Call for Papers

International Conference for Interactive Digital Storytelling (ICIDS) 2018

December 5-8, 2018, Dublin, Ireland

Conference web site: icids2018.scss.tcd.ie

ICIDS is the premier conference for researchers and practitioners concerned with studying digital interactive forms of narrative from a variety of perspectives, including theoretical, technological, and applied design lenses. The annual conference is an interdisciplinary gathering that combines technology-focused approaches with humanities-inspired theoretical inquiry, empirical research and artistic expression.

With this 11th edition of the conference, ICIDS is now entering its second decade. The field of interactive narrative has matured considerably over this period, and the organizers take this year's milestone as an opportunity to introduce new overarching topics that reflect some of the considerable developments over the past decades. The new discipline of **Interactive Digital Narrative Studies** is built on cross-cutting perspectives with interdisciplinary roots that connect different manifestations and approaches including interactive fiction (IF), interactive documentaries, hyperfiction, and game narrative. This development reflects the growth and increasing popularity of **Interactive Digital Narrative Practices,** especially in their most visible form as video game narrative, but also as interactive documentaries, performances, art pieces, and electronic fictions. The maturing of the field brings to the fore a concern regarding the **Impact on Culture and Society** of interactive narratives, which entails the need for initiatives to develop general literacy, professional criticism, and the curation of works. At this moment of "growing up" it is also important to reflect on the history that has brought us to this point, including pioneering efforts and visionary perspectives. Methods for **Investigating Our History** of the field therefore need to be considered, along with strategies for archiving and preserving important works for future generations.

Submissions are therefore invited on the following topics, which are understood as broad and inclusive of additional topics not mentioned here explicitly.

CREATING THE DISCIPLINE: INTERACTIVE DIGITAL NARRATIVE STUDIES

- Papers related to the topic of Interactive Digital Narrative Studies as a distinct discipline.
- Cross-cutting analyses of interactive digital narrative forms that examine and possibly compare different traditions, e.g. hyperfiction and VR, IF and game narrative etc. Analysis can be of technology, design, works, education, etc.

- Demonstration of different lenses or methods applied in analysis and/or design of interactive digital narrative works, such as performance studies, media anthropology, literary studies, etc.
- Ideas how to move the field of Interactive Digital Narrative Studies forward.

IMPACTING CULTURE AND SOCIETY

- Papers concerning the societal impact of interactive digital storytelling.
- The lack of high-quality criticism of interactive narrative works (compared to that available for print literature and movies) and this shortcoming's effect on the medium as well as its public perception, including possible solutions.
- The influence of interactive digital narrative on contemporary culture, as well as possible future developments.
- The influence of contemporary culture on interactive digital narrative.
- The nature and role of interactive digital narrative literacy and how such literacy can be created.

INTERACTIVE DIGITAL NARRATIVE PRACTICES

- Discussion of interactive digital narratives, either from the perspective of design practice and methods, analysis of applications or case studies, and/or reception and use of applications.
- Explorations of how game technologies and techniques overlap and impact the field of interactive digital narrative, and how interactive narratives in turn influence games.
- Explorations of how theatrical and performative practices inform interactive digital narratives, and what theatre or performance work can learn from interactive digital narratives.
- Example areas of practice include interactive cinema and television, interactive documentaries, educational and health-related applications, interactive installations, performative uses and interactive digital narratives in museums

INVESTIGATING OUR HISTORY

- Papers providing historical analysis and perspectives.
- Approaches towards a combined, critical history of the field, including suitable methods for working towards such a history.
- Issues related to archiving and/or preserving interactive digital narrative works.
- Critical thinking around the canon, e.g., whether current methods are suitable for expanding it, whether we are aware of gaps or erasures, particularly those related to designers who hold marginalized identities.

THEORETICAL FOUNDATIONS

- Papers discussing the role of the author/designer in interactive digital narratives.
- Approaches towards models for interactive digital narratives inspired by cognitive science, narratology, performance studies and theatre, and related disciplines.
- Theories and aesthetics of interactive digital narratives.

TECHNOLOGIES

- Papers on Artificial Intelligence techniques for interactive or procedural and adaptive storytelling, e.g., drama management and virtual characters.
- Procedural generation of narrative elements, e.g., plot, stories, narrative discourses, characters, storyworlds, story-based puzzles, etc.
- Narrative knowledge representation, reasoning and acquisition.
- Authoring tools.
- Interactive cinema and iTV technologies.
- Novel interfaces and feedback technology.
- User modeling approaches.
- Augmented and Mixed Reality storytelling systems.
- Big data and interactive digital storytelling.

ANALYSES AND EVALUATION OF SYSTEMS

- Papers addressing methods for testing the user experience or story development.
- Normative evaluation of interactive digital storytelling applications.
- Discussions of narrative-related affect and emotion.
- Discussions of narrative presence and engagement in virtual environments.

SUBMISSIONS

The peer review process for ICIDS will be double blind and follow the guidelines set out by the ICIDS Steering Committee: icids.org/ICIDS-REVIEW_GUIDELINES.pdf

All submissions must follow the Lecture Notes in Computer Science (LNCS) format, available at: www.springer.com/computer/lncs?SGWID=0-164-6-793341-0

Papers must be written in English, and only electronic submissions in PDF format will be considered for review. All submissions will be processed using the Easychair Online Conference System. Authors are advised to register a new account well in advance of the paper submission deadline: easychair.org/conferences/?conf=icids2018

SUBMISSION CATEGORIES

- **Full papers** (9-12 pages, excluding references, in the proceedings) describing interesting, novel results or completed work in all topics of this call.
- **Short papers** (6-8 pages, excluding references, in the proceedings) presenting exciting preliminary work or novel, thought-provoking ideas in their early stages.
- **Posters** (2-4 pages, excluding references, in the proceedings) describing working, presentable systems or brief explanations of a research project.

There will be an additional call for **Demonstrations and Workshop Proposals** at a later date as well as a call for the **Doctoral Consortium**

A separate call for artworks for the **ICIDS 2018 Art Exhibition** will also be announced at a later stage.

IMPORTANT DATES

- **Paper and Poster submission deadline - July 30, 2018 23:59 HST (Extended Extended Deadline)**
- **Initial Notification - August 29, 2018**
- **Author Rebuttals - September 4, 2018**
- **Final notifications - September 10, 2018**
- **Camera-ready drafts due - September 20, 2018**

ICIDS 2018 PROGRAM CHAIRS

Dr Rebecca Rouse and Dr Hartmut Koenitz

Contact the Program Chairs: PC2018@interactivenarrative.org

General Conference Contact: icids2018@gmail.com

Conference Web Site: icids2018.scss.tcd.ie