A CASE FOR PLAY: ROHINGYA REFUGEE EXPERIENCE

as told to RAY LC, with ANIKA ULLAH and FABEHA MONIR
A CASE FOR PLAY

Storytelling as influence
Case for play as storytelling
Journey to Rohingya
Movement and interaction
Empowerment through storytelling
STORIES TELL US ABOUT THE PEOPLE WHO TELL THEM

“taught me how to swim by throwing in water”

“have to take risks to create a business”
“taught me how to swim by throwing in water”

“never trust authority, fight for your rights”
WE EDIT STORIES FOR PURPOSE

stories under our influence
OUR STORIES COMMIT US TO PURPOSE

stories influence us

When I grow up, I want to be **DOCTOR**

Complete the sentence, and draw or place a picture here.
WE COMMUNICATE USING STORIES

transcendental idealism  semantics  transdisciplinary

mixed methods  grants/fellowships/pitches  art
WHEN YOU STEP INTO THE CAMP, IT’S NO LONGER A CAMP
PLAY: PERSPECTIVES FROM DIVERSE MODES OF STORYTELLING

**DOCUMENTARY**
Narrates the loss of child on the way from Myanmar, memory in Ramadan

**VR EXPERIENCE**
Rohingya child takes you around the camps in daily life activities

**EMPOWERMENT**
Teaching refugees how to use phone and 360 camera to record and express
JOURNEY TO ROHINGYA
JOURNEY TO ROHINGYA
FACES OF ROHINGYA
FACES OF ROHINGYA
PLAY: UNBIASED WITH CHILDREN OF ROHINGYA
REFUGEE EXPERIENCE: VR

static
agenda
hidden director/creator – objective?
sad – according to whom?
2D like movie
western music/sensibility
frequently dubbed
aesthetics
A NEW LANGUAGE FOR A NEW MEDIUM

movement – perspective change

show the auteur - subjective

surprising sound – VR power in invisible

use their own voice and sound

subtitle the viewer not the scene

expressive language over rendering
WHAT WE LEARNED

frame narratives, not agendas
multiple projects, fuller story
communication by coop action

immersive film language based on:

MOVEMENT
INTERACTION
EXPRESSION
WHAT WE REALLY LEARNED
raylc.org/rohingya/

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