WHAT IS A LIFE NARRATIVE?
A life story is about significant themes or periods in the life of an individual and concerns a set of casually related events, framed from the perspective of the current self and within the context of their larger life experiences. A personal narrative should be coherent and meaningful and should not only have resonance for the author but should enable personal experiences to be shared and communicated effectively. They should also adhere to the principles of narrative.

UTILITY OF LIFE NARRATIVES
These stories could support:
- REMINISCENCE: Looking back on your life, important episodes or day(s) of interest e.g. last weekend, my birthdays
- SHARING OF EXPERIENCES: Using a story to retell and communicate experiences such as a holiday to friends
- REFLECTION: Critical examination of past action through stories to facilitate decision making or meaning making

EXPLORING SENSECAM NARRATIVES THROUGH CARD SORTING
Nine participants engaged in a card sorting activity designed to explore the practices of narrative composition. Each was provided with up to 150 SenseCam images and a range of relevant digital content including themes (people, places, objects, emotions, etc.), emails, web pages, photos, etc. They then iteratively reduced this content into storyform.

THE MODULE ATTEMPTS TO ENSURE THE COHERENCY OF THE STORY.
In representing the story automatically, a plan-based reasoning process is performed through which the plot is identified using themes as its fundamental components. Relevant episodes will be selected, filtered and ranked for importance. The module attempts to ensure the coherence required to build a narrative. The coherence is key to the completeness and intelligibility of the story.

SUPPORTING CURRENT PRACTICE
Interviews conducted with a range of different individuals to understand their current use of journaling, diary keeping and storytelling within a range of domains and use cases, e.g:
- SCRAPBOOKING: The hobbist creation of albums containing photo based stories of past experiences.
- FAMILY: The collection, display and management of mementos within the home.
- THERAPEUTIC: The use of journaling as a tool for personal reflection and mediated storytelling in therapeutic contexts.

STORY TYPING
There are two main types of stories we can create from lifelogs:
- EVERYDAY STORIES e.g. a holiday, last weekend, a night out with friends
- SHARING SHORTS, EXPERIENCES & ENCOUNTERS
- ANECDOTAL
- SOCIAL SHARING OF EXPERIENCE, REMINISCENCE

OVERVIEW
This work was supported by the Irish Research Council for Science, Engineering & Technology. For more information and for publications relating to this work please visit: http://www.cdvp.dcu.ie/SenseCam

DIGITAL LIFE STORIES: NARRATING PERSONAL EXPERIENCE FROM SENSECAM COLLECTIONS
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MOTIVATION & GOALS
The SenseCam provides a unique tool for digitally sample life experiences and therefore enables wholly new possibilities in the construction of digital biographical narratives. Our work explores:
- The application of narrative theory to large multimodal lifelog collections;
- The development of models & techniques which support coherent, meaningful narrative generation from lifelogs.

SENSECAM & AUGMENTATION WITH OTHER DATA SOURCES
WHY AUGMENT SENSECAM?
- Provides context to understand & relate SenseCam media
- Provides an alternative perspective on the experience
- Provides additional media to support narration

REPRESENTING THE STORY
This module computes the thematic montage of the life narrative from the SenseCam recordings. These stories could support sharing to gain intimacy, core and anecdotal elements, everyday stories emphasising a humorous aside, an unusual encounter. However, by retaining them, the narrative became more personal, exemplifying the individual’s unique experience and further catalyses the plot.

IMPLEMENTING THE THEME MONTAGE
The rich multimodal data contained in the augmented lifelog must be structured and aligned to support storytelling. The collection is organised into three levels:
- ARTEFACT: The artefacts (SenseCam, SMS, tweets, photos, documents etc.) must be ‘imported’ and the modalities temporally aligned.
- THEMATIC: Thematic processing is applied to extract salient ‘themes’ for each of the artefacts. This also yields knowledge for the themes and how important they are in the landscape of the collection owner’s life. Information on frequency of encounters, temporal patterns, etc. is extracted to help support the reasoning required to build a narrative.
- EPISODE: After processing, episodes (or events) are extracted for each of the modalities and aligned and organised sensibly.