

# DISTRIBUTED AND REMOTE CORRECTION: LOCATING AND CORRECTING TROUBLE IN A MIXED REALITY GAME

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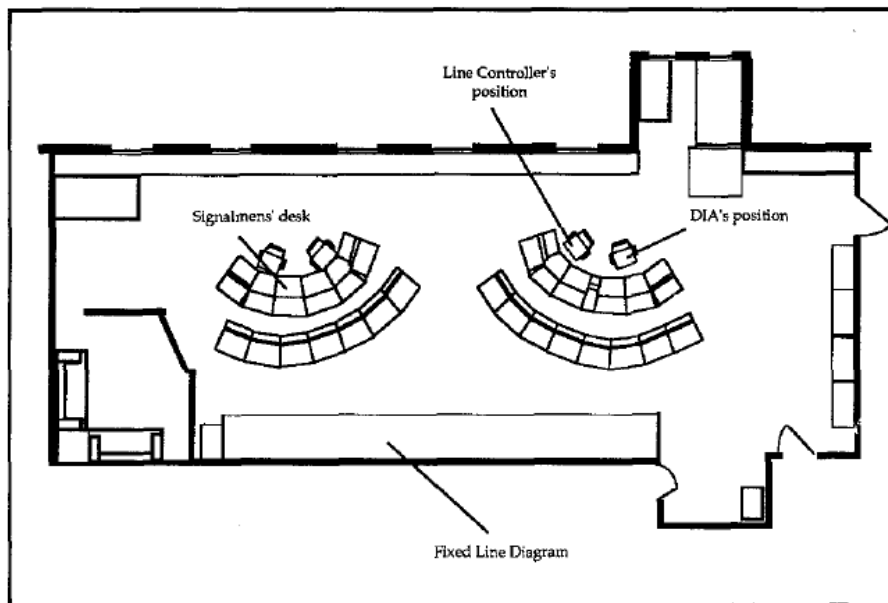
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# CONTROL ROOMS

## Heath & Luff: London Underground

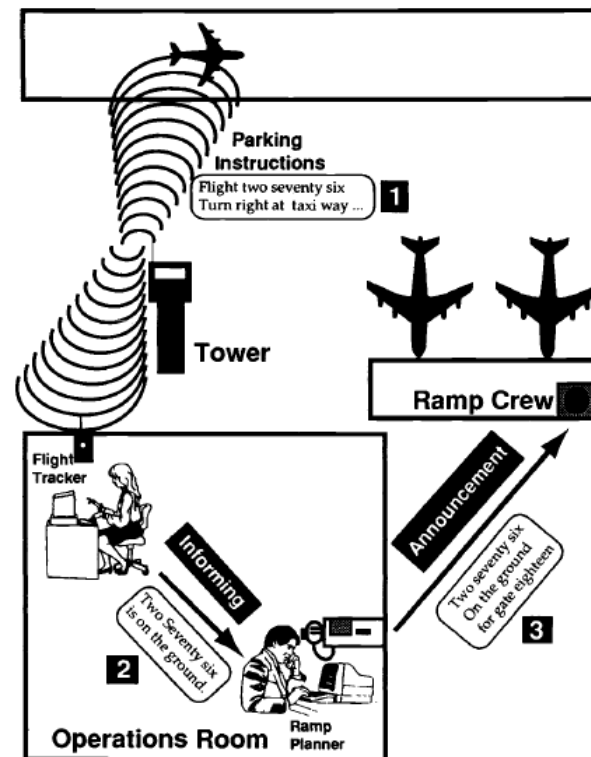
(e.g., Heath & Luff, 1992, 1996; Luff et al., 2000)



- 'Surreptitious monitoring'
- 'The world beyond the image'

## Goodwin & Goodwin: Ground Operations

(e.g., Goodwin, C. 1996; Goodwin, C. & Goodwin, M.H., 1996; Goodwin, M.H., 1995, 1996)



- 'Front' and 'back'
- Informings (in the room) & announcements (to the ramp)
- 'Seeable trouble' ('prospective indexicals')

Figure 11.1

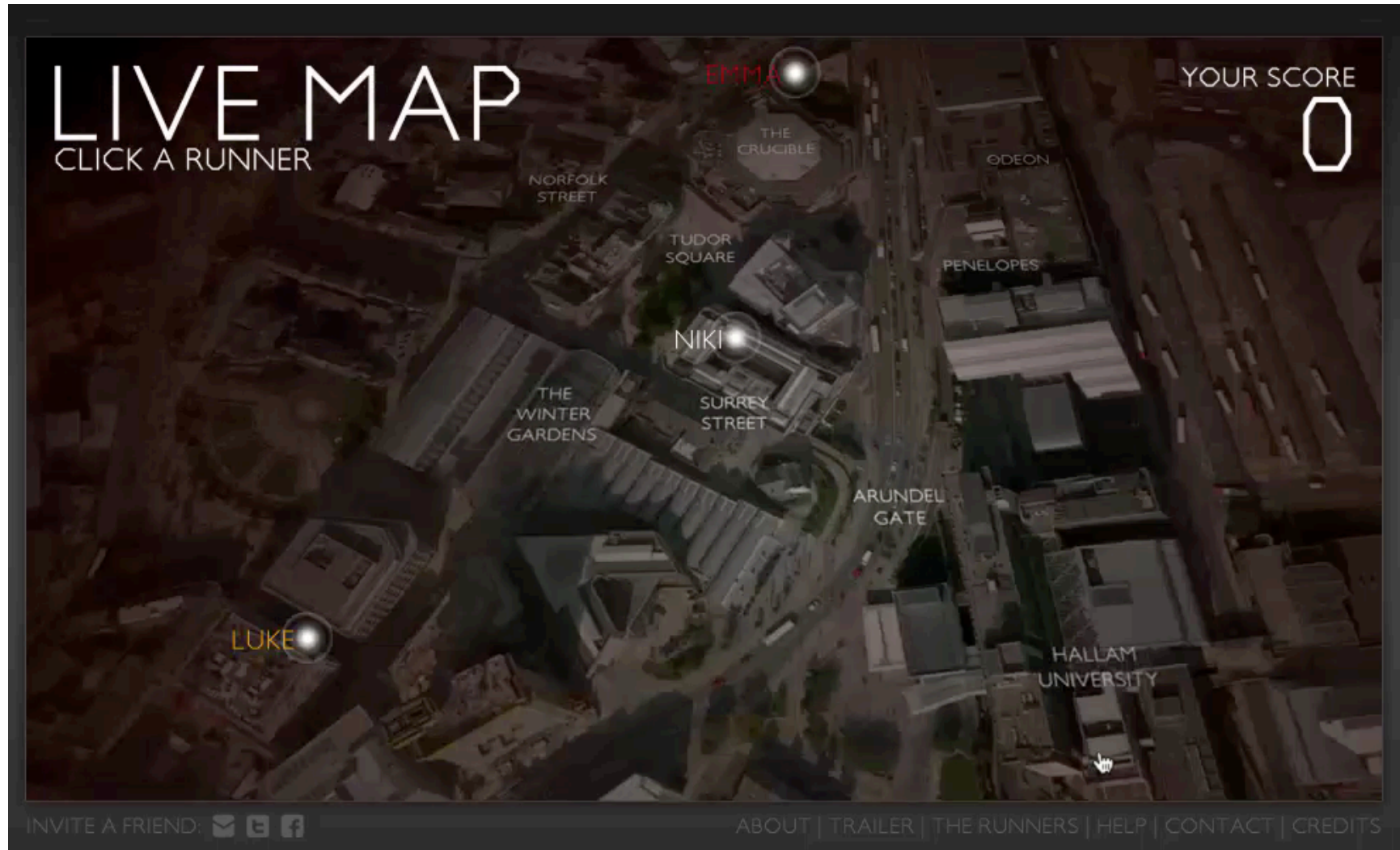
# FROM REPAIR TO CORRECTION

- Schegloff, Jefferson, & Sacks (1977)
  - Concepts of 'trouble source' / 'repairable'
  - Concepts of self- and other- (initiation, repair /outcome)
  - Preference for self-correction (except adult-child interaction / instruction)
- Macbeth (2004), "The relevance of repair for classroom correction"
  - Correction (in classrooms) and repair as different phenomena
  - We are dealing with **correction**
- Weeks (1996), "A rehearsal of a Beethoven passage: An analysis of correction talk"
  - Audiotape of orchestra rehearsal
  - Self and other are *not* symmetric (conductor can do correction-initiation at any time)
  - Correction is the major business at hand
  - The work of locating the correctable

# REQUESTS, DIRECTIVES, INSTRUCTIONS, RECRUITMENTS

- Requests
  - Curl & Drew (2008), "Contingency and action: A comparison of two forms of requesting"
  - Drew & Couper-Kuhlen (Eds.). (2014). *Requesting in Social Interaction*
  - Mondada (2014), "Requesting immediate action in the surgical operating room"
- Directives
  - Craven & Potter (2010), "Directives: Entitlement and contingency in action"
  - Kent (2012), "Compliance, resistance and incipient compliance when responding to directives"
  - Szczepek Reed et al. (2013), "NOW or NOT NOW: Coordinating restarts in the pursuit of learnables in vocal master classes"
- Instructions
  - Lindwall & Ekström (2012), "Instruction-in-interaction: The teaching and learning of a manual skill"
  - Mondada (2014), "Instructions in the operating room: How the surgeon directs their assistant's hands"
  - Lindwall et al. (2015), "The sequential analysis of instruction"
- Recruitments
  - Kendrick & Drew (2016), "Recruitment: Offers, requests, and the organization of assistance in interaction"

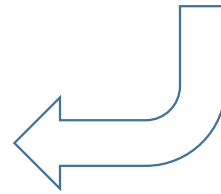
# I'D HIDE YOU (BLAST THEORY)



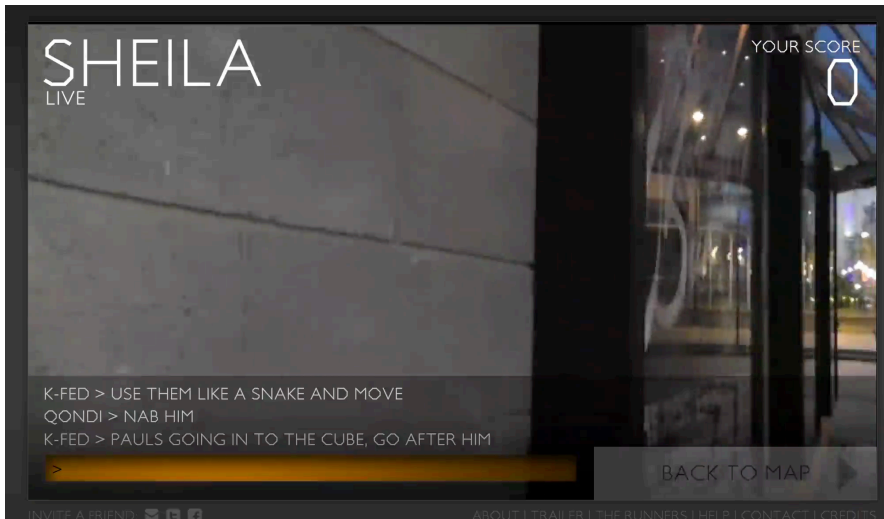
# I'D HIDE YOU (BLAST THEORY)



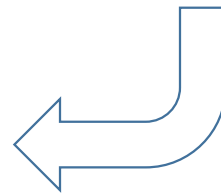
Runners interact with members of the public



Runners' camera rig



Runners speak to the online players directly



# I'D HIDE YOU (BLAST THEORY)

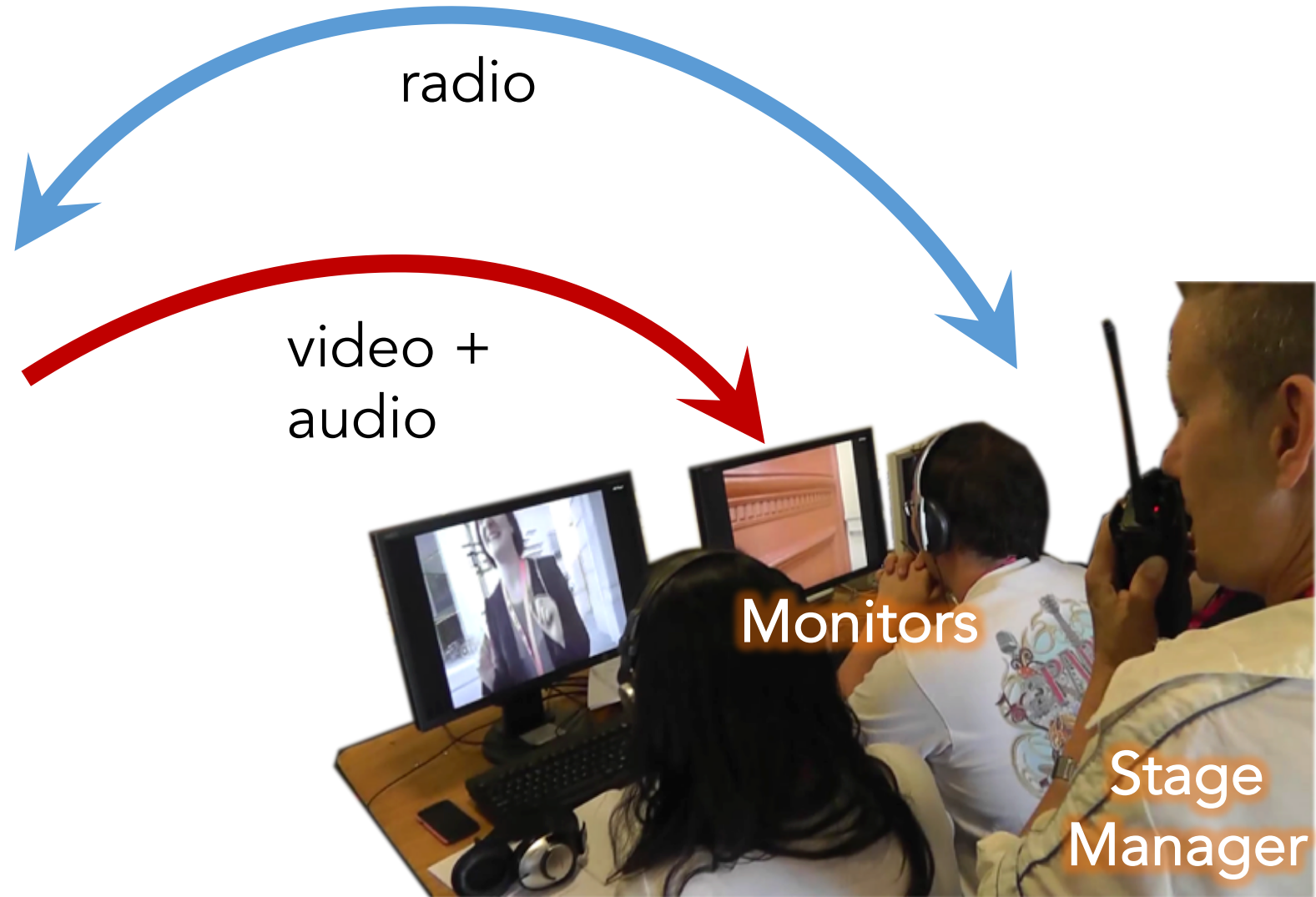


Runners gear up in the control room before heading out



Monitors watch live Runner vide on screens, while the Stage Manager shapes performance

# I'D HIDE YOU (BLAST THEORY)





# THE TROUBLE SEQUENCE

1. Monitor sees trouble
2. Monitor informs the Stage Manager
3. Stage Manager 'checks'
4. Stage Manager produces correction-initiation for Runner(s)
5. Runner carries out the correction (immediately / in future + maybe verbal acknowledgement)
6. Stage Manager or Monitor may produce an assessment (in the control room / via the radio)

# DISTRIBUTED SEEING-INITIATION AND CONTROL ROOM CORRECTION

## A. Distributed seeing-initiation

- One person (Monitor) sees the problem
- But another (Stage Manager) produces the correction-initiation

## B. Control room correction

- (i) Backstage: Rehearsal versus performance
- ~~(ii) Temporality: 'immediate' versus 'remote'~~
- ~~(iii) Delicacy: from individual to everyone~~

# DISTRIBUTED SEEING-INITIATION

("YEAH SORRY ABOUT THAT" / TRANSCRIPT 1)

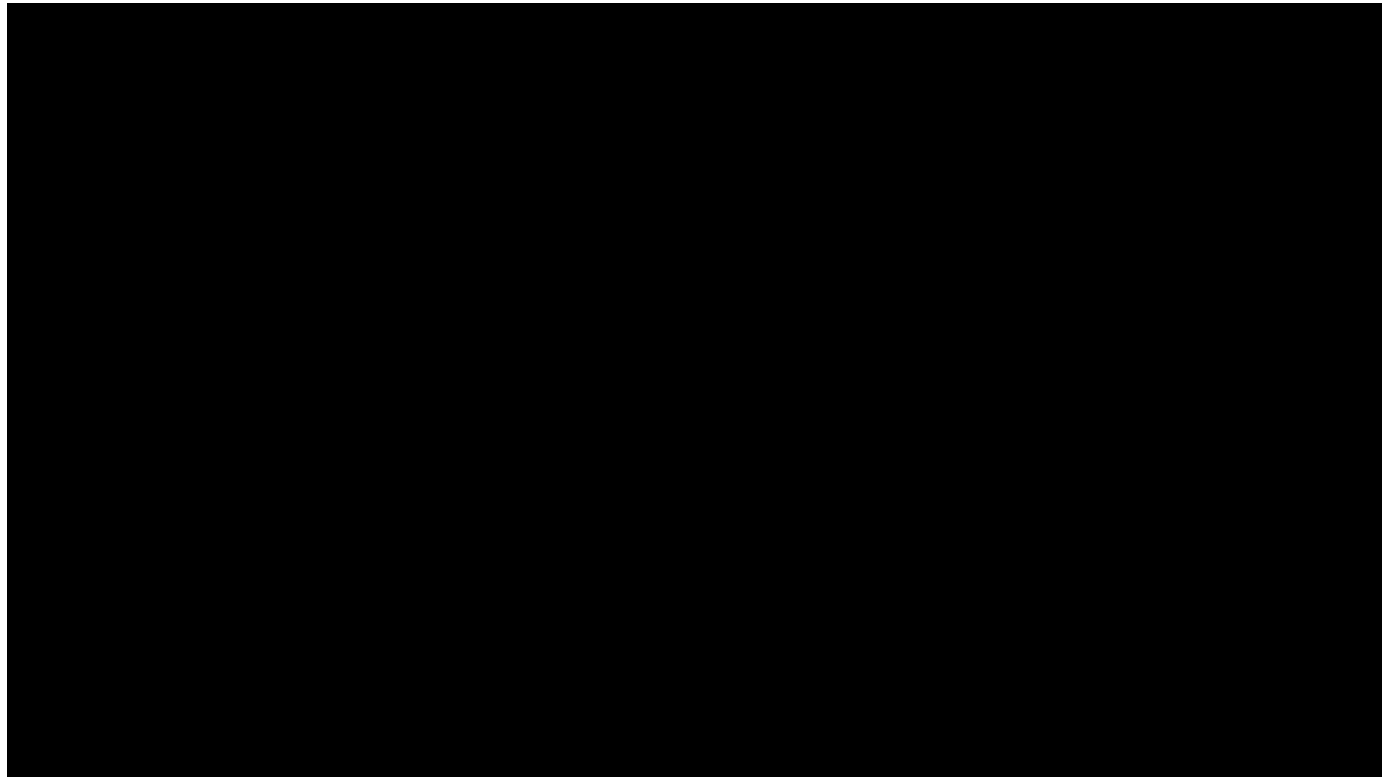
- Monitor initiates
- Stage Manager checks
- Stage Manager correction-initiation
- Runner acknowledgment
- The 'trouble sequence' in full



# DISTRIBUTED SEEING-INITIATION

("HER MIC HAS FALLEN OFF" / TRANSCRIPT 2)

- Monitor initiates
- ~~Stage Manager checks~~
- Stage Manager correction-initiation
- Runner corrects
  
- Some troubles **do not need checking** before correction-initiation
- Some corrections can be performed and seen (or heard) **immediately** by Monitors



# DISTRIBUTED SEEING-INITIATION

("DO YOU THINK HE'S READING OFF THE PHONE?" / TRANSCRIPT 4)

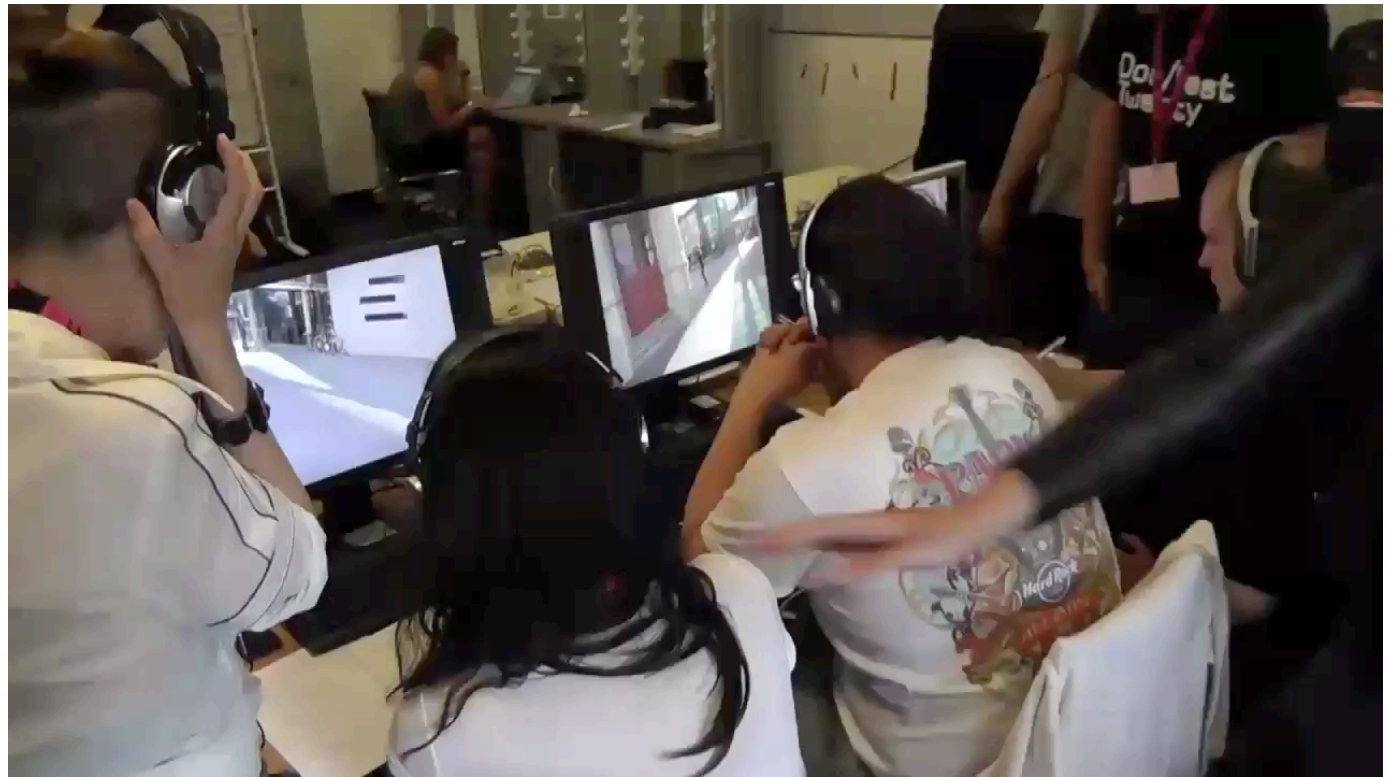
- Stage Manager initiates with candidate troubles
- Monitor's account
- Some forms of trouble are **less available** to the Stage Manager
  - e.g., assessments of Runner talk



# DISTRIBUTED SEEING-INITIATION

("NOT PRESSING HIS BUTTON" / TRANSCRIPT 3)

- Technical initiates
- ~~Stage Manager checks~~
- Stage Manager correction-initiation
- Runner correction?
  
- Some troubles are **entirely unavailable** ('invisible') to Monitors or Stage Manager
- The correction is **not to be done now**, but at some relevant future point (here: next 'snapping' episode)



# CONTROL ROOM CORRECTION (BACKSTAGE)

("HE MIGHT NEED TO TAKE A BREATHER" / TRANSCRIPT 5)

- Monitor initiates
- ~~Stage Manager checks~~
- Stage Manager correction-initiation
- Runner corrects...



## CONTROL ROOM CORRECTION (BACKSTAGE)

("HE MIGHT NEED TO TAKE A BREATHER" / TRANSCRIPT 5)

- Double duty (two actions, same recipient)? Here, two actions but for **different** recipients (cf. overhearing audiences (Heritage, 1985))
- The 'backstage correction': the Runner hides correction from online players
- Doing the correction during **performance** versus **rehearsal**
  - (cf. Transcript 1 "yeah sorry about that")



# CONCLUSION

- (a) Distributed seeing-initiation
  - The Stage Manager cannot see everything – asymmetric correction
  - A naturally occurring Cartesian situation (Lynch et al. 1983)
- (b) Control room correction – correction in the course of a performance
  - (i) Backstage element
    - Two channels: radio and video
    - No acknowledgement; or 'double duty' correction
  - (ii) Recruitment element
    - 'Facetime' as recruitment not correction?
- (c) Questions
  - Are these best characterised as corrections?
  - Is the Stage Manager doing correction-initiations?
  - Recruitments: what is the link between our work and notions of 'recruitment'?
    - In IHY: trouble source is visual, but outcome is embodied action