational dynamic with the artist, the game-machine, and the other players. It is an aspect of my practice-as-research to employ the prototype method and this is also accepted practice within games design, though it may be the case in future that other artists can work from dramaturgical models (such as my proposal of 'gamic dramaturgy') once they become firmly established, to create work without engaging these iterative stages. It would always be my preference to work with prototype versions to engage with the audience creatively in the construction of the work.

I have demonstrated, through my case studies, focus group and practice-as-research, that the most successful dramaturgies of pervasive performance comprise an intersection of the axes of the Aristotelian structure with the sand-pit open game play structure. This structure facilitates an oscillation between action and observation, present and imagined, writing and interpretation. I have also demonstrated that this structure facilitates an oscillation between the Dromenon and the Theatre, and that on the intersection of these two axes the dramaturgies of pervasive performance create an intersection between Galloway's hypotheses of the vertical 'traditional' allegory and the horizontal 'control' allegory (ibid.). There is at once the possibility to critique the system (of the game and its media) imaginatively via the traditional allegorical forms which use plot and mimesis, but the game

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system itself is an allegory of control within which players can either enact compliance or resistance.

Investigating the question as it relates to the agency of the audience/player within the pervasive performance, I have arrived at a complex and somewhat contradictory set of conclusions. The performance work which operates via the structures of informatics holds the possibility of becoming a control system, as Galloway puts it, to 'teach structures of thought' (ibid.). For every resistant action there are many more actions that reward adherence and compliance within the game structure. Within the dramaturgy of *Quantum Physical* the audience/player could perform a task in the location specified, or just as well in a place or manner of their choosing – however for those who complied with the recommendations of the task and took the suggested journey to Cramond Island or Portobello Beach there was an extra reward, a mini installation that often divulged further aspects of the designed plot. If one were so inclined it would be possible to find oneself obliged to work out and adhere to the control system of the dramaturgy, in order to receive the *proper* experience.

As I have outlined, the structure or dramaturgy of the pervasive performance event is critical to its creation, its enactment, and thus any analysis of its inherent socio-political meaning. If it is necessary to 'unlock' a particular algorithm to complete the task-based narrative of the game, the game can be 'played' but the play cannot be 'creative'.

I base the following conclusion on the economist/philosopher G.L.S. Shackle's observations on the difference between possibility and probability (1961, p.6), where he states that a 'creative' situation ultimately allows a process of 'decision making' where the imagined hypotheses present *equally possible* propositions. Despite the apparent openness of the writing processes and nodal structure of the game, it may not be possible that the participation in (which includes writing of) pervasive performance can resolutely be determined as 'creative'.

In order for the structure of the game to be remotely distributed, there must be a core set of rules that define a basic template for the system. This process of formation and distribution mirrors capitalist processes and could be, as Giannachi asserts, the site of critical and subversive action through the artistic practice of game-play. However, if the process of

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disseminating the game continues to propagate the 'brand' of capitalism by replicating it, to critique the brand, the 'surplus' in the capitalist processes must be opened up to something that serves either a critical function or a purely aesthetic one. I would argue that if the system does not allow the player 'equally possible' (.ibid) outcomes at the point of decision making, it is a closed and determinate system – and if this is the case, the practice cannot therefore be determined *creative* or *artistic*. In this instance, the player is not empowered and is carrying out the processes of capitalism rather than critiquing them. The surplus in game-play, under such circumstances acts to uphold the brand of the game and its attendant capitalist processes. If creativity is based on the availability of equal possibility, or, put another way, is an expressive outcome of freedom - as Marie-Laure Ryan explains, 'if working through an interactive text is really writing we need a new word for the encoding of meaning by summoning a word from one's own mind' (2001, p.9) - the experience of pervasive performance can be felt as either creative, or an un-creative and coercive experience, depending on one's position within the relational systems of the work.

Whilst this may be true, there is always the option *not* to participate in the work. My experience as player in *Rider Spoke (2007)*, and observation of participants in my practice-as-research, reveals that pervasive performance is also self-selecting in terms of its audiences. Some people will be absolutely drawn to this work because of interest in (psycho)geography or interest in aesthetic uses of networked technology, and conversely, certain other people will not be drawn to wish to participate in this kind of work. I have identified some factors which will lead audiences to opt out of participation: technological know how (older people are less likely to choose participate in social networking or communication with hand held devices), economic barriers (at the time of writing, handheld devices and laptops are still considered expensive), and physical barriers (some games such as *Rider Spoke* require physical skill and dexterity). Even if a player opts into the game, there is still always the possibility to opt out again. In my practice-as-research, there were a few who were less willing to engage and they consequently exercised their agency by dropping out of the game. The freedom 'not to play' or to break the rules is always a possibility, and in performance games such as *Quantum Physical* it can be actively encouraged through careful wording, tasks and examples of other (perhaps fictional) players.

To an extent it is irrelevant whether the players 'keep up' with the game or the tasks, as the virtual, via-negativa aspect of imagining that which is not present, or that which is not acted upon, occurs whilst the audience/player is within their own localised context, creating the layering of the *possibility* and blurring of the imagined to create an augmented reality.

To the same degree it is irrelevant to the audience/player's experience whether they are able to travel to the real 'Cramond Island' because their task can be completed as a thought experiment or in another place specific to the location of the participant. The locatedness of the participant and the overlapping of real life with the fictional and imaginary aspect is what turns the action from ritual/dromenon into an aesthetic and *theatre* performance. The participant *can choose* to deviate from the design of the performance, exerting their agency and counter-will, creating a countergame to the plot and site proper of the performance.

Substituting the real with the imaginary, and vice versa, has the net effect of creating an absolute lack of illusion. As the real is to some extent always present, the imaginary is engaged within the real by textual and audio suggestion, and can indeed lead the audience/player into a playful and thoughtful engagement with the processes of the world around them. As Steve Dixon notes (2007 p.25) the visual spectacle creates a state of illusion of a process of thinking which in fact alienates the viewer rather than encouraging them to invest. As the pervasive performance does not rely on spectacle, the audience/player always has the *choice* to engage their imaginative faculties, and, with the game-machine, *create* the game.

An examination of the control systems and immersivity within a pervasive performance dramaturgy would be a logical step for further investigation of this material. I believe I have demonstrated, with the indications of this paper, that a better understanding of the hermeneutic and sensory aspects of the immersive and illusory functions within gamic dramaturgy would provide a richer understanding within this emerging field. Due to limitations of space and scope of this study, I cannot fully investigate these areas, however I do view these questions as critical to the development of the form. This an area for further research, as the form of pervasive gaming becomes more definitive.

Glossary of Key Terms

Audience/Player

>The spectator is also an active participant in the game/performance. Differs from Alexander Galloway's 'Operator', since the normative dramatic structure has influence upon the expectations and interpretations of the participant.

Articulated   A connection between nodes, which allows them to move or shift around to some extent. In the same sense that the coupling on an articulated lorry allows movement between the opposing forces of the vehicle drive and the towed load.

Diegetic   A term used to describe sensory occurrences composed to be part of the fictional world of a performance or game. Diegetic music, for example, occurs as a result of the actions of the characters (turning on a radio, playing a guitar, going to see a concert) and differs from music that is external to the fictional world (e.g a film score), which is subliminal and sets the mood of the scene.

Dromenon   An event in which there are no spectators and all present are active participants who conduct a series of actions, which create an immersive experience. The dromenon often engages repeated, symbolic actions, which are imbued with significance for the participant; thus the dromenon has the potential to become a cipher for feelings and thoughts that are difficult to express.

Diegetic Operator Act

>The actions of the player which are played out within the fictional world of the 'game'.

Diegetic Machine Act

The actions of the Machine, that create the ambient world of the game.

GameMachine

The framework of the game/performance, comprising its structure and parameters

Game/Performance

The performance that can be played – a hybrid of narrative Aristotelian plot led drama and open structured gameplay

Gamic Dramaturgy

A hybrid of strategies for composing and understanding games and theatre.

Gestalt   An impression of meaning constructed by the interaction of discrete elements, which are seen as part of a compositional whole. As the audience/player searches for what this work is *about*, what it *means*, she has to move away from discrete moments and view the whole of the composition by moving between a position of being immersed in the close-up, and viewing it from far away, as spectator – or as an *impression.*

Hyper-Score A live documentation of the pervasive performance project: recording modular structure, nodes of activity, participant interactions, the evolution of the game machine. Exists online as a hyperlinked network of information and sources.

Immersion   The experience of being entirely surrounded by a world (real or fictional).

Modular   A structure that is comprised of interchangable units, that are active nodes of play, communities, or information sources. The configuration of the nodes determines the composition to some extent, though each individual instance of the composition will be subject to change depending on how the active nodes operate.   Possible configurations will be numerous.

Modular Logic

Logic and concept of modular systems; the extent to which a system's components can be detatched, articulated or combined in various patterns. The extent to which the system nodes are interchangeable and how change affects the system architecture.

Node(s)   Sections of the composition, that are active units, such as; performed activity, communities, or information sources. Nodes might be experienced in any order within the structure of the composition. Like the root systems of grasses or fungi, nodes are rhizomatically structured (non centred), comprising a network of activity.

Non-Diegetic Operator Act

The actions of the player outside of the fiction of the game. These actions are part of their everyday life, e.g: stopping, starting, getting a coffee.   In contrast to; disrupting or co-existing with, the flow of play in the fictional world.

Non-Diegetic Machine Act

The actions of the machine that are outside of the fiction of the game. These actions are part of the machine's inherent system architecture, e.g; system lags, paused play, start up, power down, crashes, bugs, cheats. These actions are in contrast to; disrupting or coexisting with, the flow of play in the fictional world.

Progression Games

> Games in which the player must perform a series of tasks (often the player must discover a set pattern of moves) in order to move on to the next level of the game. The game is structured to lead the player in a specific order from the beginning of the game world to the conclusion of the game narrative.

Sandpit Games

> Intricately rendered worlds, in which the player can choose their own direction, creating their own play and narratives.

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Appendix 1
Table of play experiences by Laura Cameron Lewis in reference to Huizinga's criteria

Play Origin	fulfillment/abreaction	Example of Gameplay	Compositional Strategy
Wish fulfilment	Abreaction	Roleplay games: miming objects one wishes to acquire, winning the trophy, becoming the hero.	Roleplay – improvisational structure leading towards the imagined acquisition of the desired
To restore personal value or training for future work	Abreaction	Roleplay games: such as Princesses and Superheroes. Physical skill games such as: Tag, and construction games	Roleplay – improvisational structure allowing the exploration of an identity which is deemed aspirational Task based games, which reward the acquisition of skills
Outlet for harmful impulses	Abreaction	Roleplay Games: Goodies and Baddies. Competitive Physical Games such as Playfighting, Cowboys and Indians,	improvisational structure where violent actions are represented and explored, within a transactional competitive framework

Discharge Super-abundant Vital Activity	Fulfillment	Tag, British Bulldogs, Football, Cowboys and Indians	Goal led, physical task based structure. Improvisational structure where violent actions are represented and explored, within a transactional competitive framework
Need for relaxation	Fulfillment	Reflective observational games like: I spy, counting games, spotting cloud shapes	Goal based observational games, often involving exercise of abstract thought or creation of similes
An exercise in restraint	Fulfillment/Abreaction	Physical stillness games, such as Musical Statues and Grandmother's Footsteps. Playfighting games, such as Pile On and British Bulldogs.	Task based games, which reward the dexterity of the players, and those who can refrain from using their physical skills

Exercise in competition and domination	Fulfillment/Abreaction	Physical skill games, such as Football and British Bulldogs. Physical role-playing games, such as Cowboys and Indians, Princesses. Strategy Games, such as Poker, Chess	Roleplay – improvisational structure where future identities and situations are explored, sometimes within a transactional competitive framework
			Task based games, which reward the acquisition of skills
			Roleplay – improvisational structure where violent actions are represented and explored, within a transactional competitive framework

Appendix 2
Using Aristotle's dramaturgical criteria (1999, pp.10-28), I have compiled the data into a table

BROAD DEFINITION	CRITERIA	CRITERIA DEFINITION
imitation of action	An imitation of action that is admirable, complete and possesses magnitude	Event told not through narration but enactment of action by actors (p.10).
	Performed by actors	Performed by certain agents with a certain reasoning which gives them actions of a certain kind, i.e. characters. Lyric poetry and diction (composition of the verse) as means for the actors to accomplish the 'imitation' (p.10).
	Actor/Audience divide	(It is implied that the action is observed by spectators who do not participate in action).
	A hierarchy of components	In order of importance: Plot, Character Reasoning, Diction, Lyric Poetry, Spectacle (p.11).
	Imitation by of action using 'language made pleasurable'	Via rhythm and song, verse and contrast (p.10).

| | Affect | Effecting the emotions of pity and fear in the audience (p.10). |
| | Katharsis | 'Purifying' the audience of the emotions of pity and fear (p.10). |

MOST IMPORTANT COMPONENTS OF THE TRAGEDY data collated using Aristotle's criteria (1999, pp.10-28)

ELEMENT	CRITERIA	CRITERIA DEFINITION
Plot (highest in the hierarchy of important components) (p.12)	Agents (Characters) achieve well being or the opposite on the basis of their action	Events are what the tragedy is there for, characters are second.
	Create Emotions in the Audience	Reversals and Recognitions, which effect emotions in the audience (ibid., p.12).
	Completeness – Beginning, Middle and End	Beginning does not follow on from anything else Middle comes after something else and something else must exist after it. End follows on from something else, but nothing exists after it.

		Plots should not begin or end at arbitrary points (p.13).
	Optimum Magnitude	Plots should have a magnitude that is not so small as to confuse observation as to have no perceptible existence in time. Plots should not have a magnitude so large that it cannot be observed to be simultaneous, the optimum magnitude in which a series of events occurring sequentially with probability or necessity gives rise to a change from good fortune to bad fortune, or in reverse. (p.14).
	Unity of Plot	i.e. Not contain every single occurrence that happens to a character, but have 'single action' (p.15).
	Determinate Structure	If the presence or absence of an event does not affect

		the whole structure, then it should not be part of the whole (p.15).
	Universality	Tells of the kind of thing that would happen, rather than what *has* happened and is the actions of a person in given potential circumstances (p.16) Plot-making is the skill of the poet, to make fiction out of even historical events (p.16).
	Avoid Defective Plots	Episodic plots which have episodes of unnecessary or improbably events (p.17).
	Resolution	Of plot should come from plot itself, and not from a theatrical device outside the action (p.25).
COMPONENTS OF PLOT	Simple Plot	Comes about without reversal or recognition (p.18).
	Complex Plot	'Includes reversal, recognition or both' (p.18).

	Astonishment	Events come about spontaneously or by chance (p.18).
	Reversal	Actions have the opposite of their desired effect, by virtue of chance or necessity (p.18).
	Recognition	Change from 'ignorance to knowledge, disclosing either a close relationship or enmity, on the part of people marked out for good or bad fortune.'(p.18). Achieved with use of: tokens, character error, memory, inference, or at best, with the probable events themselves (p.26). When coupled with a Reversal works best (p.19).
	Suffering	Deaths, woundings, pain and other visual suffering, designed to evoke pity and fear in the audience (p.19).

	Gestures	Best plot uses character gestures to carry plot 'someone who is distressed and angry acts out distress and irritation most authentically.
	Quantitative Parts of Tragedy follow a determinate structure	Prologue – First introduction Episode > Finale > Choral parts, of entry song and ode >
	Episodes	The universal part of the story should be identified and then 'one should turn the story into episodes and elaborate it' (p.28)
	Structure: Complication, Peripeteia, Resolution	Complication is everything from the beginning until the reversal (Peripeteia) of good and bad fortune (p.29).
Character	Goodness	In intention, in deliberate choices in action (p.24).
	Appropriateness	i.e. 'It is inappropriate for a woman to display courage or cleverness' (p.24).
	Likeness	(p.25)

	Consistency	The character never changes the type of action they respond with (p.25).
	Imitation of people better than we are	'Paint people as they are, but make them better looking.' (p.25).
	Chorus	Represent the moral voice of the crowd.
Spectacle (lowest in the hierarchy of important components).		

Appendix 3

I have extracted the main points from **Augusto Boal's definitions of the various forms of**

'will' that become 'manifested' within his dramaturgy (1998. p.57):

WILL	CRITERIA
Simple	'of great intensity, always seeking the same goal' (Ibid. p.59)
Dialectical	'carries within him or herself, with variable intensity, a will and its opposite'(Ibid.)
Plural	'various characters who share the same will' (Ibid.)
Fundamental	'the super-objective', and referred to as the 'secondary wills' within the same person, which must be subordinated to the primary will' (Ibid. p.60)
Lunar	'when one character's will is directly related to another's' (Ibid.)
Negative	'wants to do exactly the opposite of what other people want him to do' (Ibid.)
Will and Counter-Will	'counter-will is the desire which emerges in the character in counterpoint to his will' (Ibid.)
Sub-Divided	'so rich that they seem to possess diverse fundamental wills in an intricate network' (Ibid. p.61)
As Expression of Necessity	'all wills should be, above all, related to necessity, rather than mere caprice […] The wills of the antagonists (the oppressors) should be justified without necessarily being just; (Ibid)

Appendix 4

Pervasive GameFlow Model: Jeckers' criteria for pervasive games

(Kalle Jeckers. Eds. Carsten Magerkurth and Carsten Rocker, 2009, pp.112-116, emphasis added)

Element	Criteria
A. Concentration	1) Games should provide a lot of stimuli from different sources
	2) Games must provide stimuli that are worth attending to
	3) Games should quickly grab the players' attention and maintain their focus throughout the game
	4) Players shouldn't be burdened with tasks that don't feel important
	5) Games should have a high workload while still being appropriate for the players' perceptual, cognitive and memory limits
	6) Players should not be distracted from tasks that they want or need to concentrate on.
	7) **Pervasive Games should support the player in the process of switching concentration between in-game tasks and surrounding factors of importance**
B. Challenge	8) Challenges in games must match the players' skill levels
	9) Games should provide different levels of challenge for different players
	10) The level of challenge should increase as the player progresses through the game and increases their skill level
	11) Games should provide new challenges at an appropriate pace
	12) **Pervasive Games should stimulate and support the players in their own creation of game scenarios and pacing**
	13) **Pervasive Games should help the players in keeping a balance in the creation of paths and developments in the game world, but not put too much control or constraints on the pacing and challenge evolving**
	14) **Players should experience an appropriate level of challenge set by physical world preconditions (such as distance, location, etc.)**
C. Player Skills	15) Players should be able to start playing the game without reading the manual
	16) **Learning the game should not be boring, but be part of the fun**
	17) Games should include online help so players don't need to exit the game
	18) **Players should be taught to play the game through tutorials or initial levels that feel like playing the game**
	19) Games should increase the players' skills at an appropriate pace as they progress through the game
	20) **Players should be rewarded appropriately for their effort and skill development**
	21) Game interfaces and mechanics should be easy to learn and use
	22) **Pervasive Games should be very flexible and enable the players' skills to be developed in a pace set by the players**
D. Control	23) **Players should feel a sense of control over their characters or units and their movements and interactions in the game world**

	24) Players should feel a sense of control over the game interface and input devices
	25) Players should feel a sense of control over the game shell (starting, stopping, saving, etc.)
	26) Players should not be able to make errors that are detrimental to the game and should be supported in recovering from errors
	27) **Players should feel a sense of control and impact onto the game world (like their actions matter and they are shaping the game world)**
	28) **Players should feel a sense of control over the actions that they take and the strategies that they use and that they are free to play the game the way that they want (not simply discovering actions and strategies planned by the game developers)**
	29) Pervasive Games should enable the players to easily pick up game play in a constantly ongoing game and quickly get a picture of the current status in the game world (in order to assess how the state of the game has evolved since the player last visited the game world)
	30) Pervasive Games should provide a flexible interaction style that enables gaming in many possible physical settings
	31) Games should make it hard for players to cheat and uphold the feeling of fairness and equal opportunities for competition.
	32) Pervasive Games should be implemented on technological platforms that are easy to use and manage for the players. The games should make use of as few different technological platforms as possible.
E. Clear Goals	33) Overriding goals should be clear and presented early
	34) Intermediate goals should be clear and presented at appropriate times
	35) **Pervasive Games should support the players in forming and communicating their own intermediate goals**
F. Feedback	36) Players should receive feedback on progress toward their goals
	37) Players should receive immediate feedback on their actions
	38) Players should always know their status or score
G. Immersion	39) Players should become less aware of their surroundings
	40) Players should become less self-aware and less worried about everyday life or self
	41) Players should experience an altered sense of time
	42) Players should feel emotionally involved in the game
	43) Players should feel viscerally involved in the game
	44) Pervasive Games should support a seamless transition between different everyday contexts, and not imply or require player actions that might result in a violation of social norms in everyday contexts
	45) Pervasive Games should enable the player to shift focus between the virtual and physical parts of the game world without losing too much of the feeling of immersion
H. Social Interaction	46) Games should support competition and cooperation between players
	47) Games should support social interaction between players (chat etc.)

	48) Games should support social communities inside and outside the game
	49) Pervasive Games should support and enable possibilities for game oriented, meaningful and purposeful social interaction within the gaming system
	50) Pervasive Games should incorporate triggers and structures (e.g. quests and events, factions, guilds or gangs) that motivate the players to communicate and interact socially

Appendix 5

Transcript 1: of group one panel discussion of Composition-in-Progress of 'Quantum Physical', November 2009 at National Theatre Scotland, chaired by Laura Cameron Lewis and Andrew Eaton.

(discussion starts 3.09 minutes into the recording)

A – male

B – female

C – male

D – female

E: female, from other group, who joins this discussion later

(B and E have very similar voices so there are moments, where it's possible that I've got them the wrong way round)

F: male voice

G: female voice

A: I enjoyed it very much and I thought the information about the story was deployed at the right times. You were saying there that when the Robert character comes into the mix, that's meant to happen much later and I guess if its being stretched out over a number of weeks then you see that but in the week I thought it came in at a good time and turned everything around quite effectively

B – I don't think it did turn it around for me. I think I became interested by the introduction of Robert's character. Until that point I was really fed up with it and frustrated

A: I think by that point I'd only done one thing, listened to an MP3

B – I'd done a couple of tasks maybe, read a thing down a phone

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C – at the beginning it was one of those things you're so excited about, it sounded like it had so much potential to be something really special and then the first thing that happened is that you got a couple of blank text messages

B: (to A) did you get that

A: Yeah, I didn't even make the connection though. I just ignored them….

D: Everyone was like, who's this nutter?

A: did any of you text back?

B: I texted back to say every text message you send me is blank. Andrew and GIlly, over there, both tried to play over the weekend and didn't get any response so by the time we all came in on Monday we were going 'what?' We were so fired up on Friday…

A: I guess that completely comes down to the individual and how much you engage with it up to that point. I guess by that point I hadn't…

D: I enjoyed the mechanism of it, I enjoyed getting text messages and being told to something that's outwith your daily working life or to get an email. I quite enjoyed that. The content to me didn't float my boat really. I wasn't that engaged with the story and I feel with the Molly and Robert characters we got very intimate information about them and about each other too early, so it became a bit sickly and overly sexual… I feel like such a prude saying that. I would have liked to know a bit more about the situation before I'm hearing their most intimate thoughts but again that's probably because they tried to fit it over a week. I didn't particularly like the characters, right from the get go.

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A: the MP3 with the 52 reasons, that one didn't really work. The other one was interesting

B: I got a bit bored with the other one, the one in the bar.

D: I liked the letter I read. I got my letter over a voicemail message because someone couldn't get hold of me

B: The poem?

D: The poem yes, and I think because the person who was reading it to me was becoming aware that my answering machine might fill up at some point suddenly half way through they just pegged through it, but reading the letter to somebody else, I enjoyed that

A: This I didn't get, you had to read?

B: Were you not asked to read a poem down the phone to someone? There was an email…

A: No I didn't get that.

D: we were all given each other's phone numbers
:
B: maybe they didn't have the right number of people

A: or maybe I didn't read my instructions properly

D: there were all these things I didn't understand, like being asked to think of a number. They might be able to tell us…

A: the tasks like hiding the map, they didn't seem to fit into the overall narrative

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D: it was like there were two things happening there, the tasks and then the story. The maps did make it into the performance element last night, although mine wasn't there so they cant have gone and got that one

A: someone might have taken them

B: mine wasn't there either. Did you find the tiny little slip of paper which were the texts wed sent with the instructions in. They were wrapped up tiny in a box

A: it said 'choose your own adventure'

B: I put mine (the map) in a place where it could very well not have been there when they got back. I put mine in a library book

A: that as a task I thought was quite fun, but it didn't seem to really relate to..

D: the other thing that didn't really work for me was the Handler, and having to keep in touch with the Handler. It made sense in terms of the fun of the playing, but then didn't really relate to the story.

A: I guess when that might have stretched out over a number of weeks there's a lot more chance to develop it but it seemed to be unresolved. I texted the Handler to say do you know who Molly is and he texted back to say I think we should meet but that was the last that I heard. And that was one of the bits that I was most interested in and then it wasn't resolved so I wanted to know what happened with that character

D: I think in some ways setting Quantum Physical up as a corporation, you assume that the Handler is part of, and then having a story that doesn't seem to relate except that she perhaps

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was part of it, as far as we knew Quantum was just this theatrical experience. I don't think it set itself up enough as a corporation. It was a bit Eternal Sunshine, slightly Vanilla Sky, that kind of thing so actually it didn't seem suspicious. You knew it was the game the whole way through, there was no genuine oh God, it actually is that, because I knew…

A: its impossible for it to give you that real feeling thought, its completely down to the extent to which you buy into the story, so that has to be absolutely right in order for you to go along with the twists and turns of it…

B: but every time I did get a little bit excited about it I felt it was a bit of a damp squib as you were reminded that it was just this development thing, like… did you speak to Robert on the phone and did he tell you to email Molly?

A: Yeah

B: then you email her and you just get an automated response telling you to come to the Arches on Thursday and she'll explain everything. And Id got really fired up by the conversation and then I just went, oh, I was going to go to the Arches anyway…

(10.30 minutes in, conversation breaks for tea)

(12.10 – panel are asked to summarise thoughts so far)

A: what we're saying is that there are quite a lot of loose ends in the narrative that are frustratingly not resolved by the end of the experience.

D: I felt I knew nothing new about Molly and Robert than I did when I got that first message….

B: I think the method of telling the story is frustrating so you start to not care anymore.

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D: The mode of communication, how could that have been better do you think?

B: the fact that it was so contrived, I suppose the phone call and having to send the email to get responses, that sort of thing

A: do you think it's something about having to do things? Because a show like this that takes the same time and space as your every day life is very different from a show where you sign up to sitting in a designated space and time to watch a theatre show, so having to do things is almost like an intrusion in your everyday life

D: I liked getting the text messages but when I started getting eight emails in my inbox and I'm already getting hundreds a day that was the point when I was like, I can't, I can't that's almost too much time for me…

B: Yeah

A: So maybe there needs to be a greater level of choice about whether to engage with the information in the story, so theres something always there that you can log into and check. To a certain extent its about limiting and managing the amount of information that's coming at you. I agree that when there was that spate of email it was like, woah!

B: and it was all getting a bit silly and a bit CIA

A: but that's when people involved in the game started playing it as well

B: But were they people playing the game or were they…?

A: It was other people. I know that because two of the emails were from Simon Murray and Stewart from their own personal email addresses, as their characters, so I think people started to play along with it, so that wasn't all coming from them.

D: fascinating

A: I wonder if there's some way of setting up a website that you can visit every now and then to look at posts, a forum or something

D: I went to MySpace and looked and there seemed to be stuff from Tom who'd done the filming but it seemed to be completely unrelated to…, or perhaps it wasn't. Another thing, being really critical, is that (lowers voice to whisper) given that it was a love story and given that two of the people making it are going out with each other, and that it was their voices, I couldn't get past that.

A: Most people won't know though
D: (quickly) No that's true. But in some ways that makes it harder. I felt slightly like I was being very intrusive

A: that was a bit uncomfortable

B: Something that really frustrated me was the slightly disorganised nature of it which I realise now is part of the show – the blank text messages, the fact that nothing happened until Sunday night

C: the technical problems

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B: All those emails saying now the phone number doesn't work, now your MySpace page has crashed, now you need to do this. I was like, are they really having problems? Because they do seem quite disorganised.

D: That's not resolved for me. That seems like one thing and Molly and Robert feels like another thing.

B: I think they actually were having technical problems

A: I think they were and it was a huge problem because when you're getting that quantity of information coming at you already and it starts going a little bit wrong then its frustrating. That's a really important bit of feedback because they absolutely need to nail the technological side of it

B: with the MySpace thing I spent all day writing my journal on it and then the page crashed so I didn't bother setting up another one. I thought what's the point, I've wasted all that…

D: do you think they built that into the story then, because that thing on the door to the Arches last night was all about the technical problems and how its going to continue for the next two weeks, I read that as absolutely part of it

A: Laura, can we ask you a question about the technical glitches? Was there a level of that being deliberate or did you incorporate it after it started going wrong?

Laura: Some of it was deliberate and some of it was incorporated later on. The blank text messages from the Handler were deliberate, then the problem with the MySpace I missed is that I set up all these pages then MySpace decided it was spam and deleted them all

A: So that's quite a valuable thing to come up against at this stage

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B: then there was one (a message) about 'don't use this number any more'

Laura: Orange had cancelled the phone. That was very very unfortunate for those things to happen.

A: you say its unfortunate but actually its fortunate that that stuff happens during a development week and not during the show.

(18:16 – discussion stops as Laura calls the whole group together)

(19:09 – discussion resumes with a male 'S' from the other group summing up the thoughts of the the second group, whose discussion is on a separate transcript, Appendix 6)

Spokesperson S from second group: We started off talking about the initial interview and there were thoughts that parts of it were a little contrived initially and that it could be used to set up the characters, create more intrigue about the nature of Quantum Physical. We could have been more briefed regarding expectations of us – texts, emails, that we would have to use online facilities, Googlemail and MySpace, these would be expectations. Build on the momentum of the interview by emailing or texting us quicker, that day. We were all excited after the interview and wanted something immediate.

It's important to resolve technical interviews – the fact that we didn't get messages for the first couple of days etc. The tasks, particularly when you pressed play, seemed to be quite random and could have been used to add texture to the main story and made us want to know more, and press play more, and get more tasks.

(21:40- A begins to sum up thoughts of first group)

A: We covered many of the things S just read out. The technical issues were important to nail, because you receive such a quantity of information, which can start to get quite frustrating. You were saying earlier that its condensed into a week but there was something about the quantity of the information and things that you had to do that that some people started to pull back

B: because they weren't connected. For me it was because there were these three separate parts, the interview, the tasks and the story and I couldn't see how they all linked up so I started to get a bit frustrated by that. Each individual part was kind of in itself alright but the disparity was a problem for me

S: The technical issues, I wasn't sure whether you really meant it or whether it was part of the game being played

Laura: that's a shame because there were supposed to be some as part of the narrative but the fact that that we were having them as well just made it much more frustrating…

A: The deployment of the Robert story, for me that came at quite a good time and it worked in turning things around

B: I said I wasn't engaged or interested until the phone conversation. I felt this is a chore, I'm not engaged yet, and then I really really was. From that point I got really excited about the conversation, the emails and the website and everything but then when I sent an email to Molly and got the autoresponse I just thought oh I was going to go to the Arches anyway. I want more. Im so fired up by this story and now I've got to wait until Thursday. I felt like Id reached a dead end in a labyrinth.

D: we had to tell you to go to the Arches because it was development week

B: I suppose yeah you had to tell me to put the meeting in my diary and I wouldn't have known otherwise, still I wanted to play more with that story and I texted play more that night and I got another task but that wasn't related to that story…

A: that's a good point before the project gets underway. I think a briefing is important. I think if you know you have to do that then you automatically prepare for it.

Stewart: It was interesting. Theres something about receiving texts albeit from people who don't really exist, theres something flattering about having that attention put on you. I'm wondering if and when you extend this piece in order to engage people and keep them engaged, an element of flattery, something that makes them feel special

E: I totally agree. Yesterday I thought of a really good hiding place because I really wanted to impress the person at the end of the phone. I kept thinking this is a number, I don't know these people but I'm desperate to think of a really good one. I wanted a text back saying yes, well done, tick!

B: The way it affected me and that way I played it. I was really pally with Quantum Physical and the Handler from the outset so when Robert Valencia phoned me I was really mean to him. I was like, I don't care about this Molly, I don't care about Robert, Quantum Physical are my mates. Don't diss them. So it would be nice to set them up as this ominous organisation from the outset.

D: I think Quantum Physical wasn't enough of an entity for me. With the story I didn't learn any more about Molly and Robert at the end than I did at the beginning.

B: Nor about Quantum Physical

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A: There were a few little things that I felt needed to be tied up more effectively by the end of the week. I felt like it started and we got to the intrigue but it didn't finish

D: The only relationship between the story and Molly and Robert was that she might have been involved in some way, but as I didn't really know what Quantum Physical was apart from an exciting theatrical experience that didn't really mean anything to me

B: the cult element needed to be developed, if indeed that's what it is

E: the interview set a tone though, that set the tone of the whole week.

D: I needed to know about Molly and what the connection was, that was the thing. Theyre having a relationship, then she walks into the sea and she's done that deliberately, either she's killed herself or she's trying to get away from him, it just made me think either she's mentally unstable or she's not a very nice person. Or he's not a very nice person. That wasn't resolved for me

S: I got some messages out of sequence, which I really loved actually. I was walking up the street with a golf umbrella and someone phoned me and said hi I'm from Quantum Physical and I need to read you something. It was the piece about Portobello, and I didn't know what it was but it was really lovely, and I actually really enjoyed walking up the road with somebody reading something to me. I wanted more of that actually. They didn't want a conversation they wanted to read something to me.

B: Everyone is so different. Stewart really enjoyed the feeling of being read to, and Caroline really enjoyed…. So it must be very difficult/

D: someone left it on my voicemail, then half way through they got really panicked because they thought the voicemail would cut them off so suddenly they just sped up. So I kind of wasn't really listening to the second half

A: I know that's not something you can control, you never know how this stuff is going to work once it's out there. There's something really nice about that

S: the more I think about it, if the whole environment of the interview was very vivid and memorable it means you've got a picture in your head of something to do with Quantum Physical – the interview room and the lights.

Laura: we knew that was going to be really important

E: is the interview process supposed to be that we are signing up for what Molly signed up for? I didn't get that at all and I think that was to do with the fact that they were all acting like they were disorganised which we realised afterwards when we discussed it was totally contrived. We couldn't understand why the girls were bickering with eachother, and the phone call, if it is some kind of terrifying cult experience. It should be slick and terrifying, with white lights in your eyes

A: I felt that it was all scripted, and that really be the case because that has to be as real as it could possibly get, and that was very clearly rehearsed.

E: and they couldn't come off book either, if you tried to engage with them

Laura: to be fair to them none of those people were professional actors

E: Yeah, I wouldn't be able to do it either.

A: but for the sake of whoever you employ as professional actors, it cant be scripted like that

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S: or if it is scripted the language of the script has to be like a contract so that it's meant to sound artificial.

D: Can you tell us the story?

(Laura explains that it's good that players want to know the story, and that half of the narrative has been squashed into the first week but that there is much more to come, that there are five different scenarios as to what QP could be, and that there are different characters with their own point of view. Andrew explains the timeline and the various different characters' introduction into it)

36:53 – discussion resumes

D: I felt that with the Molly and Robert characters the information we were given right from the beginning was very intimate, and that was quite hard actually because you're going in cold and then you're listening to somebody describe someone's body parts. It was like you felt slightly creepy listening to this. It would have been nicer to get to know the characters a bit better

(Andrew then explains that in the longer version of the show the tasks should help tell the story, because you realise that a task you've been sent on echoes something that happened to one of the characters)

38:45:

D: the maps yesterday in the space and the letter that Robert wrote explained some of those things, definitely, but they didn't connect to the outside, it was all contained in just that story for me

S: I was also waiting, to go back to the interview, we talked about how open and frank we were, I was almost waiting for that to be introduced as well, there were these questions – what was your dream? I said a flying bed. And part of me as the week progressed I wondered if some of those elements would be introduced.

(Laura explains that QP is partly about the difference between things that are meant to happen and chance occurrences, how we decided that one of the first tasks would be about Molly and Robert – numbers below 50 got sent one story, numbers above got sent another one – and that towards the end of the week we decide to test out particular tasks)

41:55 – some clarification of who got what text messages, Andrew explains that everyone should have had a story to read and had a story read to them

42:20 – discussion continues

D: I liked having something to do that was outside of my daily routine, but when it got to so many emails on that day, that was when I went, I don't have time

A: we were wondering whether there was a way of having a website that you could visit. That thing when you get ten emails all at once, it's a bit too much

(Laura explains Edinburgh company Winterwell's future role in the project, building a system to manage emails, and how we want a MySpace kind of game space where profiles connect to each other but everyone is anonymous. She explains how the Googlemail was supposed to work, forwarding addresses to their real emails – mentions another participant's comment that 'you have to think about people's responses to technology, and that he doesn't *like* email')

S: For me, the most memorable moment, and the easiest way to relay information, was through spoken word, and it was nice because it was anonymous. (Stewart mentions YouTube clip and

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the way it linked to a 'highly produced video about teletransportation'). And I thought it must be part of the same thing so I watched it, it was 15 minutes long, and I signed up!

(everybody laughs)

46:09 – Laura explains that we'd like to use more of the interviews, that we used the happy memory answers in the installation, but that there is a tricky balance between allowing players anonymity but finding a way to make players feel special)

(S leaves the discussion)

(discussion of plot – general consensus that everyone wants to know the whole plot)

48:05

E: I wonder if the interview is in the wrong place because I came out of it feeling very hostile at being asked such probing questions and if that had been my introduction to Quantum Physical I wouldn't have signed up whereas if that interview came a week in I would have been so hooked into the process that I would have gone with it a bit more

48:29

F: I think as well when you do the interview with the three girls and then he asks you all these personal questions, because you felt kind of like is this a joke are you taking the piss a little bit to begin with then you feel like you don't really want to open up to this person because you think how is this going to be used, is this going to be used to make me look really stupid? I felt uncomfortable

E: I think it would have been very sinister to realise that you were doing what Molly had already done and that you were already on a track to what had happened to her. But because it happened first of all you haven't got the faintest idea what it is

(49:19 – Laura asks if there was a moment that they really liked and would like to be in the final production, and where they would like the story to go)

D: Last night I would have liked there to be a performance, I would like to have met somebody

B: yes, interaction

D: because there's a degree that you're aware that youre playing a game, which is fun, but there's a point at which if you really want us to buy into it theres a point at which you need to meet a real person

(Laura explains how we had planned to set up a real meeting with the Handler but felt by that point that we were already asking too much of people – and the weather was awful. Andrew explains that there would certainly be a meeting in the final show)

B: There's an element of thrill. You had my address, it would have been cool if youd left some actual graffiti, or really really surprised me, or done something near your house

A: really freak us out

D: It felt very like Eternal Sunshine of the Spotless Mind to me

B: I genuinely thought that you were going to be outside in a car and then when we got the text on Sunday night saying you made some good decisions yesterday it was such a big (inaudible) for me because I'd been so hungover that I hadn't got out of bed all day so I knew you weren't

watching. I totally believed youd been watching me! I think if you could build on the idea…
You said (to E) that you'd been on the Subway and this old lady was watching you…

E: I went into the Captain's Rest (a pub) and there was some graffiti on the door of the ladies
loo that said we are watching you, I was like holy fuck! And this old lady, which obviously was
a crazy old lady…

D: There was a safety to it because you knew it was a (development week) so it wasn't a true
experience. It could get too creepy if you didn't have a safety…

A: there was a show where you signed up to actually be kidnapped. I think you can get away
with doing a lot

B: I was ready to do more

(Laura discusses the idea that we had thought about getting players to follow each other and
write graffiti, and how the most interesting things are the things we can't predict. Andrew talks
about Googlemail –)

55:24 – discussion about who used text and who used email more

F: I think all the different things just made me lose interest. I never got anything to do with the
Googlemail account. I think at the beginning you should have given us that because I never got
that. The MySpace thing, I just deleted the email, because I've got a Facebook account, I've got
a Bebo account, I just thought I don't have time to do another one of those things. I didn't feel
it was of any importance really. I think that's something you've got to highlight

D: it could be simpler perhaps. It felt like you were employing so many different things. For me
the story's the thing I'm going to engage in most

(56:54 – Laura explains how MySpace helps tell the bigger story via other characters who have profile pages on there, as well as being a place where players can record their experiences, talks about how it was exciting that we got constant feedback via emails and text messages – talks about the idea of emergence: what is the audience going to create by themselves? Andrew talks about the idea that at some point Quantum Physical should be entirely self-generating, from users)

59:35:

B: we had a big discussion about the difference between the discussion I had with you (Robert) and the one F had because she didn't ask you anything, so there was only so much you could feed her. Whereas I sat and listened to her and then I rang you and thought, I could get more out of this, but you must have had to feed things to her that I got out of just asking you. You must have to help people along

Laura: and then the more you help people along the more contrived it seems

B: but then what do you do if someone's just not…, you said there are people on MySpace, well after the MySpace page crashed I didn't set up another one I just wrote my journal in a Word document. Had I stayed on MySpace was I supposed to friend people?

A: There were things going on that I didn't know anything about and I think that's brilliant. I think it's definitely not a problem that some people aren't doing certain things

D: I went on to Myspace and all I could see was the guy that filmed us… What's his name? Tom.

E: no that's Tom who invented MySpace. He's on everybody's page. He's your first friend when you go on MySpace

1:01

E: I think if its a corporation, would a corporation make you sign up for MySpace? But if you're going to have your own system obviously that's irrelevant

(Laura discusses the fact that players were discussing their experiences with each other)

B: in a way I think it would have been creepier if we hadn't, we would have felt more isolated and more like we were special

(Andrew talks about things outside the game that intrude on the game, how if we did it in the festival the show would use elements of things going on at the festival)

A: This is hugely different. This is a game that takes place in your everyday life. People's everyday life in August in Edinburgh is (inaudible) in a way that's really far removed from… so it would be fascinating to see how it works differently

1:03:15

Laura: what might be overwhelming in terms of the amount of information when you've got a job to do, will be totally different when you're there (at the festival) all day having fun

F: I was saying that if wed done this last week I would have been far more engaged with it but this week I had a really busy week

B: I suppose you wouldn't sign up for it if you knew you were going to have a really busy week

F: well I didn't know I was going to have a busy week. So I just didn't have the time

(Andrew talks about how it needs to work equally well for someone who is busy and someone who isn't)

F: what you were saying about the need to pause it would have helped me because I just felt I should have done stuff and that if you could pause it for a couple of days and come back…

B: what happens if you race through it too quickly, if you're so excited by the story?

A: well things happen over time don't they… certainly things are only deployed in week three

D: It would have worked better for me if you'd really set up Quantum Physical, if the first few days were about what Quantum Physical (is)…

B: if you'd signed your life away

D: …and then you started to find out about other people. For me I don't know how these things connect

1:05: 57 (Andrew talks about having a core narrative over three weeks but with extra subplots for people who are more interested)

B: what you were just saying there about the other levels of characters, my point about how I got really excited and then it just went flat I think if that other level had already been in place I would have got excited about someone else. You had to condense it, I had to use the analogy of a really trashy TV series but it was a little bit like Lost. The highlight for me was the countdown, and seeing that timer, and I suppose the way Lost works is that you get that but then they go and

do something else so you've almost forgotten it, but you're never left to sag because they didn't reveal something

1:07:08 (Andrew talks about structuring game like a TV series, with different episodes and seasons. Laura talks about the difference between the story and locational tasks so that people can access game when they're not in Edinburgh/Glasgow wherever – that when the countdown ends there is a mass communal event)

D: I don't know what I want to happen in the story (but) I want to know what happened to Molly

A: I want resolution. I want the whole of Quantum Physical to be exposed and for people to be arrested

B: But I also think I want to be scared that this could happen to me and in that respect I'm not convinced it would work in Edinburgh because there's so many other things going on. I think what's terrifying is that you've signed up and you're just carrying on with your normal life and that you get an email and this is happening to me and I don't even know it. I don't know that you'd feel that in Edinburgh, would you? It would be different

1:10:57 – recording stops

Transcript of group two panel discussion of Composition-in-Progress of 'Quantum Physical', November 2009 at National Theatre Scotland, chaired by Laura Cameron Lewis and Andrew Eaton.

Feedback Session

Focus Group 2 (two women – F and F2 – and a man)

Laura: We're going to leave the room, I'd just like you to discuss in your groups, your initial impressions…

F:

I thought the interview was really interesting, it wasn't what I was expecting at all. I'd heard a bit about it, I was expecting to go in and play a character. It was the relaxation thing, I came out of that and I was like ' oh, I'm just me, and I'm going to be honest with you' and I was VERY HONEST. And very frank in it, which I wasn't expecting, basically.

M: Yes I was too and I, apart from my name , I came up with this stupid name that I then regretted as I was then referred to that throughout the last week. I was very frank in the questions they were asking, but then again, there was nothing, not to be frank about. There was a bit, with the two people I don't know… I knew nothing about it. Absolutely nothing. I didn't know the degree to which the internet and mobile phone would be used, cos often I've got my mobile phone switched off and I don't check email every day. Two girls doing the interviews, there was one point, where I wasn't sure if they were arguing.

F:

The bit about the terminator

M:

Yes, the terminator. Cos I wasn't sure and I thought it wasn't about that at all.

F:

Yes, I thought it would have been quite nice to come out and, what we did was talk to each other and that was silly because we all knew that it wouldn't be the same for everybody – but also I think that while that was interesting and it did set it up nicely, it set it up as this creepy, like 'what is going on here' but I did find it a bit, almost contrived. I thought 'Are you REALLY arguing, or are you not'.

F2:

I felt it was a bit contrived. That along with the phone call that the other girl got I thought.

F:

Yes just slightly! But I think that is typical of human cynicism as well, there's a lot of that!

M:

Yes, well that's why on the one hand I was thinking, well this is really contrived, but there was part of me going 'well hold on, I know this is a performance' but then again, because I knew nothing about it , I thought that at first the interview was just to get some information from me before

F &F2:

Yeah, me too.

M: The thing started so I wasn't 100% set up, but I'd kind of gleaned that it *was* set up.

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F: I think it would be quite interesting if it was maybe 2 people, it felt with three of them in there, there was more possibility for things to go, wrong – well, not *wrong* at all, but for you to *feel* like you're part of a 'performance', which is perhaps what they are going for.. If it was one person being really intense with you, looking through this information pitching this Quantum Physical operation going 'this is a product we're going to deliver it to you, this is what we're going to do, I can't tell you any more, sign on the dotted line.'

M: You're right, its actually quite casual and you're probably right, it probably could have done with being a little more prosaic and 'doom doom doom doom doom' (makes a production line sound gesture)

F:
Because Quantum Physical to me, and throughout the week basically I became, because I pitched myself in a really pally way with them so I was never sceptical. But had that initial interview been pitched in a more sterile, scary way, I may have built up at least an inquisitiveness. I was trusting. From the get go.

M:
Ok.

F:
And then, we just went into the game.

M:
And the video interview.

F:
Yes

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M:

That was also. Very interesting. Because yes, the chap that was doing the interviews, he told me a little bit about himself.

F2:

I found that WEIRD. Actually, he said hello, and then he went onto this thing about how he got into it and I was like 'well, that's very interesting, but its not really what I'm here for, but then by that point I knew it was a game, so I was like, oh well I'm just going to accept that'

M:

I did as well. Yes.

F:

Maybe it was the one on oneness of that, that I found it easier to relate to. With the girls I was a bit like 'mmmmmmm (sounds sceptical)' I'm much more, and that obviously transfers into how honest you are in the interview, if you are easier with the person.

M:

They were a bit genuinely surprised when they asked me for my mobile number, and I said, 'well, I'm not sure I want to give you my mobile number'

F:

(laughs) Then you can't play!

Recording stops at this point as the two groups join together to give collective feedback, as noted in transcript of Appendix 1.

<u>Appendix 7</u>
Open Tasks for Quantum Physical Test Audience, November 2009

Open Tasks – Quantum Physical Test Audience, November 2009:

Place things on the floor that shouldn't be there.

Make a mountain range

Wear odd shoes

Ask a doorman for the number of flats or rooms in a building you've been told to go to. Hotel/

Find an unusual sign and take a picture of it.

Steal/get/acquire an empty cup from a branded coffee emporium

Start from any point you wish and listen to this music track and every time it goes to the chorus take a left. Take a photo of where you start and end up.

Stand in Buchanan St for 30 mins and help as many people as you can and get evidence of you doing good work, a photo, a recording, something from their pocket as a thanks.

Find something interesting on the ground and take a photo of it or leave your mark somewhere interesting and take a photographic map for someone else.

Ask three randoms to give you an item. Make something out of it

Walk around town, take photos of graffiti and try to make a story out of it.

Go to a post box where there will be a letter sealed in a blank envelope, post it to someone you love without looking inside.

Go into any multi story building, go up to the third door and second door on right and take a photograph of the name and number on that door.

Go to a bar where there will be a man in blue jacket and two drinks, stand behind him and say ' ' he'll give you one of the drinks and you'll get a note in the straw with instructions.

Take pictures of randoms or people you know. Photoshop them into one person and make a myspace account for this new person.

Scavenger hunt, a list of items to get hold of and five pounds, need to bartering.

Get at least three people to join in singing a song and post it to your facebook site.

Write a wish list.

Photograph items or places you get on a list and discover an interesting fact about each.

Get in a taxi and ask the driver to take you anywhere as long as it costs £10

Draw a map that leads to a lighthouse

Give your other senses a work out. Touch the petals of a flower, put a bowl of water on a stereo speaker, open a book and smell it and play a tune on a glass of wine and chopsticks.

Open the windows on two sides of your house and try to get a wind tunnel. See what smells come in or things that haven't happened before.

Think of a number between 1-100 go into the restaurant and order that thing, if the menu is two short count around.

Ask a taxi driver to take you 'where the action is', get different taxi drivers so find out where the action is.

The next time you get a bogof offer give the extra one to your friend/boyf/homeless person

Travel to a place that shares your name or try to make a friend with the same name as you.

Measure your tv set and divide the surface area by 100, mark that off with tape, tune your tv to static. 1% of the static on your screen is left over from the birth of your universe. What if you marked off the wrong 1%

Photograph or draw each landmark you come to.

Subway stops get off at each subway and take a photo.

Find a song for each photo

Make an audio journey for your walk to work.

Five spots in the city / country / anywhere that you love, bring a souveneir or take photos

A place that keeps you strong in the city.

Write a poem about the first three objects in front of you.

Draw a picture of what you can see in front of you right now. Left / right hand.

Go somewhere you can pick something up where there are lots of things and do something with them, newspapers, stones,

Go to a certain floor of a building look out the window and tell us what you see. Write a letter or write something, draw something hide it in a book and leave it there.

Calling up a made up number and finding out something from the person that answers.

Dropping something like tomato ketchup and see what picture it makes.

Dropping something out a window, aim at something. Try and aim with the tomato sauce.

Return somewhere you haven't been for years a primary school or friends house

Get to the highest point in the city and take a photo

Write a message on something a stranger will find later.

Think about a book or short story that meant a lot to you and give it to someone, possibly a stranger.

Decide on who your favourite person is in the world and write seven things about them.

Subway/bus stalker - Decide who you're going to follow on he subway and get off when they do, explore that area.

Appendix 8

Quantum Physical 3.0 - a Hyperscore
(c) Laura Cameron-Lewis
with performance and music by Laura Cameron-Lewis,
Kieran McLoughlin and Andrew Eaton-Lewis 2011

PERFORMANCE MAP / TEXTS

PRACTICE AS RESEARCH DOCUMENTATION
for
'COMPOSITIONAL STRATEGIES
FOR PERVASIVE PERFORMANCE'

Laura Cameron Lewis

MPhil by Research in Theatre Studies

The University of Glasgow

Department of Theatre, Film, and Television Studies

October 2011

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CD enclosed with tracks from the performance or see

https://ghostcityfestival.bandcamp.com/album/quantum-physical for downloads

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MASTER PLAN DAY 0: Lead In

Email participants the following:

Teaser Email

From: Quantum Physical

Title: Do you...

Body text: Ever wonder what else is out there?

Teaser Email 2

From: Quantum Physical

Title: Are you...

Body text: bored of sitting at a desk all day?

Invitation

From: Quantum Physical

Title: 'NAME OF PLAYER…'

Body text: EVERYTHING IS CONNECTED

There are possibilities you never knew existed.

You are less alone than you think you are.

You have been specially chosen to participate in a beta test of Quantum Physical, a brand new, unique and life-changing service. We can help you locate your exact place in the universe, and map out a path to a better place.

There is no fee. All we ask for is your trust, and a small amount of your spare time, spread over about two weeks. Make an appointment to see one of our representatives now, by completing the attached application form.

Please be assured that we are entirely bound by the data protection act and a code of ethics and all personal details will be respectfully handled.

Do not be afraid.

www.quantumphysical.org

QUANTUM PHYSICAL

Registration Form

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Name: _____

Home Address: _____

Work Address: _____

Mobile Phone No: _____

Mobile Phone Make and Model:_____

e-mail: _____

DOB: _____

 Male   Other

 Female

Emergency contact:

_____

Medical information

If there is any medical information that we should be aware of before you take part in this experience then please give us details: (This information shall remain confidential)

Offer of Appointment

From: Quantum Physical

Title: <u>Congratulations! Your application has been approved</u>

Body text: Thank you for your application. We are delighted that you are willing to join us on this stage of our evolution and we feel sure you won't regret it.

The next step is for us to arrange an initial appointment with one of our representatives in Edinburgh. In the first instance we can offer you a choice of appointment times:

Thursday 23 September at 6, 7, 8 or 9pm

Monday 27 September at 6, 8 or 9pm

If none of these times is suitable for you, please send us a range of dates/times when you will be available and we will do our utmost to fit you in.

We congratulate you on your excellent choice of handheld mobile device and encourage you to bring this with you to your appointment, along with your headphones and something to write with. Please also bring an umbrella regardless of the weather.

We very much look forward to meeting you and thank you again for your trust and curiosity, neither of which are misplaced.

Yours sincerely,
Quantum Physical

Confirmation of Appointment

From: Quantum Physical

Title: <u>re: Congratulations…</u>

Body text: As it happens….You have made an excellent choice.
Your time is now booked for xxxxxxxxxxxxx
and your location has been
discovered as 'Waverley Train Station, in the main concourse at a position between the departure boards and WH Smiths'.
Our representative will meet you there.
Please do remember to bring an umbrella, something to write with, and your headphones for your iphone. You will receive further instructions.
We very much look forward to meeting you.
Quantum Physical

MASTER DAY 1

Train station.

In the email we get them to wear red and bring an umbrella. The Handler walks past them.

Quantum Physical team will on the day:

Be at station. Text participant

> **Are you here? Put up your umbrella.**

Handler Character Follow this Script, engages with the participant:

They think He's looking for something else. He sits beside them or stands in their eyeline.

he says

> 'walk with me…'

and If the weather is good, takes them to Princes St Gardens, if its bad, to The Cafe Royal (like Kevin Costner in JFK) Maybe he takes out a yellow carnation, puts it on. Keeps checking his watch.

> 'we've got a window of fifteen minutes'.

> Walk with me. Come on. You can put it down you don't' need that up. It will become clear soon. You might need your umbrella it's starting to rain.

> 'it's five past two, lets stand here… ok… we can move on.' (as if it's time travel…)

Ok we've got ten minutes.

We're going to turn right. Watch it gets busy at this bit.

We're going ahead here and… lets move. Checks in the window's of a few places… looks doubtful. Maybe checks his phone, looks at the sky or buildings checking for cameras.

Ok, we're clear here… Here's as good a place as any. Shall we do this over a drink? Mine's a Guinness.

After you.

So how did you find out about us?

Perhaps they ask him a question about what this is 'all about'

That's the difficult thing.
I'm not a salesman.

I can't really say very much – have you seen the website?

Its probably best that I don't tell you too much about it. I feel that if I tell you what it's all about it's not going to work properly. What will work out best is that I give you this information… (hands them the pack)
This is your induction pack, we'll go through some of this and what' I'm going to do today is log you onto the system.

We find its best that way that we log these details. Then if you decide you want to stop, you can change your mind later.
So I just want to check some details. With you
Name: Age: Date of Birth: 20 June: Current address: Postcode:
What's the best number to contact you on is it a personal mobile or a work phone.

Now, Do you have an email address, do you have internet access on your phone, what version of phone is it. Are you quite up to date on technology
There's a few things I want to set up today for you.
This is a way of you entering into this experience without having to give put all your personal details to anyone else in the next two weeks.

All I need to do now is create a profile for yourself, think of it as a way of creating an identity for yourself so that you don't need to interact as yourself.

Think of it as being an alternate reality, you can be whoever you want to be. I don't know dungeons and dragons. What we're offering here is the chance to be anyone you want to be. Why don't you start with a name?

-so what are you in quantum physical, do you run it?

No (Bob), I'm just a representative.

I'd like to be called izzy the cat.

Issy the cat.

What I'm doing now is I'm just filling out an account that you're going to fill out. It's a gmail account that you might be familiar with. Good luck (Bob), its available!

I'm going to ask you for a password. Spinningtop

Are you familiar with Gmail? Well we're going to make you a separate account on Gmail, and you can use that to send messages to us and to send messages to other people you might meet on this experience. Would you like me to set this to forward emails to your personal address – we wont make your address public, so you have to log into your Gmail account that we've set up for you when you want to particapte in Quantum Physical, but it might be handy to have forwarding set up so that you know straight away as soon as you've received a message.

Have you ever made a blog before or used twitter? Within this gmail profile there is a service called 'Buzz' which we will use for you to keep a journal of your activities while you are on the Quantum Physical experience, you can email writing or photographs you've taken, even videos to your Buzz profile and you can also use it to communicate or check in with other people who are part of Quantum Physical. If you have GPS enabled on your mobile phone you can even see where you are on the map and where other QP members are.

Ok. So what is going to happen when this starts is that you'll receive a message from Quantum Physical.   Essentially, Quantum Physical is a two-week, immersive

experience designed to fit around your day to day life. You commit as much or as little of your time as you can.

Now, while I can't tell you very much at all about what Quantum Physical will involve I can tell you that you'll be set some tasks. You'll be sent a quest a day. Nothing too arduous. Nothing dangerous, and you don't have to do anything that you're not comfortable with. If you want to keep playing then you can send a message to Quantum Physical using your gmail account (or text phone) and you'll be sent another quest that day, so you can keep going as long as you wish.

It's a bit cryptic right? But think of it like a birthday present. If you knew what you were going to get before your birthday, it would spoil it, right?

That's just the way it has to work. Otherwise it'd prejudice the results. If it helps, think of it like time travel. Imagine you could travel into the future and see what your life will be like in ten years time. Maybe you've met the love of your life, and have started a family together.

Or got your dream job

Except that this isn't about dream jobs, or dream homes. Not at all. It's about much more fundamental things than that. Imagine that the version of you who you see in the future is happy, for whatever reason. You would naturally want to know how to get to that place. Or perhaps they're terrible unhappy. You would want to know what to do to avoid that. The problem is, that foreknowledge alters the whole picture.

If you know what your life is going to be like in ten years time, that's going to affect your choices. and the outcome.
If you think you're going to be happy in ten years, then you might not do all the things you need to do to make you happy. You might not put in the work.

Before we leave (Bob), I need to get you to sign this, so basically this is a disclaimer, you're fully entering into this and agreeing to the terms and conditions. As I said we're not going to ask you to do anything illegal and we'd ask that you refrain from doing anything that might get you into trouble.

The first thing you'll receive is a text message, but I'll request that you log into your gmail in the next 24 hours. And from then on in, your experience will be as much as you can give to it.

(they might ask his name)

My name's not important at this point, we've got a five minute window.

Well done (bob) this is the first step towards finding you a place in the universe.

We're not going to meet each other again, from this point on its' your own journey, I wish you all the best, thanks for the drink.

They stand up shake hands.

Is this it? you're thinking…

It's just the start. Goodbye issy the cat.

Leaves a card on the table.

Give the participant these documents:

<u>Welcome</u>

QUANTUM PHYSICAL
welcome…

We connect in more ways than ever before yet millions of us are lonely, depressed and insecure.

The grand narratives of our time have failed.

We must search technology and science for the same answers we seek from religions.

Every day you are able to traverse time and space, connecting with people, places, and different kinds of knowledge across the globe

You have become too accustomed to things being the way you were always told things should be.

It is conceivable that you exist in an in infinite number of alternate universes simultaneously. In some of these you are happy beyond your wildest dreams. In others you are about to die.

You could be anyone, reinvent yourself as anything. You could live lots of different lives at once and no one would ever know.

You have in many ways, already decided what happens now. The question is, do you know what you want to see or are you willing to find out?

It is only a shock sometimes that wakes you up and sends you back into the real world. Look again for what is really here.

We will not tell you who we are or what you should expect.

Disclaimer

QUANTUM PHYSICAL
Disclaimer
Terms:
Location: 65/2 Great Junction Street and the surrounding areas of Edinburgh.

Dates: From the 20th September to 3 August 2010.

I, (person participating) I freely agree to take part in an experience provided by Quantum Physical.

I hereby give my permission for Quantum Physical to film, photograph or otherwise record actions I make for the duration of the above dates, and permit Quantum Physical to use this data.

I fully understand that I am about to enter into a totally unique experience specifically catered for each participant & understand that the above company relies on my co-operation, honesty & trust to fulfill its agreement, and that any resistance during tasks or dishonest actions will result in an incomplete experience. Quantum Physical are in no way responsible for my overall experience from this point on.

I assume total responsibility for all of my actions and any events that may befall me during participation in the event and agree not to do anything that would break the law or cause injury to any other person.

I agree that this is at my own risk, and Quantum Physical are in no way responsible for any expenses I may have ensuing from any damage I or my relatives may take.

I agree that this disclaimer will override any present and previous insurance liability that the above-mentioned parties may have and hereby exempt them from any responsibility, financial or otherwise, for any events that may in any way implicate, damage or threaten my personal health, safety or wellbeing during the above-mentioned event.

I have, prior to signing this disclaimer, been made aware of personal information that will be requested of me and may be used to help cater this unique experience to me. In agreeing to this, Quantum Physical reserve the right to keep my contact details on file and to use these when needed during the time period stated above.

Signed _____ Witnessed _____

Dated _____

Procedures

Quantum Physical Procedures

We will send you at least one action, mission or task, every day. We hope you will find the time to complete your action within the day. Some are time specific, some are specific to a place, and some can be done anywhere.

If you have more time available on any particular day, and wish to get more out of your Quantum Physical experience, you can ask for a further task by emailing 'PLAY' in the subject line to findmequantumphysical@gmail.com

We have set up an email account for you at http://www.gmail.com, and you can use the BUZZ feature to post updates, photographs, your location, and to communicate with other participants. Your log on details for both of these are as follows:

Login:
Password:

As we have promised not to pass on your personal details to any third party, we have set you up this GMAIL persona to protect your identity and your anonymity. Think of it like an alter-ego. You are welcome to customise your GMAIL profile to suit your alter-ego.

You may be familiar with the various options that you can enable with your Google account. If this is the first time you have used Google and its associated features such as BUZZ, latitude, Maps, Picasa and Youtube, we recommend you spend some time playing around with it to familiarise yourself.

To receive any files sent to you by Quantum Physical, you will have to log into your GMAIL account. If you choose to do so, you can set up your GMAIL profile to forward your Quantum Physical messages to your private email address. This is optional and if you do turn this function on, this will mean that you will be notified when you have received any Quantum Physical messages, while your real email

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address remains private. If you wish to respond to your messages you will have to log in as your alter-ego to your GMAIL account – do not email from your private email account unless you wish to forgo your anonymity.

It would be helpful for you to keep a record of your experience, in journal form and by uploading pictures and updates to your GMAIL BUZZ feature, which we have set up for you. You can locate BUZZ on the left panel of your GMAIL inbox, or alternatively you may set up BUZZ as an app on your smartphone, which we recommend for the fullest experience.

By using your anonymous GMAIL profile, you can also enjoy the use of location services and the google maps functions. This means that you may request to 'follow' other players on your BUZZ and if they have location services turned on, you will be able to see where they are in MAPS. Quantum Physical has invited you to collaborate on the 'Quantum Edinburghs' map in which you can create markers and upload pictures or text to specific locations. For information on how to use MAPS in google to create your own tagged maps, directions, or upload video to specific locations on google maps see the following link:

http://maps.google.com/support/
and click on 'my maps'.

Do let us know by email if you need any help with these functions and we can arrange for TECH SUPPORT to assist you. You can contact us either on our GMAIL address findmequantumphysical@gmail.com
or by email at findme@quantumphysical.org

http://www.quantumphysical.org

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Handler leaves. Participant gets the following texted to their mobile phone:

before leaving the bar

There is something waiting for you outside. Text when you are ready to leave here.

when they leave the bar

This is your mission… Plug in your headphones and when you click this link you will find yourself in a secret page. Then click the orange circle for your instructions…

MASTER DAY 2

There are Contingencies for issues that may arise such as:

Streaming file problem '

Response:

Dear me, that is indeed unfortunate. We will investigate. In the meantime we have emailed you a smaller version of the file. sleep well.'

Text:

Go to xxx there is a package there for you.

Send one of the following Missions:

Go somewhere you have never been

Good morning, xxxxxx. Your mission is to go to somewhere you have never been before, document your journey and email the results to findmequantumphysical@gmail.com Good luck.

Portobello Male Phonecall

TEXT:

Good morning, xxxxxx. You have been sent your mission for today (link to sound file here)

EMAIL:

You should call this number xxxxxxx
and read out this message to whoever answers:

PORTOBELLO BEACH, NOVEMBER 2009

It is six weeks, three days and seven hours since he last saw her.

For reasons he doesn't fully understand, he has taken the number 21 bus to Portobello, for the first time since that October night, and is now sitting on the front, staring numbly out to sea. It is November, and bitterly cold.

He is thinking of the first time they came here, in January last year. They ate fish and chips and drank fizzy wine, and sheltered each other against the wind. Later, drunk as kings, they went back to the flat where they had just moved in together and she made him put on one of her dresses. She wanted to see how he looked in it.

She was wearing the same dress the last time he saw her. He remembers thinking, 'I've always loved that dress,' as she left the table at the restaurant and she walked away, as he thought at the time, towards the bar.

He knows, if he is rational about it, that she is dead. The police trawled the beach for days, but no body was ever found. Now he spends every day trawling for clues. He reads her poems obsessively, especially the last one. Relives every conversation, especially the last one.

'You slip off the point into the waves,' said the poem, but it seemed to be about him, not her. 'I'm not afraid of anything when I'm with you,' went the conversation. But it didn't feel like a goodbye.

Those were her last words. She hadn't gone to the bar. He saw her out of the window. The dress made her easy to spot. So did the fact that she was the only person on the beach, in the freezing dusk of November. When he noticed her, a glass of wine half way to his lips, she was already waist deep. By the time he reached the shoreline, breathless and frantic, she was a head bobbing on the water about 30 metres out. And then she was gone.

It is six weeks, three days and seven hours since he last saw her. And nothing has washed up on the shore. Not her. Not answers. Not solace. And despite everything he has been told, as he stares out at the sea he is still thinking, come back. This is not what was supposed to happen. Please, come back.

Portobello Female Phonecall

Track 1 on the CD 'I made this city for you' plays down the phone

MASTER DAY 3

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa.

Send: Service Message: Top 5 Hot Tips

Service Announcement: Top 5 Hot Tips for Quantum Physical

This is a service announcement. To really ensure you get the best out of your Quantum Physical experience we have compiled a Top 5 Hot Tips!

1. Log in during the day to your Gmail account and click on your Buzz icon to keep abreast of what everyone is saying!
2. Follow other people in buzz to find out what the hot locations are and where the excitement is!
3. Make sure your profile is set to 'public' so that other players can follow you and see what you are posting about.
4. Be sure to upload pictures, chat and thoughts from your Quantum Physical experiences to keep a record of your journey.
5. The fun never ends! Once you've completed your daily mission, you can send us a message with the title 'PLAY' to receive more tasks and to move faster through the programme.

With thanks to our warm Quantum Physical community for sending us your tips for a fulfilling and uplifting experience.

Handler text:

You have a mission (link here)

Send one of the following Missions:

Write a story for this video

day 3 – mission 'write a story for this video file'

We hope the issue with your sound file was resolved yesterday.

Your mission for today is to click on this link: xxxx

We challenge you to write a story to go with this film. Then we would like you to record the story and send the file to this email address. You have a voice recorder on your iphone called 'voice memos' if you click on the red button on the left of the screen recording will begin. Clicking on the button with the black square on the right of the screen ends recording. If you then click the same button (it has three lines instead of a square now) it will take you to a screen where you have the option of 'delete' to start the recording again, or 'share' to email the file to findmequantumphysical@gmail.com

If this is a problem for any reason, you can send us the story in plain text.

Good luck!

Go somewhere you have never been as per Day 2
Portobello Male Phonecall as per Day 2
Portobello Female Phonecall as per Day 2
Wildcards ← Mission: Write a message on something a stranger will find later
                                    Mission: Make a journey for someone you love →
List of Missions: Wild Cards

Participant receives one of the following:

Make a sign that you would like to see in a public place, be it a warning, a request or a place sign. Hang it somewhere and photograph it.

Place things on the floor that shouldn't be there.

Make a mountain range

Wear odd shoes

Ask a doorman for the number of flats or rooms in a building you've been told to go to. Hotel/

Find an unusual sign and take a picture of it.

Steal/get/acquire an empty cup from a branded coffee emporium

Start from any point you wish and listen to this music track and every time it goes to the chorus take a left. Take a photo of where you start and end up.

Stand in Buchanan St for 30 mins and help as many people as you can and get evidence of you doing good work, a photo, a recording, something from their pocket as a thanks.

Find something interesting on the ground and take a photo of it or leave your mark somewhere interesting and take a photographic map for someone else.

Ask three randoms to give you an item. Make something out of it

Walk around town, take photos of graffiti and try to make a story out of it.

Go to a post box where there will be a letter sealed in a blank envelope, post it to someone you love without looking inside.

Go into any multi story building, go up to the third door and second door on right and take a photograph of the name and number on that door.

Go to a bar where there will be a man in blue jacket and two drinks, stand behind him and say ' ' he'll give you one of the drinks and you'll get a note in the straw with instructions.

Take pictures of randoms or people you know. Photoshop them into one person and make a myspace account for this new person.

Scavenger hunt, a list of items to get hold of and five pounds, need to bartering.

Get at least three people to join in singing a song and post it to your facebook site.

Write a wish list.

Photograph items or places you get on a list and discover an interesting fact about each.

Get in a taxi and ask the driver to take you anywhere as long as it costs £10

Draw a map that leads to a lighthouse,

Give your other senses a work out. Touch the petals of a flower, put a bowl of water on a stereo speaker, open a book and smell it and play a tune on a glass of wine and chopsticks.

Open the windows on two sides of your house and try to get a wind tunnel. See what smells come in or things that haven't happened before.

Think of a number between 1-100 go into the restaurant and order that thing, if the

menu is too short, count around.

Ask a taxi driver to take you 'where the action is', get different taxi drivers so find out where the action is.

The next time you get a bogof offer give the extra one to your friend/boyf/homeless person

Travel to a place that shares your name or try to make a friend with the same name as you.

Measure your tv set and divide the surface area by 100, mark that off with tape, tune your tv to static. 1% of the static on your screen is left over from the birth of your universe. What if you marked off the wrong 1%

Photograph or draw each landmark you come to.

Subway stops get off at each subway and take a photo.

Find a song for each photo

Make an audio journey for your walk to work.

Five spots in the city / country / anywhere that you love, bring a souveneir or take photos

A place that keeps you strong in the city.

Write a poem about the first three objects in front of you.

Draw a picture of what you can see in front of you right now. Left / right hand.

Go somewhere you can pick something up where there are lots of things and do something with them, newspapers, stones,

Go to a certain floor of a building look out the window and tell us what you see.

Write a letter or write something, draw something hide it in a book and leave it there.

Calling up a made up number and finding out something from the person that answers.

Dropping something like tomato ketchup and see what picture it makes.

Dropping something out a window, aim at something. Try and aim with the tomato sauce.

Return somewhere you haven't been for years a primary school or friends house

Get to the highest point in the city and take a photo

Write a message on something a stranger will find later.

Think about a book or short story that meant a lot to you and give it to someone, possibly a stranger.

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Decide on who your favourite person is in the world and write seven things about them.

Subway/bus stalker – Decide who you're going to follow on he subway and get off when they do, explore that area.

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MASTER DAY 4

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:

Find your way to Sofi's Bar AUDIO: Play CD Track 2, 'Espy Bar'

A girl is sitting in a bar with her lover. They have been lovers for three months, two weeks, four days and 11 hours. They are joined at the hip on their bench, watching the world buzzing around them, and she is silently marvelling at how they seem like the still centre of it, like everything is fleeting and temporary except them, how jealous people would be if they could see and understand this.

The girl catches their reflection in a mirror above the bar, and she thinks: how extraordinary. Of all the people in this bar, of all the people in the street outside, in this city, in the world, there is nobody that makes me feel the way this boy does, just by sitting, his hip against mine.

The reflection, though, is not quite her. His hair is shorter. Hers is longer. She is wearing a T shirt, not a blouse. He is wearing a different shirt. They are approximately themselves, but not themselves, at least not themselves today. She thinks for a minute, then squeezes his hand and gestures for him to look.

Look, she says, it's us, but how we'd be now if we'd met a month before
we did. At the Richard Hawley gig, when you saw me in the crowd but were
too shy to talk to me. 'How do you know?' he says. This is the bar you
would have taken me to afterwards, if we'd gone to a bar afterwards, she
says. It's our second time here instead of our first time here. The boy
looks. He doesn't see what she sees, not exactly, and doesn't know how
she knows, but he likes that she does, so he nods. She's always been
right about these things before.

The boy and the girl met many times before they met, although they
didn't realise this until very recently. The first time they met, he was
five and she was six. He had run away from home. Or rather he had run,
got lost, couldn't find his way back, was still angry and decided,
briefly, that he had run away from home, then got scared. She found him
crying on the disused railway track half a mile from his house. She held
his hand and walked him home. Neither of them realised that this was
their first meeting until 20 years later, two weeks after they had
become lovers, when he showed her a picture of himself at six years old,
wearing the same Monster Bike T shirt. Shortly afterwards his family
moved to another town, but she never forgot that day. She used to draw
pictures of him, leave treasure buried for him. When her granddad died
three years later she went to sit on the railway track, and hoped he
would turn up and hold her hand.

The boy and the girl met a second time 13 years after that. It was at
the Garage nightclub in Glasgow. They were, by chance, students in the
same city, in different years at the same universtiy. She had drunk five
tequilas, saw him dancing, and walked straight up and kissed him. It was
him who remembered this one. She barely has any memory of this, although
she still swears blind that it was the only time she had ever done such
a thing. It was you, he says now. Definitely. I gave you my phone number
but you never called. She doesn't remember this part at all. She thinks

she must have taken his phone number and lost it the next day. It still breaks her heart to think of it.

There were, they have become quite sure, other meetings. Once they started to see the pattern, they dug out old diaries, compared their itineraries for the past 20 years of their lives. Patterns quickly emerged. One year they were both in Manchester at the same time, another year they were both in London. Sometimes they were at the same gigs, or clubs, or theatre shows. Other times they were just in the same city. They must, they decided, have passed each other on the street. Otherwise, why did the universe arrange itself in that particular way, at that particular moment?

Eventually they met again. By this time it was almost too late. She was with someone else. So was he. It was messy. Not knowing anything about what had happened before, not yet knowing about all the times they had already met, they almost walked away. But something stopped them.

Sometimes they wonder whether they are a great disappointment. Whether somewhere, someone or something is shaking its figurative head at how hopeless they were, for such a long time, at reading the signals. She wonders if this is why she keeps catching glimpses of the other versions of her, looking back at her from shop windows, rivers or mirrors. Look, the other versions seem to say, there you are, with different hair, different clothes, different life experiences, different tastes probably, but the constant is him. There he is, standing beside you, or partly hidden behind you, or just audible in the background. What took you so long?

They are making up for lost time, however. The next 20 years are already documented, to make sure they never forget again, never get it wrong. They bury messages to themselves, time capsules for the future. They bury descriptions of their children, of where they'll live. Of what they

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are doing when they are old. Letters to themselves intended to be read
as far as fifty years from now.

He worries about this. 'Are we tempting fate?' he says. She doesn't
know. She just feels it in her bones, at some tiny, subatomic level.
They know all these things already, as surely as if they'd already lived
them. And everything is going to be ok. It wasn't in the past. Far from
it. But there's no need to dwell on that now. Everything is going to be
ok. This was decided a long, long time ago.

A journey up or down the Royal Mile **A journey up (or down) the royal mile**

Go to the Royal Mile in Edinburgh, ideally the real Royal Mile but an imaginary
Royal Mile will do, somewhere equally old and spindly. Strat at the intersection of
George IV Bridge and the Mound.

AUDIO:

Hello Molly. I know it's normally you who makes these things but I wanted to make
one for you this time. I know things haven't been great lately. I know some things
haven't worked out quite the way you wanted them to. But I still think we're ok. It's
all part of the plan, I reckon. How could it not be?

Ok. Can you hear me alright? Turn the volume up a bit if you can't. You're standing
on the Royal Mile, where it crosses St Giles Street. In a minute you're going to start
walking – down the hill, not towards the castle. And while you're quite relieved that
you're not going to the castle you're still thinking, is this some kind of tourist tour?
Or a ghost tour? What other kind of tour could you possibly do on this street? A
Harry Potter tour maybe. Or a shortbread crawl. You know, eat one piece of
shortbread in every shop on the Mile, use the sugar high to run up Arthur's Seat and
then collapse and probably die, bagpipes still ringing in your ears.

You're going to start beside the David Hume statue. The one with HUME written on it in massive capital letters. Found it? Ok. This is where we'll begin. But you're not looking at David Hume, even if you're maybe channeling the great philosopher a wee bit. You're looking up to the left, up high, at that pot plant on top of the chimney. How did that get up there? These are the kind of things we're interested in today. Not the historical monuments. The small things – things that are about people who live here, now, the constant movement of the city. The things you experience directly, every day. Not a history of a city that you can only access through books, or Wikipedia, or a yellow and blue open top bus with a commentary by a posh, bitchy bloke from Morningside. The city that lives and breathes around you. Where anything is possible from moment to moment.

Start walking. Don't look at the tenements, the cathedral, the fucking Loch Ness Experience. Pick people to look at and find a detail. Their socks. Look for really great socks. Socks that make you think, I want your socks. That couple over there – how long do you reckon they've been together? Four weeks? Six? Four. She has her hand down his pants. That guy over there, he works for the Edinburgh International Festival, not the Fringe, the posh one. He's not that important though, he just answers the phones. Oh yeah, round about here is a doorway on the left with a snotty sign that says 'do not sit on the stairs this is a business entrance' which just makes you want to sit on the stairs as often as possible, ideally with a picnic. Which we obviously did. Remember that? That was a good day. Actually it might have been chips. Does that count as a picnic? I think we decided it did if there was a butty involved, which there was.

Keep walking. I left a few messages for you on the paving stones, although I wrote them in chalk and it rained a lot yesterday so they might not be there anymore. So, just in case, I want you to choose paving stones at random and look at them while I'm reading you these messages.

1. My feet landed here on the way to our first proper date, at the City Café. The one when we realised we both knew all the words to I'd Rather Jack than Fleetwood Mac

by the Reynolds Girls. Which was yet another reasons why we were obviously supposed to be together.

2. Our feet landed here on the way to your exhibition opening, on that gallery on Cockburn Street, the one that's now a shop that sells gonks.

3. Your feet landed here, and in fact your arse nearly landed here too, that night we had a massive row during dinner.

Remember that? We ended up yelling at each other in the street in front of everybody. It was during the Fringe as well so it was really busy. At least one person thought we were doing a show. I wish I'd had some flyers I could give him. Come see Robert and Molly kick shit out of each other. 11.35pm, C Venues. I can't even remember what we were fighting about now. What I do remember is that you stormed off and decided to go down one of those Harry Potter alleyways on your own. Where you thought you were going I have no idea. Just away from me, I think.

Do it now. Choose an alleyway, one of those little alleyways off the Royal Mile, and go down it. Doesn't matter which one. I doubt you could remember which one it was anyway, we were both so drunk.

Have you chosen one? Are you walking down it? Pause this for a minute if you need more time.

Ok. Try not to do what you did that night, which was fall spectacularly and twist your ankle. In some ways it's a good thing you did. I'm not sure I would have seen where you'd gone otherwise. But I could hear you crying. I ran. And there you were. Curled up in the archway which your legs splayed out, your make-up all over your face, and your hand gripping on to your ankle like it was going to fall off. Fucking hell, Robert, I think it's broken. It wasn't. But you couldn't walk. I gave you a piggy back all the way home. Well, all the way to the taxi rank. I would have happily carried you up the stairs too you know, but you wouldn't let me. You never did like people doing things for you. Molly McArthy, master of her own destiny. You did let me put you to bed though, although you complained very loudly every time I went

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anywhere near your ankle. I didn't mind. I was just happy to be with you instead of on my own in the street. In the morning we talked for two hours, about everything, and we were ok again.

The Royal Mile is our street, Molly, just as much as any of these other streets. I love that you're going further and further out on a limb, trying to create a life for us that is different from anyone else's, trying not to do stuff the way everyone else does. And I'm down with that. I love the house you made. It's beautiful. And I love that you spent all that time building the railway track where you found me when I was eight years old, crying my eyes out. I love that you took so much time over it – glueing all those tiny stones down. I love the adventures we go on through parts of the city we've never been to before.

But sometimes, the obvious stuff, the stuff everyone does, is fine too. We don't have to work hard all the time not to be like all those other people. We can walk down the Royal Mile too. It's allowed. We don't have to go to the Royal Mile, but we can go through it.

I love that you work so hard, that you're so dedicated to what you do. See, I even made you a recording that's a bit like one of your artworks. But you also need to take some time just to be, darling. I want to take you to Portobello this weekend. We can have dinner at the Espy, or just have fizzy wine and fish and chips on the beach. We'll be doing the same thing as thousands, maybe even millions of couples have done before, but it'll still be different. No one will have eaten the chips in that particular order, or had that particular stupid conversation about Eighties pop. People will look at us and think, another couple on Porty beach, like another tourist on the Royal Mile, but they'll be wrong. We will be the first people ever to do it that way. And we will continue being the first people ever to do it that way for the rest of our lives.

Take a train anywhere

Mission: Jump on the train… to Stonehaven?

There is somewhere you've always wanted to go, you've never been and you know nothing about it except that somebody sometime told you it was great… or maybe you dreamt it. Pack your tent this weekend, you're going camping. No excuses. Buy the tickets at the station, take the minimum you need: be it money for a B&B, a tent, bicycle, extra set of clothes for wearing at night, (it is of course, essential and non negotiable that you take the whisky or the wine) and if you are afraid of a skinnydip it is advisable to pack some swimwear.

I recommend Stonehaven (especially if you can get there during the months May-September when you can swim in the open air heated Lido!) Pitch a tent beside the seafront! Eat spectacular fish and chips on the prom! Surf for the first (or fiftieth) time in your life! Journey past the old town to the Castle along the coast. Walk the opposite direction along beautiful clifftops to the creepy spectatuclar graveyard, and if you make it this far… Quantum Physical have hidden a surprise for you.

Alternatively, I can highly recommend a Friday night flit to Mallaig. Where I've never been… but week in week out I see the train leave Queen St Station and one unexpected day… I'll be on it.

Write a story for this video as above
Go somewhere you have never been as above
Portobello Male Phonecall as above
Portobello Female Phonecall as above
Wildcards as above

ANOTHER   LEVEL
Send Message: Mission intercepted by Leroy Mission intercepted by LEROY

I've intercepted the message that Quantum Physical have left you. I need you to do something more important.

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Go to the third bench overlooking Regents Terrace, there is a package waiting for you there.

I think I've got it all figured out and I know what Quantum Physical is – check these links for some evidence: the MIT journalist
NY Times, Location-based spam
What I don't know is where people keep disappearing.

I hope to hear from you.
Leroy

MASTER DAY 5

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Service Announcement:

Service Announcement: Top 5 Hot Tips for Quantum Physical

This is a service announcement.

To really ensure you get the best out of your Quantum Physical experience we have compiled a Top 5 Hot Tips!

1. Log in during the day to your Gmail account and click on your Buzz icon to keep abreast of what everyone is saying!
2. Follow other people in buzz to find out what the hot locations are and where the excitement is!
3. Make sure your profile is set to 'public' so that other players can follow you and see what you are posting about.
4. Be sure to upload pictures, chat and thoughts from your Quantum Physical experiences to keep a record of your journey.
5. The fun never ends! Once you've completed your daily mission, you can send us a message with the title 'PLAY' to receive more tasks and to move faster through the programme.

With thanks to our warm Quantum Physical community for sending us your tips for a fulfilling and uplifting experience.

Send Missions:

Make an imaginary album

Mission: Collect a CD by a band called the Fakesters

Go to Elvis Shakespeare on Leith Walk. In between F and G you will find a CD by a band called the Fakesters. When you listen to this CD go for a walk to somewhere you've always wanted to go but have never found the time.

Make a journey for someone you love

Mission: Make a journey for someone you love

I want you to think about creating a journey for someone significant to you, or for a stranger.

You might want to include stories from your past and stories from your future, or use some objects which remind you of something, or that might mean something in the future.

Create your journey. Make sure it has a beginning and an end. You might want to locate it in a particular place, use audio, photographs, drawn maps, or letters to guide your orienteer through the world you are creating.

When you are finished you can Email instructions for the journey to findmequantumphysical@gmail.com

Write a message for a stranger

Mission: Write a message on something a stranger will find later

On your way to Queen Street, there is a red post box opposite the National Portrait Gallery. Write a message to someone you haven't seen in years, someone you owe an apology. Text us when you get there for the address. Then you will be at a particular phone box in town at a particular time, and someone will call you and tell you a story

As Above:

Find your way to Sofi's Bar

A journey up or down the Royal Mile

Take a train anywhere

Write a story for this video

Go somewhere you have never been

Portobello Male Phonecall

Portobello Female Phonecall

Wildcards

ANOTHER LEVEL

Mission intercepted by Leroy

MASTER DAY 6

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:
As above
Find your way to Sofi's Bar
Write a story for this video
Go somewhere you have never been
Portobello Male Phonecall
Portobello Female Phonecall

MASTER DAY 7

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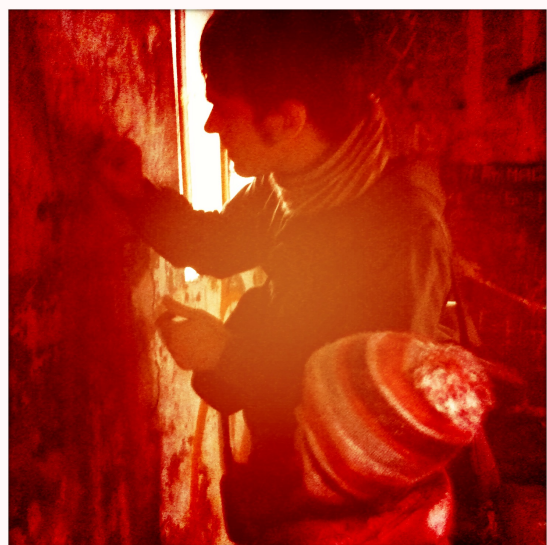197

NEW INDUCTEES TODAY

Also: Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:

Make a map of the future – bury it on Cramond Island

Mission: A journey through time and into the future on Cramond Island

Your mission today is to make a map of your future, however you interpret that. Wrap it in plastic so that it is safe from the elements and travel to Cramond Island in Edinburgh… ideally, the real Cramond Island, but an imaginary Cramond Island will do. You may, if you wish relocate Cramond Island to somewhere else. You are going to bury your map for posterity, so take a trowel or a fork with you. Your extended mission is to return in ten years time with your the people who you share a feeling of family, dig it up and add to it some new maps of the future for safekeeping for the next ten years.

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Please note that you must ensure that it is safe to cross the causeway over to Cramond Island by departing after 2 hours before low tide and returning by 2 hours after low tide.

When you arrive at Cramond, first play this file: CD Track 4 'Cramond Island Shore'

Then we have two options: either the tide is in or it is out

Then if the tide is in you can play this file: CD Track 5 'Cramond Tide In'

If the tide is out you can play these files: CD Track 6 'Cramond Tide Out' and CD Track 7 'On Cramond Island'

Here are the tide times for the next week:Sep 2010

Sat 25th 03:21 5.45m High 09:12 0.88m Low 15:41 5.36m High 21:24 1.03m Low
Sun 26th 03:53 5.41m H 09:36 0.97m L 16:13 5.31m H 21:48 1.13m L
Mon 27th 04:26 5.33m H 09:52 1.13m L 16:47 5.20m H 22:04 1.27m L
Tue 28th 05:02 5.20m H 10:11 1.33m L 17:24 5.06m H 22:27 1.44m L
Wed 29th 05:42 5.04m H 10:39 1.58m L 18:05 4.88m H 23:03 1.66m L
Thu 30th 06:30 4.84m H 11:19 1.90m L 18:55 4.68m H

Fri 1st Oct 2010 00:02 1.94m L 07:27 4.64m H 12:29 2.26m L 19:57 4.54m H

Good luck!

Trip to Portobello in the dark for chips and fizzy wine

Mission: a trip to Portobello Beach in the dark for chips and cheese and fizzy wine

Good morning, Laika,

We have a special mission for you since you are doing so well.

You are to make an excursion to Portobello Beach for fizzy wine and chips.

You may go alone or you can take someone special with you.

Go on a late night excursion to the seafront at the Espy bar, or bring your own fizzy

wine and chips and cheese (or fish,

if you're feeling traditional). Take a camera, or your best wine goggles, and

document the event. Each of you must bring an object or a message to send

out into the sea across the waves in memoria of this trip. If you have

indeed made it to Portobello, (in body or imagination) play this message for

a special surprise.

Play this file: CD Track 3 'On Portobello Beach After The Espy Bar'

As Above:

Make a journey for someone you love

Take a train anywhere

Write a message for a stranger

Make an imaginary album

Write a story for this video

Go somewhere you have never been

Portobello Male Phonecall

Portobello Female Phonecall

Wildcards

ANOTHER LEVEL:

Robert sends you a link to private parts of Molly's Blog:

 I don't know what is going on here. If I didn't know any better I'd think I was going

crazy or imagining things. This Robert Valencia is my Robert. He sent me this email:

Hiya, yes I did know a Molly McArthy back in Scotland – she died. It was all rather

tragic actually, she was surfing and she drowned. It would have been around 2006…

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That was around the time I left Scotland, I've been in Canada ever since. Did you know her well? Did you go to school together?

I don't know how I've done this but Ive opened up a way of travelling into another world.

There seem to be these places where things can move. I've tested this many times. An object I buried under the sand at Portobello appeared in the cemetry at Stonehaven where I'd hidden the film canister with the poem that Jennifer wrote for me. There is no other way this could have happened unless there is another me in another time, that is also burying these shrines.

He says that he was worried about her because of what happened with her mum and dad, she takes on too much, she's hidden herself away to do this project and he is worried about her, he wants to know she is ok. If you see her send her to him. He needs to get to Portobello because he said he'd meet her there
You get a task to go to pick up a letter from beind the wall at City Cafe (draft) it has been intercepted by Leroy:
Mission intercepted by LEROY

I've intercepted the message that Quantum Physical have left you. I need you to do something more important.

Go to the third bench overlooking Regents Terrace, there is a package waiting for you there.

I think I've got it all figured out and I know what Quantum Physical is – check these links for some evidence: the MIT journalist
NY Times, Location-based spam
What I don't know is where people keep disappearing.

I hope to hear from you.
Leroy

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MASTER DAY 8

Quantum Physical Hacker Warning

Quantum Physical Infiltration Warning

We hope you continue to enjoy your Quantum Physical experience.

We apologise for the technical glitches that a small number of you may have experienced over the past couple of days. We have reason to believe that somebody may be attempting to hack into Quantum Physical. The problem should be fixed very soon. Meanwhile, if you receive Quantum Physical-related messages from any email other than this one, or from any mobile number other than the Quantum Physical number please report it to us immediately.

We look forward to seeing you tomorrow at the Arches, between 4pm and 6pm

Quantum Physical support team.

http://www.quantumphysical.org

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions as above:
Find your way to Sofi's Bar
A journey up or down the Royal Mile

Mission: A journey up (or down) the royal mile

Make a map of the future – bury it on Cramond Island

Trip to Portobello in the dark for chips and fizzy wine

Make a journey for someone you love

Take a train anywhere

Write a message for a stranger

Make an imaginary album

Write a story for this video

Go somewhere you have never been

Portobello Male Phonecall

Portobello Female Phonecall

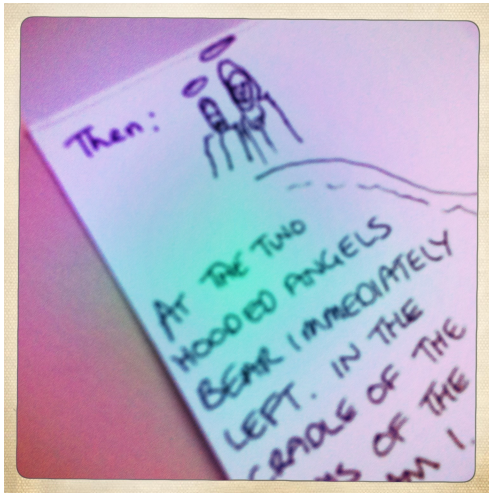**Wildcards**

ANOTHER LEVEL

Mission intercepted by Leroy

> You receive a message from Matthew Jamieson to call a number where you find this message

> Robert sends you a link to private parts of Molly's Blog
> He says that he was worried about her because of what happened with her mum and dad, she takes on too much, she's hidden herself away to do this project and he is worried about her, he wants to know she is ok. If you see her send her to him. He needs to get to Portobello because he said he'd meet her there

> You get a task to go to pick up a letter from beind the wall at City Cafe (draft) it has been intercepted by Leroy

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MASTER DAY 9

Quantum Physical Service Message day 12 – Quantum Physical Infiltration Warning

Posted on September 23, 2010 by highwaydinerprojects

IMPORTANT SERVICE MESSAGE FROM QUANTUM PHYSICAL

We have identified the person attempting to hack into Quantum Physical. He refers to himself as 'the Handler', and we believe he may have been in contact with some of you.

If this individual contacts you, do not respond, but report it to us immediately.

Do not, under any circumstances, arrange to meet with this person. It is not advisable.

johno samson sends an email to all the participants

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:
Find your way to Sofi's Bar
Portobello Male Phonecall
Portobello Female Phonecall

ANOTHER LEVEL:
The Handler texts for a meet

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MASTER DAY 10

Message from QP

If players get in touch with the Handler, she arranges to call them:

'Someone is going to do great damage to himself and to others. We need to keep Robert Valencia away from Portobello Beach on Friday night. I'll arrange a dead drop with access and details of a location and you have to get Robert Valencia to meet you there. There are things too great for us to imagine. We were wrong… or rather we were right… we were so right, but we can't handle the weight of what we've set in motion. What seemed impossible, turns out instead to be a leap of improbable. Everything was possible, but everything in the end returns to a balance. Those great leaps where what seemed impossible, turns out instead to be improbable. I don't want him to be in pain."

The Handler emails this: file with no other text

Artificial Evolution…

Check this:

"Artificial Evolution:

http://www.unm.edu/~gfmiller/new_papers3/husbands%201997%20artificial.pdf

an extract:

3. GENETIC ALGORITHMS AND ARTIFICIAL EVOLUTION

Genetic algorithms (GAs) are adaptive search strategies based on a highly abstract model of biological evolution (Holland, 1975). They can be used as an optimization tool or as the basis of more general adaptive systems. The fundamental idea is as follows. A population of structures, representing candidate solutions to the problem at hand, is produced. Each member of the population is evaluated according to some fitness function. Fitness is equated with goodness of solution. Members of the population are selectively interbred in pairs to produce new candidate solutions. The fitter a member of the population the more likely it is to produce offspring. Genetic operators are used to facilitate the breeding; that is, operators which result in offspring inheriting properties from both parents (sexual reproduction). The offspring

are evaluated and placed in the population, quite possibly replacing weaker members of the last generation. The process repeats to form the next generation. This form of selective breeding quickly results in those properties which promote greater fitness being transmitted throughout the population: better and better solutions appear. Normally some form of random mutation is also used to allow further variation. A simple form of this algorithm is as follows.

1. Create initial population of strings (genotypes). Each string of symbols (genes) is a candidate solution to the problem.

2. Assign a fitness value to each string in the population.

3. Pick a pair of (parent) strings for breeding. The fitter the string the more likely it is to be picked.

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4. Put offspring produced in a temporary population.

5. Is the temporary population full? If yes, go to 3, else go to 6.

6. Replace the current population with the temporary population.

7. Has some stopping criteria being fulfilled? If yes, exit, if no, go to 2.

This population-based survival of the fittest scheme has been shown to act as a powerful problem solving method over a wide range of complex domains (Grefenstette, 1985, 1987; Schaffer, 1989; Belew & Booker, 1991; Davis, 1990).

The loose analogies between GAs and natural evolution should be clear. The structures encoding a solution to the problem (often strings of characters) can be thought of as the genotypes or artificial DNA. There will be some process for interpreting the structure as a solution: the phenotype. The interpretation is often implicitly embedded in the evaluation function and can be complex. When the encoding and the evaluation function are static (search space of fixed dimensions, a single well-defined evaluation function), we are in the realms of optimization. When they are not, the GA can be used to build adaptive systems; systems that are able to cope with a changing environment. The latter scenario is closer to the situation existing in natural evolution and is exploited in evolutionary robotics, as will be made clear in the next section."

and:

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MIT

JOURNALIST: http://www.technologyreview.com/printer_friendly_article.aspx?id=21519&channel=web&section=

LOCATION BASED SPAM:

http://bits.blogs.nytimes.com/2009/03/31/spam-back-to-94-of-all-e-mail/"

Fake Player in the game Johno responds

"they wouldn't want anything. that's the point. it would have happened by accident. this is how they'd learn to be more like us. this would be the evolution of the machines from the spam… this is great! Has anyone seen Arnie yet???? Anyone had their mum come back from the future? Does anyone ever dream that none of this is real?."

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Handler sends a message to certain players to meet him for a dead drop – 'Time is running out, I have to take drastic measures. Tomorrow there will be a package for you behind the railings at Leith Victoria Baths – be there at 8pm. I'm going to bring you to Molly'

Robert sends a message to his supporters telling them he is going to Portobello to find Molly tomorrow night, if they hear anything from her they've to let him know.

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:

<u>Artefacts and birthday memorabilia trail</u>

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Go to the Library. Find Samuel Beckett and then look up...

There are three wooden boxes and a note telling you to play the soundscape on CD track 8 'The Library'

MASTER DAY 11

Your mission: follow the trail from an antiques shop? to the central library

Theres three wooden boxes. one's in the library its cute and wee and has a becketesque transcript of train of consciousnessness

Find your way to Sofi's Bar

A journey up or down the Royal Mile

Make a map of the future – bury it on Cramond Island

Trip to Portobello in the dark for chips and fizzy wine

Make a journey for someone you love

Take a train anywhere

Write a message for a stranger

Make an imaginary album

Wildcards

ANOTHER LEVEL Mission intercepted by Leroy

Handler arranges for them to be at a phone box on Queen Street. He calls them and tells them what he is doing.

MASTER DAY 12

Day 12 Handler sends you the PDF Handler Email – Final Friday

No one should go to Portobello tomorrow it is too dangerous. Robert Valencia is not who he says he is, and he is lying. He knows where Molly is, and tonight, so will some of you. Scotland on Sunday 4 October 2008

Search launched for woman missing after swim in sea

JOHN DEVINE

AN Edinburgh woman is still missing after swimming into the Firth of Forth on Friday night.

Molly Mcarthy, 30, swam into the water after leaving the Espy restaurant on Portobello's seafront at around 11pm. Witnesses say Ms Mcarthy dived into the water, fully dressed, and began swimming away from the shore. Minutes later she disappeared from sight. Her boyfriend, Robert Valencia, followed her into the water, along with a passer by, David McDonald, but they were unable to find her.

Much of Portobello Beach was closed to the public yesterday, as police continued to search the shoreline for a body, but nothing

had been found by last night. Mr Valencia is said to be 'devastated'.

Why Ms Mcarthy chose to swim into the sea remains a mystery. A friend described her yesterday as 'always full of life, and very adventurous'. Staff at the Espy said Ms Mcarthy appeared to be sober and in good spirits throughout Friday evening. 'She was having a quiet drink with her boyfriend, as far as I could see,' said Jenny Lewis, 22, who had served the couple. 'They seemed happy and deep in conversation.' Ms Lewis says she doesn't remember Ms Mcarthy leaving the restaurant, but she does recall Mr Valencia running out of the door a few minutes later, in an agitated state.

Mr Valencia was too upset to talk to reporters yesterday, but

has spoken to the police. Mr McDonald, who tried to help Mr Valencia to rescue Ms Mcarthy, said that he had spoken briefly to Mr Valencia before they swam into the water. 'He kept saying, what is she doing, what is she doing?' he said. 'He was completely shocked. He was shouting her name at the ocean.'

'We didn't speak much afterwards. I said that I would call the police, and he stood on the beach and watched for her. I was concerned that he would try and swim out after her again so I shouted at him to stay where he was.

'I was totally shocked by the whole thing,' Mr McDonald continued. 'The water is freezing this time of year. Why anyone would do this is a complete mystery.'

MESSAGE

PARTICIPANTS GO TO HANDLER MEETING TOMORROW NIGHT and get keys for the Flat at Portobello Promenade: Time 8pm-Midnight?

QP MESSAGE:

QP SERVICE MESSAGE fa7tal £rorr

Lan&uagee !s begiining 2 disint£gr*ate

in2t xtz

L!&braries r N0 Lo^g£r in 8bu!Ldingz
but n h*per3spa2£]]]]] encyclopae3diae
3re writ7en by everyO^ne & it !$ unc£rtain

we7tvr 7nything z acc%r2te
o$!f w£ weer eva hEr£ a7 a1l /////

Check emails. Upload any files sent to findmequantumphysical@gmail.com to Youtube, soundcloud and picasa

Respond to any texts to the Handler or QP

Check each participant for which day they're on: advance them by one day every time they click play.

Send Missions:

ANOTHER LEVEL:
Certain players travel to gets the keys
Hopefully the others use their buzz…

At 11pm each participant is emailed soundscape 'here's your train, safe home' and a final 'broken' message from QP.

AT MIDNIGHT MOLLY'S BLOG GOES LIVE AGAIN

dark mattar

who is this handlar? i didnt get any messages from a handlar but if any of you did itsounds like it might be important. there is more going on and if you have been paying attention to then you will have noticed on the quantum physical website like a page called 'final' which is a countdown to midnight on friday.

What i want to no is what the hell is going to happen on friday. Is something starting or is it going to be the end?

Want to no what i think? Ive got ideas. I think i no what i have to find out why i should have finished my mission in the first place. This girl, Mcarthy… she was the one i got sent to on my first mission, i dont know how i was supposed to do it but i was supposed to stop her from doing what she did.

Have you noticed that quantum physical's messags are kind of odd almost spammy.

Ive noticed. And the fact that it gets harder and harder to tell real msgs on forums from spam. Want to no what I think, I think dont think were dealing with humans at all.

I heard a thing with some scientists once who were specialists in evolution and artificial intelligence. One of them was saying that the only way machines might evolve by themselves in a darwinan process might be through an accident where two types of programs who mirror each other in opposition. Like spam and anti spam programs. What he was saying was that this artificial intelligence might happen because in antispam bots we have a mirror opposite program whose job it is to detect spam delete it and make it invisible to us. Spam bots are programmed to learn new ways of passing off their marketing messages as human, by scanning all forms of internet based communication between humans and working out what messages are read by humans and which messages are deleted or marked as spam. The program learns and adapts to make its msgs more like the msgs that are read. So spam nad antispam get really good at what they do they become sentient.
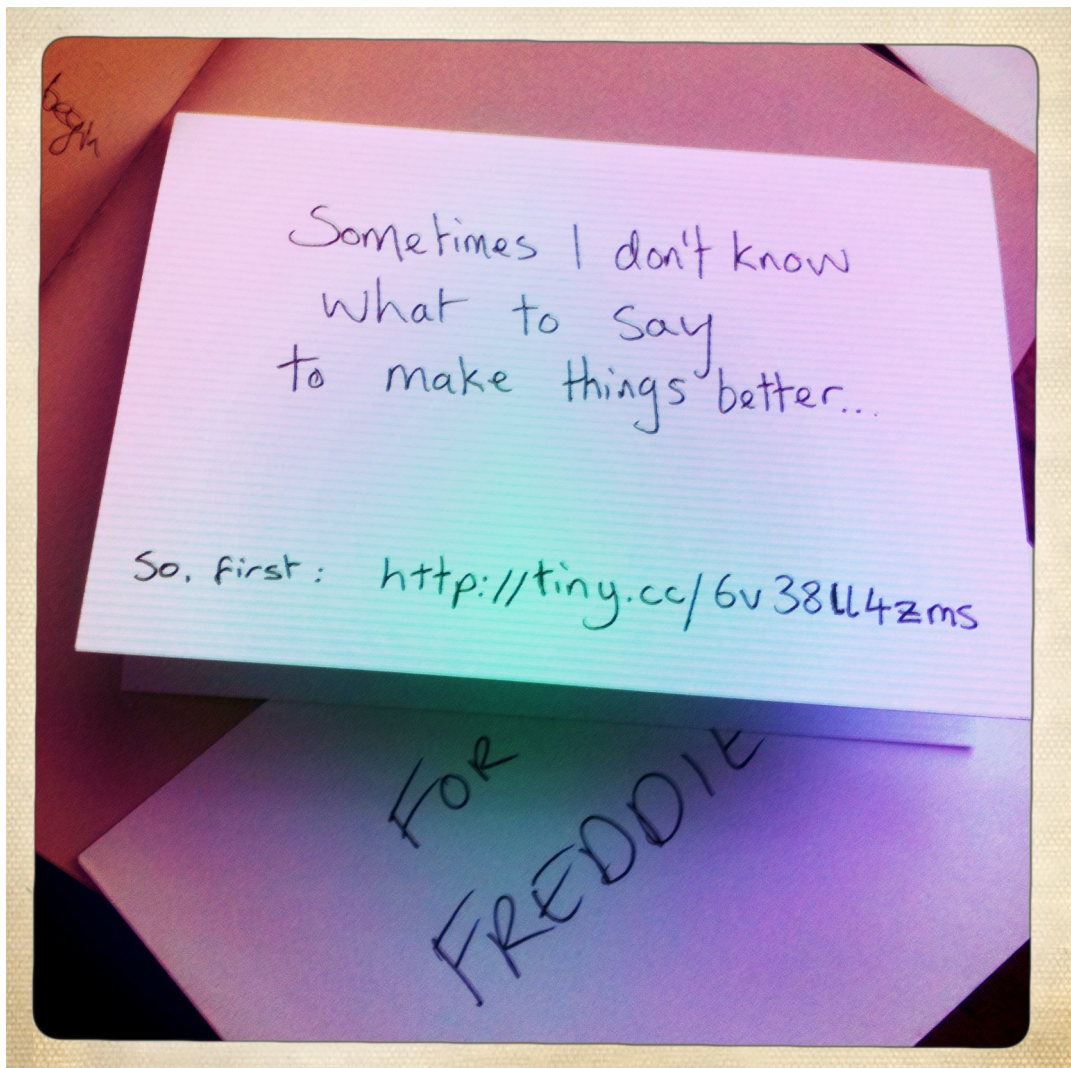
dark mattar

What most people don't no is that spam is now 95% of internet traffic but we never see more than 5% of it. Have you ever noticed how slow the internet is? Even using an iphone or 'fast' broadband my connection just gets slower and slower. 95% of internet traffic is digital dark mattar. These two programmes in opposition are creating a mass of digital dark mattar that is learning from humans and trying to negate each other and all of this might just be what sparks the beginning of real virtual machine evolution and sentient spam based intelligences.

What would they want from us? Would they want answers? What would you want if you were an artificial intelligence? What have we got that they can't have?

I think if you were an artificial intelligence you'd want to feel and experience. You'd want to feel and experience as much as you could. Think about it this whole thing is a good way of finding out peoples actions and reactions. Every one of you is telling a machine how to be human.

People possess things that you don't, as a machine. They are observing us and watching us do all of this when they don't have these feelings themselves.

It's possible that this is going on right now – that this the future that we are counting down to.

MASTER DAY 13:

Send Participants the following from a character called 'dark mattar'

FINAL MESSAGE FROM ROBERT:

friday final message from robert

My head hurts. I keep thinking something bad is going to happen when I
go to Portobello tonight.

I got another phone call late last night, same voice as before. I get
this feeling that one of you is messing with me, but I don't know
which one. Whoever it is, please stop.

I miss Molly. She's been so buried in this project lately that the
only contact we've had is online. I try not to mind. I know it's
important to her, and I know she's grateful that you're all
participating. I like the Fakesters albums you've been making. I'm
glad they've ended up in record shops; the real band never made it
that far. We never got further than making some demos and a MySpace
page. All that potential. Oh well.

I passed by our old flat yesterday. It was very strange, looking up at
the windows, catching a little glimpse of another life we used to
have.

I keep thinking there's something I've forgotten, something important.
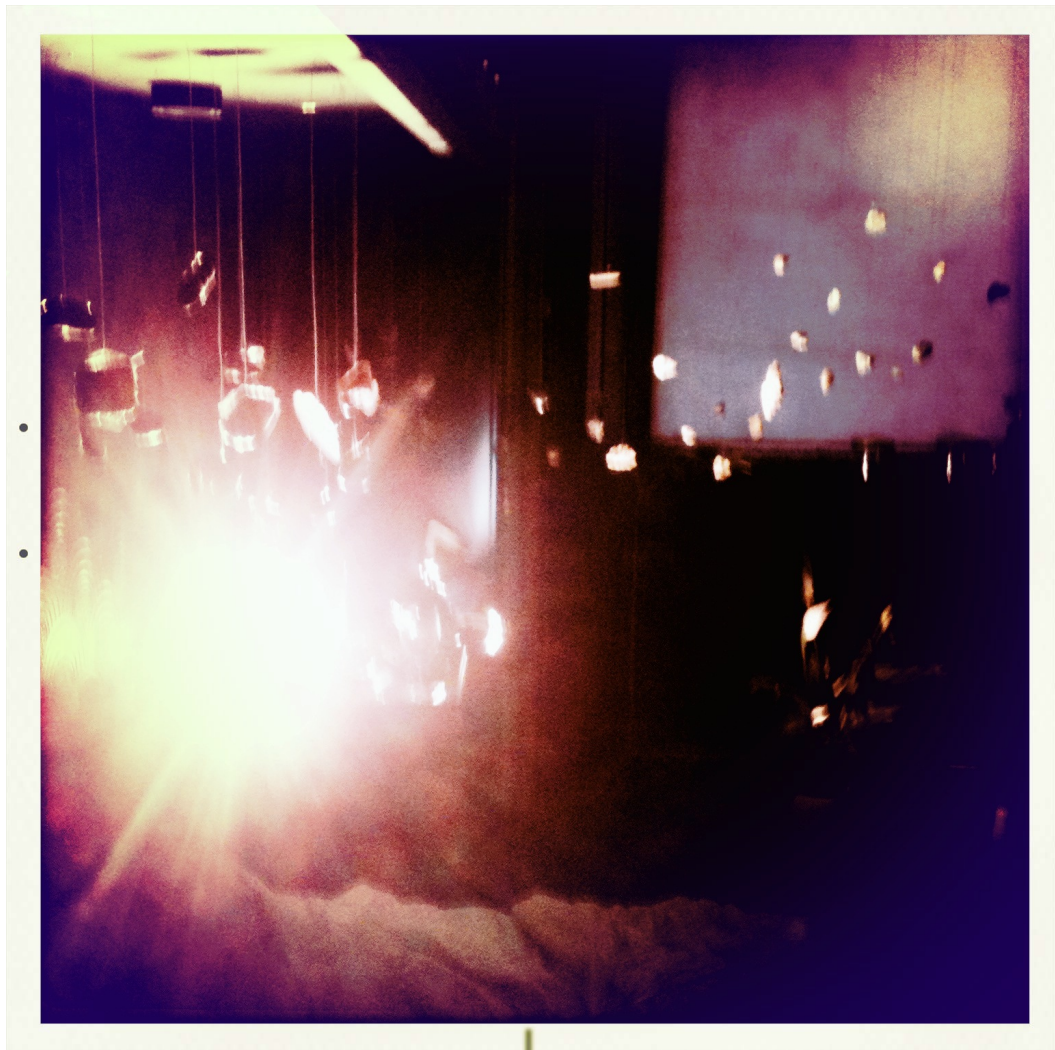
Final Night: REQUIEM: WE ARE LIVE

It is all live. REQUIEM: WE ARE LIVE

**A live event on Portobello Beach for those that make it this far. Umbrellas, Christmas
Trees on Fire, A piano half buried in the sand played by Robert who has built a
requiem to his past life on the beach where half buried sculptures and recordings of**

conversations play. He builds a bonfire and begins to burn the pieces he has constructed.

A musical/performance requiem: an invocation of the dead Molly: a keening: a purging: a rebirth

This is livecast on the web for those participants who cannot be present.

-ENDS