Adaptations and the New Technologies

10.00 am - 5.00 pm, Tuesday 25 January 2011

Centre for Adaptations, Faculty of Humanities, De Montfort University, Leicester, UK, LE1 9BH

Conference Venue: Hugh Aston Building De Montfort University The Gateway LE1 9BH, UK

A Symposium on Adaptation for New Media
January 25, 2011 Hugh Aston Building De Montfort University

 Adaptations and New Technologies features papers ranging from computer games, mash-ups, interactive narratives and interactive film, technological innovations, representations of technology and new media. The conference is open to anyone interested in how the entertainment industry is constantly adapting to new technologies.   The conference will be introduced by award winning writer, **Kate Pullinger**, who will talk on *Nothing New Here: Books as Apps, Enchanced e-Books, and Digital Stories'*, relating her own experience with the 'enhanced abridged audio ebook' adaptation of her 2009 novel, *The Mistress of Nothing.* The conference will close with a screening of Martin Rieser's *The Third Woman.*

We intend to publish the three best papers in a special edition of Adaptions Journal and the remainder can be published online on a dedicated website

Conference Timetable

9.30   **Registration**

10.00   **Introduction** Deborah Cartmell Hugh Aston HA 3.02 (lecture theatre)

10.10   **Keynote** Kate Pullinger Hugh Aston HA 3.02 (lecture theatre):

11.00   Coffee and Tea HA 2.86

11.30   **Parallel Session 1**
       The Internet HA 2.37/Games and Adaptation HA 2.86

1.00   Lunch HA 3.95

2.0..**Parallel Session 2**
       Adaptation for TV HA 2.37/Film and New Technology
       HA 3.96, / Games and Adaptation R3.04

3.20   **Summary and discussion**
       HA 3.04

4.00   Coffee and Tea

4.20   **The Third Woman** Martin Rieser: talk and film show HA 3.02

5.00   End

Sessions Programme

11.30 Parallel Session 1

1) TV and Adaptation HA 2.37

11.30-12.00 Serena Formica
University of Derby
S.Formica@derby.ac.uk
Poirot and the paradox of success. Why knowing audiences enjoy the various adaptations of Agatha Christie' novels in computer games, television and Japanese animation.

12.00-12.30 Tom Ue
University College London
ue_tom@hotmail.com
Nicotine Patches, Internet-, GPS-, and Camera-Equipped Phones and Narrative Technique in *Sherlock*

12.30-1.00 Marin Hirschfeld
University of Oxford
marin.hirschfeld@hotmail.com
Adapting a Visual Style in New Media

2) Games HA 1.82

Chair: David McGowan
University of Loughborough
D.J.McGowan@lboro.ac.uk

11.30 -12.00 Stephen Kenyon
Glyndwr University
s.kenyon@glyndwr.ac.uk
Master Chief – Hero of a thousand faces

12.00-12.30 Llewella Burton
De Montfort University
eirian_viridis@yahoo.co.uk
Heroic Henry meets Mad Max: Digitalised Adaptation and Remediation represented in Exhibition Space

(Join Session 1 in 2.37 at 12.30)

2.00 – 3.20 Parallel Session 2

1) The Internet HA 2.37

2.00-2.25 M.Pavez-Andonaegui
London School of Economics
M.Pavez-Andonaegui@lse.ac.uk
The other side of the screen: Women from Latin America in London and their engagement with the Internet

2.25-2.50 Sabine Baumann
Jade University Institute for Media Management and Journalism
sabine.baumann@jade-hs.de
 Going Native?! - Adaptation of Corporate Communication to Social Technologies and the Changing Usage Habits of the Audience

2.50- 3.15 Kaja Marczewska
Durham University
kaja.marczewska@durham.ac.uk

A Work of Art in the Age of Digital Reproduction: Contemporary Limits of Literary (mis)Appropriation

2) Film & New Technology HA3.96

2.00-2.25 James Reynolds
Kingston University
J.Reynolds@kingston.ac.uk
3-D Technology and the Site-Specific Film Adaptation

2.50- 3.15 Hayley Trowbridge
University of Liverpool
hayley07@liv.ac.uk
Viewing, Playing or Creating?Exploring interactivity and narrative structure in *My Little Eye* (2002) Special Edition DVD

3) Games HA 3.04

2.00-2.25 Dr Jason Scott
Leeds Trinity University College
J.Scott@leedstrinity.ac.uk
Immersive and interactive adaptations and extensions of the *Star Wars* films

2.25-2.50 Rosamund Davies
University of Greenwich
R.Davies@greenwich.ac.uk
Adapting the Sims: strategies of writing and reading in new narratives

2.50- 3.15 J .K. L. Scott
De Montfort University
jklscott@dmu.ac.uk
Rapture Rewrites Rand: the interactive ideological autocritique of *Bio*

ABSTRACTS

Baumann, Sabine

Going Native?! - Adaptation of Corporate Communication to Social Technologies and the Changing Usage Habits of the Audience

New technologies and social media have opened a whole new arena for companies besides communicating through the traditional media such as newspapers, magazines, TV or radio. In particular, the new social technologies allow for an interactive personal communication with stakeholders. However, although social media platforms are among those most extensively and frequently accessed by users their communicative potential remains undiscovered by many companies. Besides the opportunity for targeted relationship development with customers the new technologies come with considerable risks. Many companies still underestimate the immense speed of negative information spreading via mobile platforms combined with a high effectiveness of information control by external stakeholders. Likewise, research on the adaptation of new social technologies for corporate communication is still in its early stages. The paper explores the potentials and risks of adapting social media technology within corporate communication. It starts by analysing both the implications of changes in media usage for human interactive communication processes and why companies have so far lagged behind in applying social media technologies. Based on the results it derives strategies how companies can integrate social media into their corporate communication strategies. The paper closes by evaluating the opportunities and risks involved in social media strategy adoption.

Burton, Llewella

Heroic Henry meets Mad Max: Digitalised Adaptation and Remediation represented in Exhibition Spaces

The Young Henry Exhibition at Hampton Court Palace provides the visitor with a bold departure from the stereotypical approach to interpretative methods generally adopted by heritage sites. This paper researches digital techniques which have been used to remediate Royal Collection paintings into touch-screen audio-visual formats to encourage learning, understanding and entertainment. These new adaptive practices – from comic-strip storytelling to interactive games - allow for the original paintings to be communicated to a C21st audience. The particular focus of this paper will be on the Royal Collection painting 'The Meeting of Henry VIII and the Emperor Maximilian I' (c.1513, Unknown Artist) and its digital counterpart whereby the viewer is encouraged to explore the story represented in the original. I will examine the ways in which the visitor experiences this particular technological innovation and how it furthers their experience and understanding of the early years of Henry VIII's reign. This includes investigation of the original source and also the ways in which it is being offered to the visitor as a new means of gaining access to older and much more elusive materials. This will further recent debates surrounding adaptation as analysis and interpretation as practice.

Davies, Rosamond

Adapting the Sims: strategies of writing and reading in new narratives

In new narrative forms, such as videogames and online environments, the writer's job is not to create a complete and final narrative, but to provide the player with an adaptable construction kit, out of which to build a world and/or a story. Adaptation as a creative mode is thus built into the structure of the game narrative. One example of this creative mode can be found in the blog *Alice and Kev* (2009), written by games design student, Robert Burkinshaw, in which he recounted the story of two characters he created within the online game *The Sims 3* (2009). Going against the grain of the games' core values, which construct characters as driven by aspiration towards greater wealth and career success, Burkinshaw created a homeless family who slept on benches in a park and wandered around knocking on the doors of other Sims players, looking for food and somewhere to sleep. This paper investigates the ways in which Burkinshaw adapts the gameplay of the Sims to tell his own particular story, and its implications for both writer and player in videogame

Hirschfeld, Marin

Adapting a Visual Style in New Media

Using 'found footage' – that is, footage supposedly recorded within the diegesis of the film – has been a popular aesthetic choice in a number of recent genre films, of which the best known is perhaps *Cloverfield*. The aim during both shooting and post-production is to appropriate a visual style which is marked by poor image quality and unprofessional camera handling to create a sense of authenticity.

Taking this process of stylistic adaptation one step further is the recent video game *Kane & Lynch 2: Dog Days*. Here, however, the visual style has to be created virtually from the ground up – there is no 'natural' shaky camerawork, bad focus or unintentional overexposure, everything has to be programmed. Nonetheless, like *Cloverfield*, it is similarly successful in creating a believable sense of verisimilitude.

This raises the question: is authenticity adaptable in new media? My paper will examine how these examples attempt to recreate authenticity by using both visual cues and meta-textuality. Moreover, I will discuss whether the practise of adapting visual styles across media challenges the notion of 'adaptation' as primarily narrative-focused.

Kenyon, Stephen

Master Chief – Hero of a thousand faces

Bungie's *Master Chief*, the fictional super soldier and main player character of the *Halo* video game series, has appeared in multiple varying forms. From his initial inception within *Halo: Combat Evolved* (2001), to the following *Halo* sequels and video game spinoffs, through to meta-textual re-creations within fanfic, alternate narratives within machinima, graphic novels, toys, and integration of cosplay elements with user-created 'armour' and convention activity - the shadow of the future warrior looms large across both an economic and user spectrum.

Credited with being the figure that defined *Halo* as a killer-app for a fledgling Xbox, to popularising the Xbox live service with *Halo 2* (2004), the image of

Master Chief is synonymous with success, victory and big business. This paper seeks to examine this aspect of character as adaptive reflection of corporate branding, meta-textual use, fan identification and re-appropriation.

Marczewska, Kaja

A Work of Art in the Age of Digital Reproduction: Contemporary Limits of Literary (mis)Appropriation

Michel Houellebecq has been very recently accused of plagiarism when it was discovered that his last novel contained passages lifted verbatim from Wikipedia. Earlier this year a new bright star on the German literary scene, Helene Hegemann, has faced the same charges as she copied entire passages from a less well-known novel. Both refuted the indictment by claiming their plagiaries were not plagiaries at all but in fact expressions of authentic, creative endeavours, mash- ups, patchworks, reflecting on the current developments on the literary scene and beyond. Taking the two cases as a starting point, this paper aims to look at the influence new technologies have on the way we currently approach concepts such as originality, adaptation, appropriation and plagiarism. Does the ease of accessing and appropriating information on the World Wide Web shift our understanding of what it means to plagiarise? Or are the margins of what is considered a creative activity being gradually expanded to include the artistic potential that Internet offers? How do we as readers, approaching a text without a support of search engines and software such as Turnitin, recognise what is a text, what an intertext, what is an original, what a copy, within this ambiguous oeuvre in flux where traditional canons seem to no longer hold? By addressing these questions I will aim to offer an overview of the current debate on plagiarism/adaptation/appropriation and highlight the challengesliterature is facing at the moment, in its attempt to refashion the familiar notions of authorship and originality to accommodate for the ongoing changes instigated by the evolution of information technology.

McGowen, David

Mario vs. the Mouse: Video Game Adaptations Featuring Mickey Mouse

This presentation will outline the attempts to feature Mickey Mouse in video games. The majority of Mickey games have been part of the platformer genre, and thus in direct competition with video game mascots such as Mario and Sega's Sonic the Hedgehog. I will discuss how Mickey games have mostly differentiated themselves by drawing upon an intertextual history with the earlier cinematic short films, utilising this iconography to create power-ups, supporting characters and settings. I am particularly keen to investigate a trend in later games that has seen individual cinematic texts 'remade' as playable challenges. *Mickey Mania* (1994) presented each level as one of Mickey's films, in a chronological progression through the Mouse's 'career'. The choice of levels serves to canonise specific areas of the character's filmography, placing an emphasis on memorable or technologically innovative cartoons, and reaffirming Mickey's star status. I will also analyse how the narrative of the films are interpreted within the largely 'run, jump, and collect' focus of the levels.

I will conclude the presentation with a discussion of the highly anticipated *Epic Mickey* for the Nintendo Wii (due for release in November 2010), which also draws heavily upon Disney history.

Pavez-Andonaegui, M.

The other side of the screen: Women from Latin America in London and their engagement with the Internet

This thesis is based on Media and Cultural Studies and Social Studies of Science and Technology. Through a qualitative approach it aims to contribute to the field of digital inclusion, specifically among women from Latin America in socioeconomic disadvantaged conditions in London and their engagement with the Internet into their everyday lives. According to the literature, due to their context and characteristics, they are more likely to present barriers to engage with ICTs (Hines et al, 2001; Kolko et al, 1999; Nakamura, 2002) . Nonetheless I propose to challenge these assumptions and to explore how

these elements can be limits or resources in their engagement process. This approach shifts the focus from problems around technological resources and abilities, to questions about the nature and purpose of use (Anderson and Tracey, 2001; Hine, 2000; Miller and Slater, 2000; Selwyn et al 2005). The questions that drive this thesis are related to the context of their resources and usage experiences; and to the motivations and purposes that enhance them. Thus, which elements in their everyday lives are resources and which are limitations in their interaction with new media? Which characteristics sustain their engagement and how? Do they experience differences in their lives due to their involvement with the Internet?

Pullinger, Kate

Nothing New Here: Books as Apps, Enhanced e-Books, and Digital Stories

Traditional book publishing has been warding off digitisation for the past twenty years, but they can't hide from the future any longer: the future is here. New technologies, including iPads and ereaders and smartphones, are enabling new forms of storytelling – digital, augmented, locative, networked - around the world, but the publishing industry remains fixated on the book. Book apps and enhanced e-books offer the worst form of adaptation available – the transposition of one format (the book) onto another (the computer screen) without any clear thinking given to the native properties of the new platform. Kate Pullinger has a wealth of experience working as a writer in both traditional book form and on digital platforms; in this paper she will discuss the publishing industry's current lack of imagination around adaptation and new technologies, including her own experience with the 'enhanced abridged audio ebook' adaptation of her 2009 novel 'The Mistress of Nothing'.

Reynolds, James

3-D Technology and Site-Specific Film Adaptation

James Cameron's development of stereoscopic and virtual camera technology (*Avatar*, 2009) leads his '3-D renaissance' of creative – and commercial – opportunity. Critics remain unconvinced, dismissing 3-D technology as 'gimmickry' (Kermode, *Observer*). I examine 3-D's impact on adaptation by

interrogating notions of dimension, and the enhancements 3-D offers. Studying adaptations of b/w graphic novels (*Persepolis, Ghost World*) reveals a loss of iconic power through the addition of animation and/or colour, which is counter-balanced through narrative fidelity, or by overstating the new medium. 3-D's enhanced, ultra-realistic dimensionality seems opposite to iconic representation. But, I argue, 3-D is iconic because it signifies itself continuously, creating an iconic field which functions as, and through, environment – creating a cinematic form of site-specific narrative to reveal itself. Adaptations like Tim Burton's *Alice in Wonderland* (2010) compensate for the loss of dimension 3-D iconicity entails by overstating environment, and making landscape a core text. But this flattens time against enhanced material presences, and dissolves linear narrative's tensions. 3-D enhances dimension, but also reduces it by privileging spatiality over temporality. 3-D may be most effective in action narratives which aggressively inscribe linearity, and are specifically created as 3-D. But this reduction also creates opportunities to break with linearity by revealing a radical temporal flexibility in film akin to that of theatre – a flexibility which adaptation can productively.explore.

Scott, J.K.L.

Rapture Rewrites Rand: the interactive ideological autocritique of *Bioshock*
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Any act of artistic consumption is also by its very nature an act of adaptation, as the consumer of a 'text' (using the term to apply to any artistic creation) is free to construct his or her own interpretation of it. Arguably the measure of a 'great work' is that it offers the widest possible range of interpretative freedom (placing pornography and propaganda at the bottom of the scale). Concepts such as the Barthesian division between *scriptible* and *lisible* texts are obviously central to this question, but recent developments in information technology pose a whole new set of challenges for critics; what happens to a work when it is made *playable*, and the consumer also becomes the producer, entering the world of the work and in effect rewriting the story according to his or her whim?

The history of videogame adaptations of books and films has shown little sign to date of a true stretching of the boundaries of narrative or adaptive potential. With a few exceptions (such as the justly celebrated 'user-hostile'

text-adventure adaptation of *The Hitchhiker's Guide to the Galaxy*), games notionally 'adapted' from pre-existing texts have largely done little more than pilfer characters and settings to use as set dressings for yet another First Person Shooter or Role-Playing Game. The various opportunities these games offer to 'BECOME Harry Potter/Luke Skywalker/Frodo Baggins/whoever' do nothing that home programmers were doing twenty years ago with their 'homebrew' WADs for *Doom* set in Mordor or Mos Eisley; the technology has evolved, but the content has not. Or so it may seem... This paper suggests that gaming may be on the verge of something interesting. Designers such as Peter Molyneux (*Black & White, Fable, Fable 2*) have started to use games to investigate moral choices and their ramifications, while the *Grand Theft Auto* series has produced narrative worlds as complex and deeply detailed as any novel or film, and shows a huge knowledge of and affection for the source texts it homages and parodies. To ask whether games are or can be 'as good as' or 'better than' books or films is a crass category error; what matters is whether they can draw on and respond to the media that precede them and produce something of merit in itself. The subject of this paper suggests that we may indeed be getting there.

Scott, Jason

Immersive and interactive adaptations and extensions of the *Star Wars* films

Within this paper I will develop the nuanced distinctions between types of adaptation and other cross-media storytelling evidenced within the *Star Wars* videogames.

Noting the diversity of adaptations, alongside extensions and intersections, I chart the extent of adapted or translated narrative functions, particularly existents, characters, events (kernels and satellites), and backstory, as well as other diegetic elements (settings, creatures, character types) and non-diegetic elements (soundtrack, scroll). I also note transformed elements within 'evoked narratives' (Jenkins, 2004), that resonate with the film narratives despite variations (Hutcheon, 2006).

There is a blurred boundary between the movie adaptation such as *Star Wars: Episode III Revenge of the Sith* (LucasArts/Ubisoft, 2005, PS2/Xbox/GBA/DS),

and the intersection or extension, with an "entirely original" central plot-line, but inspired by or related to the events of the films, for instance *Star Wars: Starfighter* (LucasArts, 2001, PS2/Xbox/PC). Within games "based upon" a particular *Star Wars* film there are furthermore movie narrative adaptations, marked by the constraints, and redundancy, of 'playing' a film; procedural adaptations, which offer an experience *like* that of the movie characters, and what can be considered kinesthetic fidelity; and game format adaptations that frame elements of the movie narrative within the conventions of a particular videogame genre (Weise & Jenkins, 2009).

Trowbridge, Hayley

Viewing, Playing or Creating? Exploring interactivity and narrative structure in *My Little Eye* (2002) Special Edition DVD

Barbara Klinger's *Beyond the Multiplex* (2006), details the extent to which watching films at home has become second nature to many audiences, with DVD being one of the technical developments that enabled this domestication of 'cinema'. Within this new culture of consumption, DVDs themselves have developed from being mere means by which theatrical versions of films can be viewed domestically to more interactive products, containing many paratexts that impact on the viewer's experience and understanding of film. Emerging from this context, the 2 disc special edition DVD of *My Little Eye* (Evans, 2002, 95 minutes) is an interesting example of an 'interactive DVD'. *My Little Eye* is a mock-reality live webcast that sees 5 housemates brought together by 'the company' to compete for $1 million. Disc one of the special edition set contains two viewing modes. The standard viewing mode allows viewers to watch the theatrical release of the film with or without audio commentary. The interactive browser mode (accessible via password), allows viewers to choose to see scenes from different camera angles, watch housemates' audition tapes, follow the movements of 'the company' and eavesdrop on their conversations. Disc two provides many of the paratextual entities that audiences have come to expect from DVDs such as behind-the-scenes footage, trailers and deleted scenes. The purpose of this paper is to examine how the special features of the DVD alter the viewer's experience of the narrative, the structure of a 'technologically enabled narrative', and the 'viewer as producer' dichotomy, whilst situating these findings within larger contexts of technological development, media consumption practices and industrial/aesthetic trends.

Ue, Tom

Nicotine Patches, Internet-, GPS-, and Camera-Equipped Phones and Narrative Technique in Sherlock

This paper argues that the use of technological devices in Mark Gatiss Moffat's *Sherlock* (2010) encourages contemporary viewers to associate them with their nineteenth-century equivalents while overlooking their impact on the narrative structure of the mysteries. In the series' first episode, *A Study in Pink*, we learn that Watson was recommended by his psychologist to start a blog to help him cope with post-war trauma. Blogging allows him, like Conan Doyle large and predominantly-unidentified reading public. While, in Conan Doyle adaptors argues that blogging and the television episodic form structure *Sherlock* and provides us with a markedly different kind of reading experience from the first readers of Conan Doyle stories. If the application of three nicotine patches, and internet-, GPS-, and camera-equipped phones enable Sherlock to solve cases faster, this, in turn, fosters the co-existence of multiple mysteries with multiple villains within an episode, a technique that Conan Doyle, importantly, does not deploy in any of the stories of his canon. The series' final episode *The Great Game* may spur the viewer to recognize some of the central differences and structural innovations of Gatiss' reevaluation of the series as a whole. This paper concludes by examining the adaptations broader implications among narrative viewpoints (e.g. the narratives that we experience and that Watson does not), and cohesion (e.g. through the focus on Sherlock. Moriarty who makes only one significant appearance in Conan Doyle's canon).

Association of Adaptation Studies

Serena Formica

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Poirot and the paradox of success. Why knowing audiences enjoy the various adaptations of Agatha Christie' novels in computer games, television and Japanese animation.

In her *Theory of Adaptation*, Linda Hutcheon makes a distinction between knowing and unknowing audiences (2006, 122), and affirms that knowing audiences "have expectations" towards a text. To be a knowing reader of a detective novel means to have knowledge of "who [has] done it". The question is: which expectations have knowing audiences of texts adapted from detective novels? The answer to such question is complicated by Peter Hün's statement that people do not re-read detective novels because with the revelation of who the criminal is "the text has consumed itself" (1978, 458). Therefore why would knowing audiences want to watch films, or play games, adapted from detective novels? Yet such adaptations enjoy good success.

Agatha Christie's detective novels featuring Hercule Poirot have been adapted in various forms. The paper examines the paradox of the success of three different Poirot's adaptations: the ITV series *Agatha Christie's Poirot*, the Adventure Company computer games and the Japanese animation series *No Meitantei Poirot*. The paper also considers how David Suchet's interpretation has contributed to the success of the long running TV series, then moves on to analyse the anime adaptation within the Japanese production context, and finally investigates the pleasure of identification with, and appropriation of the detective experienced by the computer games' players.