

# \_\_\_ FATHERLAND



UNIVERSITY OF  
PORTSMOUTH

Part of  
**CREATIVE  
XR**

**CATAPULT**  
Digital



ARTS COUNCIL  
ENGLAND

Further support from



Innovate UK



**IKINEMA**

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## \_HOW IT WORKS

FATHERLAND merges real-time motion capture performance with immersive virtual reality, audience participation, and video-projection to create a pioneering work live, mixed-reality theatre.

A single performer wears motion tracking devices, which allow his movement to be captured and projected into the virtual environments of his story. The performer invites a series of audience volunteers onstage to experience this story in immersive virtual reality, with the performer animating multiple characters.

The volunteers' point-of-view becomes a first-person lens into the unfolding drama, projected on to large screens via video stream for the rest of the audience. Additionally, the show uses a "virtual camera," which can render other perspectives into the virtual world. The theatrical audience thus see a virtual reality constructed onstage, before their eyes, in real-time:

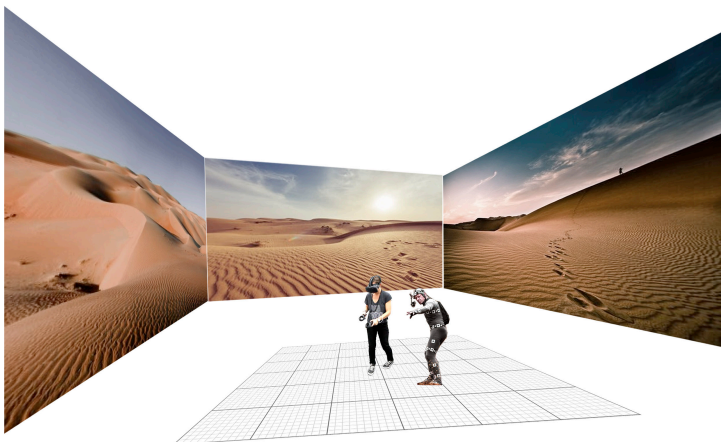
1. They see the construction of the virtual world happening between the performer and the headset-wearing volunteer
2. They see what the volunteer sees
3. They see what the volunteer does not see

It is both shocking and touching each time a volunteer returns from the virtual world to the present—the audience bear witness to their vulnerability, as an imagined moment collides with the real.

## \_PARTNER ORGANIZATIONS

Fatherland has been funded and supported by Digital Catapult's CreativeXR Programme, Arts Council England, Innovate UK, and the University of Portsmouth.

Additional support for audience testing and distribution has been provided by The National Theatre, Worthing Theatres and the Venice Biennale Production Bridge.





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## \_SYNOPSIS

There is a story inside Ben's head, and technology is going to help him share it. His voice speaks from an old cassette tape player; then it pipes through Bluetooth speakers. His body, meanwhile, fitted with motion trackers, can become, anything, anywhere, in a virtual world. So Ben invites an audience member onstage, and into a virtual desert, because westerns remind him of his father, and he wants to tell you a story set in the American West...

*Wayne is an angry white man. He works at Walgreen's, lives alone with his incapacitated father, and wants to fire Esperanza, their Mexican carer. Frustrated, Wayne concocts his own conspiracy theory about why his father is ill—a theory that involves Mexican witches, giant pharmaceutical companies, and the neighbourhood crows.*

*Fueled by internet deep dives, Wayne's theory will send all three characters on a journey across California, where 4G masts and Wayne's paranoid Twitter feed collide with migrant farmworkers and a sacred Native American mountain.*

*Fatherland is about how we navigate reality, how technology increasingly fills in the gaps of our own experience of the world, and how some things in life cannot be captured. It is a story drawn from the Ben's own journey to accept his father's progressively worsening dementia, and his curiosity about all the ways we now live outside our physical bodies.*

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The show is designed for a mid-scale venue with audience capacity between 150 to 300 seats. It can also be presented in a more intimate setting adapting the scale of the projection(\*)

The technical control desk is placed stage left, at audience view, revealing at times the mechanics of the show.

**DURATION:** 80 minutes

**AUDIENCE CAP:** 150-300

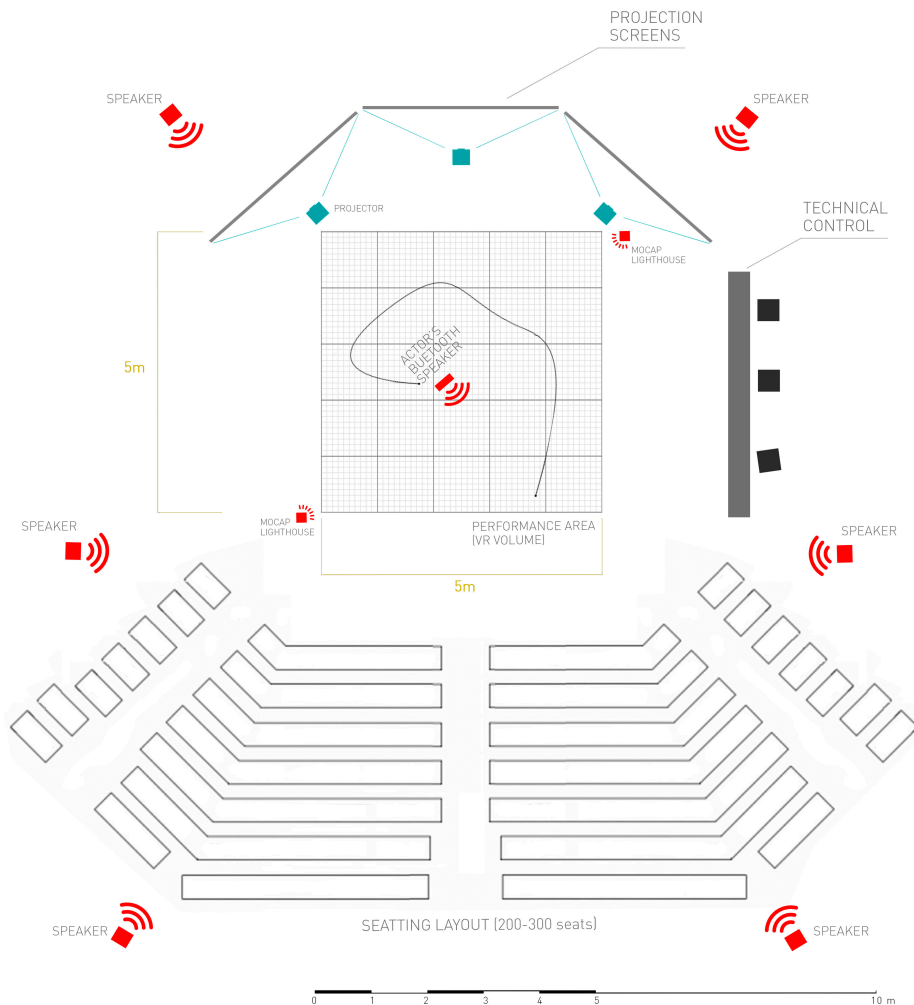
**GET IN:** 2 days

## PHOTOS

<https://www.dropbox.com/sh/2agxvg3o7gc4m0r/AAC-zxOSiFIF6qHbXFtCh2qva?dl=0>

## WEBSITE:

Under construction



(\*) This project combines several layers of technology which can be adapted and scaled depending on the venue and audience capacity. The show can be presented in a different configurations. Our technical team is open to help adapt and scale the size and resources that will be needed to present the work.

## SPACE

Minimum Space size: 8m x 8m  
(MoCap Volume 5m x 5m)  
Minimum high: 3,2m

## SOUND

6-12 speakers around the space  
1 Bluetooth speaker on the actor  
2-3 microphones

## MOCAP AND VR:

HTC Vive trackers and 2 lighthouses, plus wireless headset (To be rigged or placed on tripods)

## LIGHTING:

Theatre lighting design adaptable depending on the tech spec of the venue



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Pictures from sharing of work-in-progress November 2018

FATHERLAND 05



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## \_CREDITS

**Ben Samuels**

*WRITER AND CO-DIRECTOR*

**Juan Ayala**

*CO-DIRECTOR*

**Alex Counsell**

*TECHNICAL PRODUCER*

**Lou Doye**

*EXECUTIVE PRODUCER*

**Adam Cleaver**

*UNREAL ENGINE DEVELOPER*

**Marc Cook**

*3-D ART-MODELLING*

**Laura Padilla**

*STAGE MANAGER*

**Boom Clap Play**

*3-D ART CONSULTANTS*

**Ben Clabon**

*ASSISTANT PRODUCER*

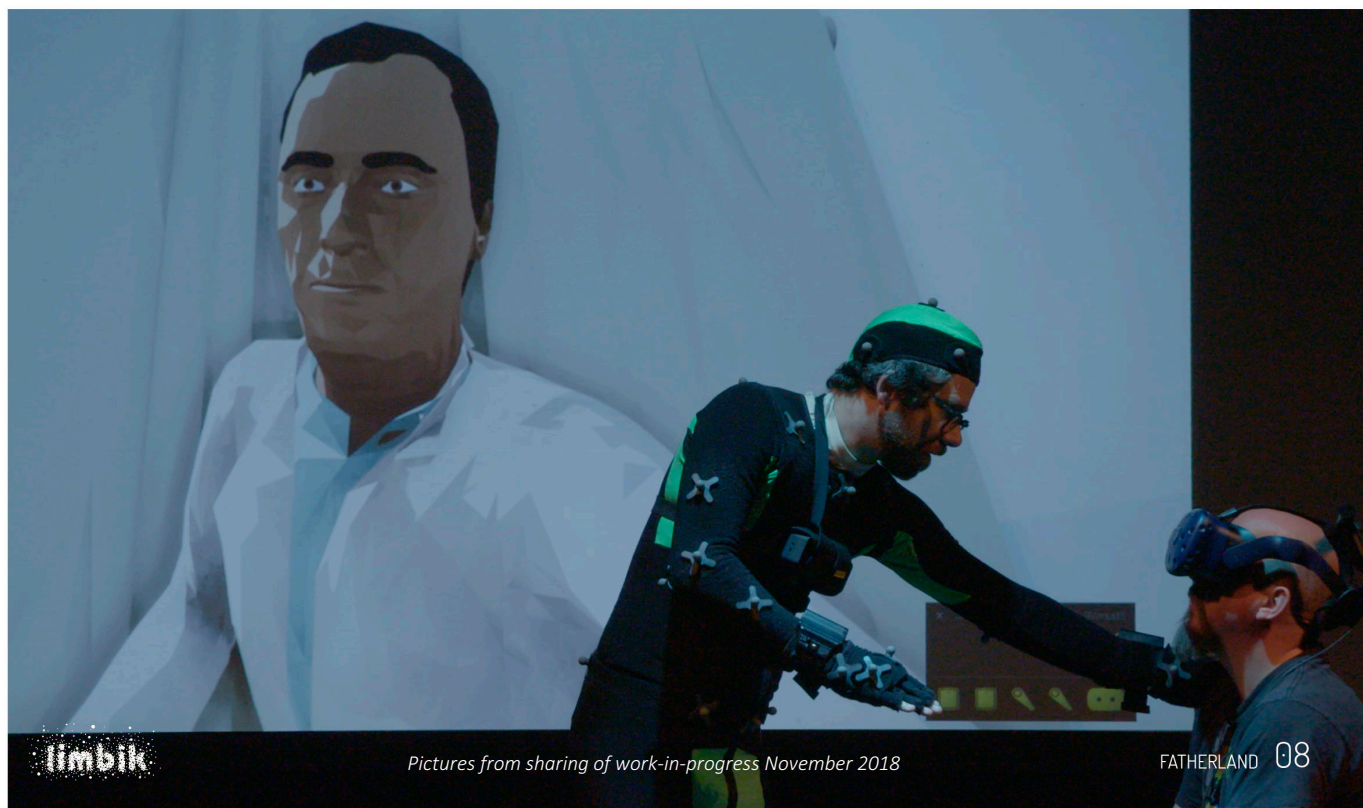
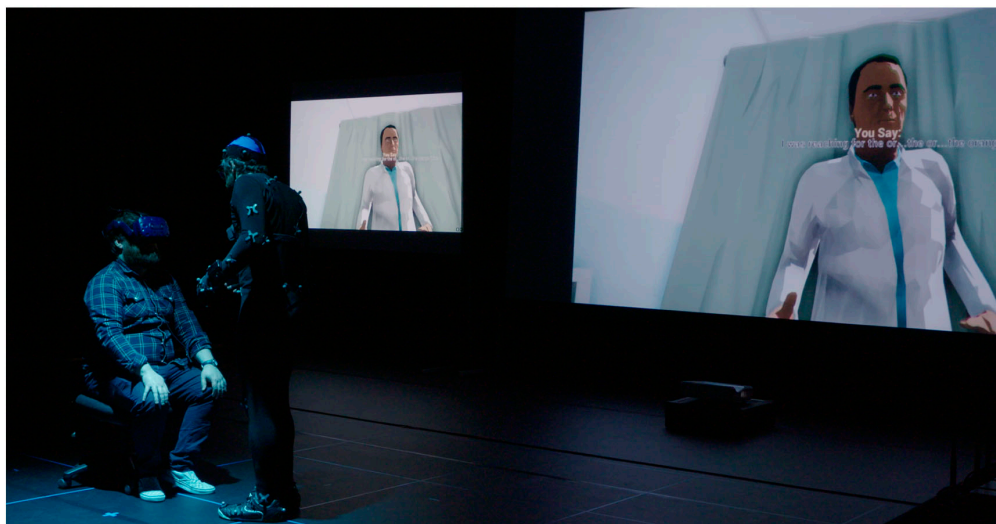


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## \_THE TEAM

### **Ben Samuels**

#### *WRITER AND CO-DIRECTOR*

Ben Samuels creates new works of live theatre. As a director, writer and performer, he invents, adapts, collaborates, and re-imagines.

### **Juan Ayala**

#### *CO-DIRECTOR*

Juan Ayala is an international theatre director, dramaturg and designer based between London and Madrid. His work celebrates collaboration and encounter between disciplines, people and cultures.

### **Alex Counsell**

#### *TECHNICAL PRODUCER*

Alex specialises in bringing cutting edge technology such as VR and motion capture to new areas of collaboration such as theatre and the arts.

### **Marc Cook**

#### *3-D ART-MODELLING*

Marc has an MSc in Level Design for games & a background in VR development .

### **Adam Cleaver**

#### *UNREAL ENGINE DEVELOPER AND CODER*

### **Lou Doye**

#### *EXECUTIVE PRODUCER*

A highly accomplished international executive producer and consultant working with XR technology in live performance. Lou has a passion for working closely with creatives, developers, technologists, arts organisations and policy makers to produce internationally ambitious work.

### **Laura Padilla**

#### *STAGE MANAGER*

Laura Padilla is a theatre maker, with experience as a TV and audio-visual producer, interested in audio-visual language and technology in performing arts.





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## \_THE TEAM

### **Boom Clap Play**

#### *3-D ART CONSULTANTS*

A story first production company on a mission to inspire curiosity and encourage the art of play.

### **Pablo Fernández Baz**

#### *LIGHTING DESIGN*

### **Maryna Grad Ova**

#### *COSTUME DESIGN*

### **Ben Clabon**

#### *ASSISTANT PRODUCER*

Ben is an excellent assistant producer and programmer with a proven track record in support new work for an international market.

## \_FURTHER SUPPORT

**Greg Mosse** (*Dramaturg*) is a 'writer and encourager of writers', founder of the Criterion New Writing theatre script development program, and director of Doye Mosse Productions Ltd.

**Gael Le Cornec** (*Dramaturg*) is a multi-award winning Latin American writer, director and performer, and founder of Footprint Project.

**Cecilia Cruz** (*Character Consultant – Esperanza*) is a London-based stained glass window artist from Michoacan, Mexico.

**Pippa Bostock** is a Collaboration Manager for Creative and Cultural Industries, specialising in Audiences of the Future and Immersive XR. Pippa has over 15 years research and innovation project management.

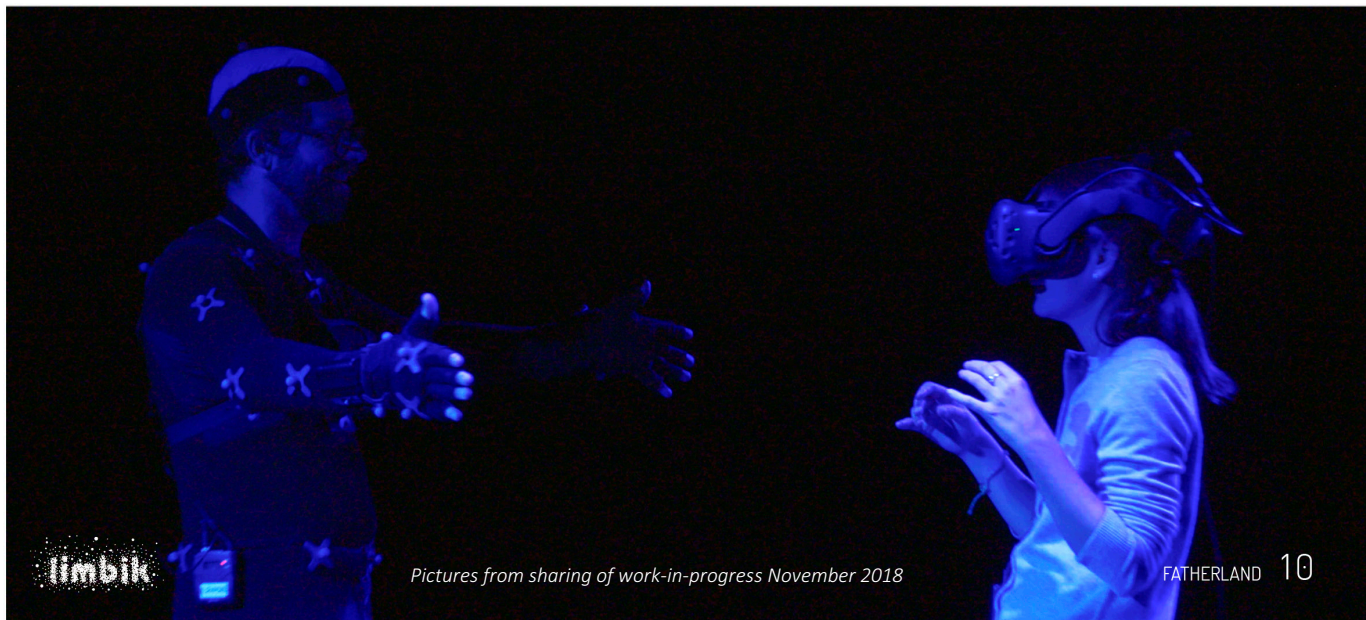
### **Dr. Matt Smith & Dr. Bernie C Byrnes**

#### *AUDIENCE TESTING RESEARCHES*

Funded by innovate UK, conducting feedback for development.

### **Jimi Ogun**

#### *WEB DESIGN*



*Pictures from sharing of work-in-progress November 2018*



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*3-D ART CONSULTANTS*

**Ben Clabon**

*ASSISTANT PRODUCER*

*"I found the experience incredibly moving from laughing out loud through to far more reflective emotions. It brings together a fantastic theatrical display with really innovative uses of the Vive equipment and trackers which melt seamlessly into the performance."*

**Graham Breen**— Senior Manager Product Marketing, HTC VIVE

**limbik**

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*DRAMATURG*

**Gael Le Cornec**

*DRAMATURG*

**Cecilia Cruz**

*CHARACTER CONSULTANT*

**Pippa Bostock**

*COLLABORATION MANAGER UOP*

**Dr. Bernie C Byrnes & Dr. Matt Smith**

*AUDIENCE TESTING RESEARCHES*

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