stere·opsia

WORLD IMMERSION FORUM
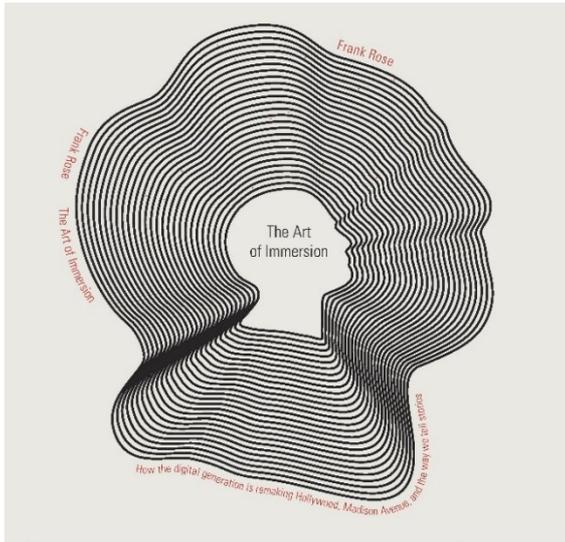### SCIENCE, TECHNOLOGY, CONTENT, BUSINESS

Illustration wrapped around the book "The Art of Immersion" by Frank Rose; design by Jason Booher

Frank Rose
Columbia University, USA

Stereopsia is very honored to have **Frank Rose** from **Columbia University** in New York as the keynote speaker launching the Professional Conference of Stereopsia on 12 December at 11:00 am, at BOZAR in Brussels. What could be more fitting than having the author of the 354-page book **"The Art of Immersion"** to launch this important pillar of the **World Immersion Forum**? These quotes about the book, found in its latest edition, say it all:

"… every new medium has disrupted the grammar of narrative, but all had a common goal: to allow the audience to immerse themselves in the stories that were being told." *La Stampa*

"An intelligent guide to how technologies have created new opportunities for narrative." *Scotland on Sunday*

"…media innovations… take a few decades before we learn how to best utilize them." *Huffington Post*

"…immersive experiences are rapidly becoming the main event in media…" *Kevin Kelly*

"…the definite guide to the complex, exciting, and sometimes scary future of storytelling." *Steven Levy*

"… the best way to enjoy a story is probably from within." *Daedalus Howell*.

ABSTRACT

A NEW GRAMMAR OF STORYTELLING FOR THE DIGITAL AGE

Storytelling is central to human experience - it's how we make sense of the world. But though stories themselves are universal, the way we tell them changes with the technology at hand. From the printing press to the motion picture camera to television, every new medium has given rise to a new form of narrative. So it is with digital - first with the Internet, then with 3D, and now with AR and VR. The new form of narrative that's emerging is nonlinear, participatory, and often game-like, and is designed above all to be immersive. People have always wanted to be immersed in stories they love - to inhabit the story, to carve out a role for themselves, to make it their own. But how is the author supposed to accommodate them? What are the rules of this new grammar of storytelling? Because digital technology is so new, because it's still developing, we're still in the midst of inventing those rules. Meanwhile, neuroscience is enabling us for the first time to get a true sense of how stories actually work in the brain. So here's what we know so far.

BIOGRAPHY

Frank Rose is the author of *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*, hailed by *La Repubblica* as "a new media bible." A senior fellow at Columbia University School of the Arts, he is a member of its Digital Storytelling Lab and faculty director of the executive education seminar Strategic Storytelling strategy, presented by the School of the Arts in partnership with Columbia Business School.

Previously, as a contributing editor at *Wired* and a contributing writer at *Fortune* before that, he worked as a journalist at the intersection of media and technology, covering such issues as the making of *Avatar*, Samsung and the rise of the South Korean techno-state, and the posthumous career of Philip K. Dick in Hollywood. He has also been a contributing editor at *Esquire* and a contributing writer at *Premiere*.

Among his earlier books are *The Agency: William Morris and the Hidden History of Show Business*, an unauthorized account of the rise and near-collapse of the oldest and at one time most successful talent agency in Hollywood, and the 1989 best-seller *West of Eden: The End of Innocence at Apple Computer*, which detailed the ouster of Steve Jobs from Apple. He currently contributes to *The New York Times* and *The Wall Street Journal*.