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IMMERSIVE JOURNALISM
Basics

IMMERSIVE JOURNALISM is a novel way to utilize gaming platforms and virtual environments to convey news, documentary and non-fiction stories.

These platforms offer the user an immersive experience that can complement and extend news media reports in traditional media such as television, radio, print news or online journals and blogs.
IMMERSIVE JOURNALISM
Basics

WHAT IS IMMERSIVE JOURNALISM?

• Immersive Journalism uses spatially distributed and experiential narratives in virtual environments.

• Visual and audio primary source material from the physical world act on the narrative, as does scripted events that create a first person interaction with the reportage.

• Highly immersive virtual reality offers a visceral experience that communicates to several senses.
IMMERSIVE JOURNALISM
Basics

WHAT IS IMMERSIVE JOURNALISM?

NOT A NEW IDEA!
IMMERSIVE JOURNALISM

Background

WALTER CRONKITE

Journalism has always tried to carry the reader or audience to where the reporting is taking place, which Martha Gellhorn called “The view from the ground.”

Consider the Cronkite series of films made between 1953 and 1957…

“YOU ARE THERE!”
IMMERSED JOURNALISM

Background

WALTER CRONKITE
IMMERSIVE JOURNALISM

Background

GEORGE PLIMPTON

Paper Lion
Confessions of a Last-String Quarterback

“The best book ever about football—or anything!”
—The Wall Street Journal

George Plimpton
The 40th Anniversary Edition including photos never seen before!
IMMERSIVE JOURNALISM

Background

Similar ideas surface in...

WEB JOURNALISM
Similar ideas surface in... 

WEB JOURNALISM

In recent years, journalists like Jonathan Dube, technology editor of MSNBC.com, have called for an immersive storytelling similar, in fact, to Plimpton’s approach with the Lions. And Dube believes the promise of the new era of multimedia is that, through media convergence (using multiple media tools to tell a story) the journalist can bring a story to a viewer outside of Plimpton’s era. He used a very old broadcast technique to create an entire viewing experience, to deliver the story's sights and sounds of a living experience, to the viewer.

Reporting the story the same as he would for print, using background research, interviews and first-hand observations, he also brought a tape recorder along and asked a partner to bring a video camera. He was trying for a truly integrated story, an example of what he calls immersive storytelling, putting the reader or viewer in the center of the actual experience. Those following this approach believe it can bring about a greater promise of multimedia: it can get the reader or viewer closer to the truth of the experience.
IMMERSIVE JOURNALISM

Background

Similar ideas surface in...

DOCUMENTARY GAMES
IMMERSIVE JOURNALISM

Background

DOCUMENTARY GAMES:

• JFK: Reloaded
IMMERSIVE JOURNALISM

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DOCUMENTARY GAMES:

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IMMERSIVE JOURNALISM

Background

DOCUMENTARY GAMES:

- JFK: Reloaded
- Kuma Wars – John Kerry’s Swiftboat
IMMERSIVE JOURNALISM

Background

DOCUMENTARY GAMES:
IMMERSIVE JOURNALISM

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DOCUMENTARY GAMES:

- JFK: Reloaded
- Kuma Wars – John Kerry’s Swiftboat
- 911 Survivor
IMMERSIVE JOURNALISM
Background

DOCUMENTARY GAMES:

• JFK: Reloaded
• Kuma Wars
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IMMERSIVE JOURNALISM

Background

DOCUMENTARY GAMES:

One of Survivor 911’s developers, Jeff Cole, states that:

“the game itself is not really a game at all … (it) keeps no score or actual track of time. It is merely a moment caught in time”

From Tracy Fullerton’s: Documentary Games: Putting the Player in the Path of History
Informing our Efforts:
Studies providing evidence of the connection between the sense of one’s physical body to the virtual one

*it seems that we are hardwired to adopt representations of ourselves as real*
IMMERSIVE JOURNALISM

AVATAR EXPERIENCE
Studies providing evidence of the connection between the sense of one’s physical body to the virtual one

*Lengenhager, Tadi, Metzinger, Blanke (2007)*

**Video ergo sum: Manipulating bodily self-consciousness**

subjects reported that the sensation made them feel “…as if the virtual body was their own body.”

subjects moved closer to where they had perceived their virtual selves rather than where they had actually been standing.
IMMERSIVE JOURNALISM

Second Life site: GONE GITMO
This project began as a FILM: UNCONSTITUTIONAL
IMMERSIVE JOURNALISM was transformed during a residency at BAVC:

“to translate an existing, significant documentary project into digital media”
IMMERSIVE JOURNALISM

How do you report on a destination when you are denied access?
IMMERSIVE JOURNALISM
IMMERSIVE JOURNALISM
Discussion at the Academy of Television Arts & Sciences on Non-fiction Storytelling

PRIMARY SOURCES vs REENACTMENT
IMMERSIVE JOURNALISM
Research Topics

PRIMARY SOURCES & REENACTMENT
Allow the viewer to PARTICIPATE

• primary source research informing CGI build
IMMERSIVE JOURNALISM
IMMERSIVE JOURNALISM
IMMERSIVE JOURNALISM

PRIMARY SOURCES vs & REENACTMENT
Allow the viewer to PARTICIPATE

- primary source research informing CGI build
- primary source documentary video integrated within the CGI environment
IMMERSIVE JOURNALISM

PRIMARY SOURCES vs REENACTMENT

• primary source research informing CGI build
• primary source documentary video integrated within the CGI environment

Abstract
IMMERSIVE JOURNALISM

PRIMARY SOURCES vs & REENACTMENT
Allow the viewer to PARTICIPATE

- primary source research informing CGI build
- primary source documentary video integrated within the CGI environment

+
IMMERSIVE JOURNALISM

PRIMARY SOURCES vs & REENACTMENT
Allow the viewer to PARTICIPATE

- primary source research informing CGI build
- primary source documentary video integrated within the CGI environment

+ scripted first person experience
+ immersive video and audio
+ embodied edits
IMMERSIVE JOURNALISM
Spatial Distribution of Story Elements
IMMERSIVE JOURNALISM
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Spatial Distribution of Story Elements
IMMERSIVE JOURNALISM

(pervasive) LIVE EVENTS

unexpected visitors
IMMERSIVE JOURNALISM

Second Life site: CAP & TRADE

Tree 529
Approximate amount of carbon contained:
95 Kilograms
Value as a carbon commodity:
$1
Current value of international carbon market:
Over $150 billion
IMMERSIVE JOURNALISM

Second Life site: CAP & TRADE
DEEP IMMERSIVE JOURNALISM

An Experience Based on the Interrogation Logs of Detainee 063 (Al Qahtani) from 2002-2003

a collaboration between Gone Gitmo and The EVENT Lab
DEEP IMMERSIVE JOURNALISM
IMMERSIVE JOURNALISM

Audio recording of actors reading interrogation logs of detainee Al Qahtani.

SECRET ORCON

INTERROGATION LOG
DETAINEE 063

23 November 2002

0225: The detainee arrives at the interrogation booth at Camp X-Ray. His hood is removed and he is seated to the floor. SGT A and SGT R are the interrogators. A DoD linguist and MAJ L (BSCT) are present.

0235: Session begins. The detainee refuses to look at SGT A “due to his religion.” This is a support building session.

0240: Detainee states he’s on hunger strike. SGT A explains the effects of a hunger strike on the body. SGT A runs “love of brothers in Cuba” approach.

0320: The detainee refused to answer whether he wanted water. SGT R explained with emphasis that not answering disrespects SGT A and embarrasses him. The detainee said no, he didn’t want water. The detainee continues to say he’s on hunger strike.

0345: The detainee doodled off during a break. SGT R woke him up.

0355: SGT R wakes up detainee again.

0400: Interrogators take a break. Detainee goes to the bathroom.

0420: Interrogators resume. The detainee refuses food and water.

0500: SGT A begins 9/11 theme. The detainee sits to pray and is refused.

0530: Detainee drinks bottle of water and states after that he is on strike, he refuses food.

0620: Interrogators take break to discuss theme.

0630: Interrogators resume. SGT A continues with 9/11 theme.

0700: SGT R emphasized his frustration over detainee refusal to speak. SGT R denies detainee request to pray.

0707: Detainee requests to go to the bathroom.

0720: Detainee returns from bathroom break. He refuses a meal and states he is on hunger strike.

0725: Detainee states he will eat meal, but after that he’s going on hunger strike, one hand is uncuffed to allow him to eat.

0735: Detainee finishes meal and states again he is going on hunger strike. The detainee see the entire MRE plus an extra cereal bar.

0800: SGT A continues with 9/11 theme.

0830: Detainee given 2 hours of rest. Interrogations will resume at 1000.

0837: Observations – Detainee attempts to control the interrogation by complaining about his treatment; his mental illness; and his separation from his family, in Cuba. When shown articles of 9/11, the detainee looked at pictures attentively. The detainee was repeatedly told that he is a man, and part of being a man is accepting responsibility for your actions. Whenever the detainee said that “it is God’s will for him to be sitting as front of me, having to acknowledge and accept responsibility for his actions. The detainee went as far as to state that his religion forbids him to even speak to a woman.
The script was created by altering the passive to active voice. For example, ‘SGT R makes the detainee stand up and sit down 3 times,’ was read as ‘Sit down! Stand up!’ in succession three times.
Does this *immersive journalism* experience raise questions about journalistic integrity due to subjectivity of experience and editorial control?
IMMERSIVE JOURNALISM

BRITISH SOLDIERS IN IRAQ: VIDEO RELEASED IN THE TRIAL ABOUT THE DEATH OF BAHÀ MOUSA WHILE IN BRITISH CUSTODY
IMMERSIVE JOURNALISM
Experiential – “Hunger in Los Angeles”

Food To Waste
FEATURES, MAIN, WHO'S HUNGRY — APRIL 5, 2010 AT 8:34 PM

It's a sad paradox: while California's abundant fields of fruit and vegetables fuel much of America, millions of tons of food rot in farm fields or grocery store and restaurant dumpsters, much of which is edible and could go a long way toward eliminating hunger in California.

Struggling Food Banks: A Slideshow

Food banks are an integral component of the safety net system. The Los Angeles Regional Food Bank and its network of agencies struggle daily to acquire and provide food to the hungry.

Rescuing California's Wasted Produce

Every year millions of tons of edible produce never make it to market. Much of it is plowed under in the fields. One solution to the immense waste problem: Clearing, whereby

The California Report

Annenberg and California Watch are teaming up with The California Report, KQED's statewide public radio broadcast, for a three part series on hunger issues in California. The series is edited by Rob Schmitz, and produced by Joaquin Sorticelli.
IMMERSIVE JOURNALISM
Using audio captured on scene
In collab with motion capture company: Phasespace
IMMERSIVE JOURNALISM
Using audio captured on scene as the real crisis unfolded
IMMERSIVE JOURNALISM
Hunger in Los Angeles is at ONA!
Come to the Midway at the Hyatt…

HUNGER IN LOS ANGELES
an immersive journalism premiere
Sundance New Frontier

Enter Reality

Park City
The Yard
1251 Kearns Blvd
January 20-27 11:30-7:30PM
January 28 11:30-3PM

Salt Lake City
UMOCA, Utah Museum
of Contemporary Art
20 South West Temple
January 20-May 19

Proudly supported by PhaseSpace, Hewlett Packard, USC Annenberg & MxR Lab
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Multi-platform – Unity can be exported to Kinect, Mobile etc.
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Quick turnaround possibilities – FOV2Go Mobile solution
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Quick turnaround possibilities – FOV2Go Mobile solution
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Quick turnaround possibilities – Autodesk 123D Catch

Autodesk 123D Catch
Download 123D Catch

Take and make.
Take ordinary photos and turn them into extraordinary 3D models.

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Quick turnaround possibilities – Autodesk 123D Catch
IMMERSIVE JOURNALISM
Quick turnaround possibilities – Trayvon Martin Case
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IMMERSIVE JOURNALISM
Quick turnaround possibilities – Trayvon Martin Case
Collaboration with IMSC - Geovid

Future of Journalism

360 VIEWS OF INAUGURATION DAY
Click the pin to watch video, click the red and blue icon to see panoramas.
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THREE GENERATIONS – A BOARD GAME

"How do these things happen?"
THREE GENERATIONS – A BOARD GAME

“How do these things happen?”
THREE GENERATIONS – A BOARD GAME

“How do these things happen?”