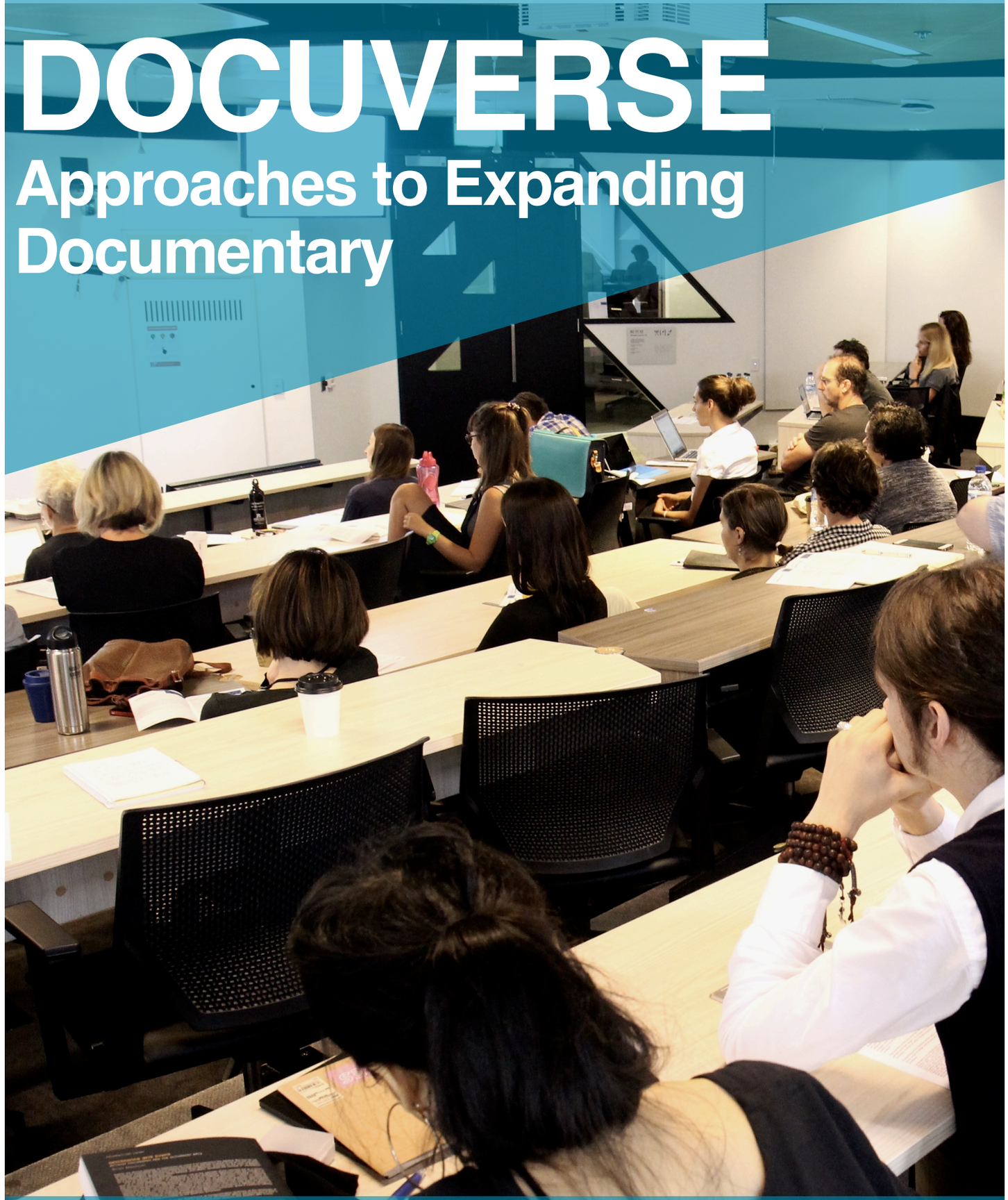
DOCUVERSE

Approaches to Expanding Documentary



Edited by Hannah Brasier, Nicholas Hansen, Kim Munro and Franziska Weidle

Docuverse: Approaches to Expanding Documentary

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Edited by Hannah Brasier, Nicholas Hansen, Kim Munro, and Franziska Weidle

Designed by Hannah Brasier

Contributions from Franziska Weidle, Kim Munro, Nicholas Hansen, Hannah Brasier, Adrian Miles, Karelle Arsenault, Liz Burke, John Hughes, Gerda Cammaer, and Max Schleser

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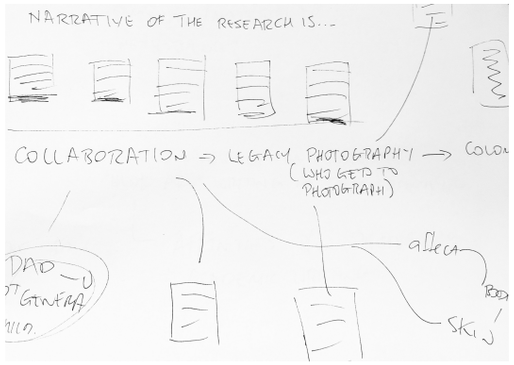
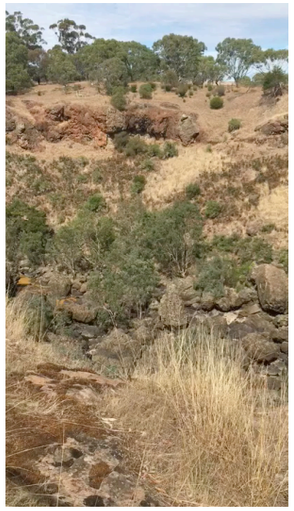
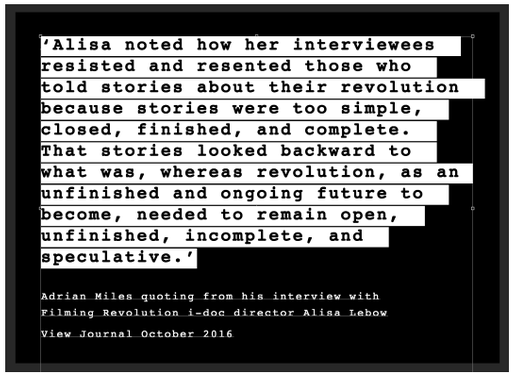
Kim Munro



Pauline Anastasiou



Stephanie Milsom



'Alisa noted how her interviewees resisted and resented those who told stories about their revolution because stories were too simple, closed, finished, and complete. That stories looked backward to what was, whereas revolution, as an unfinished and ongoing future to become, needed to remain open, unfinished, incomplete, and speculative.'

Adrian Miles quoting from his interview with Filming Revolution i-doc director Alisa Lebow

View Journal October 2016

Nicholas Hansen

Hannah Brasier

Franziska Weidle

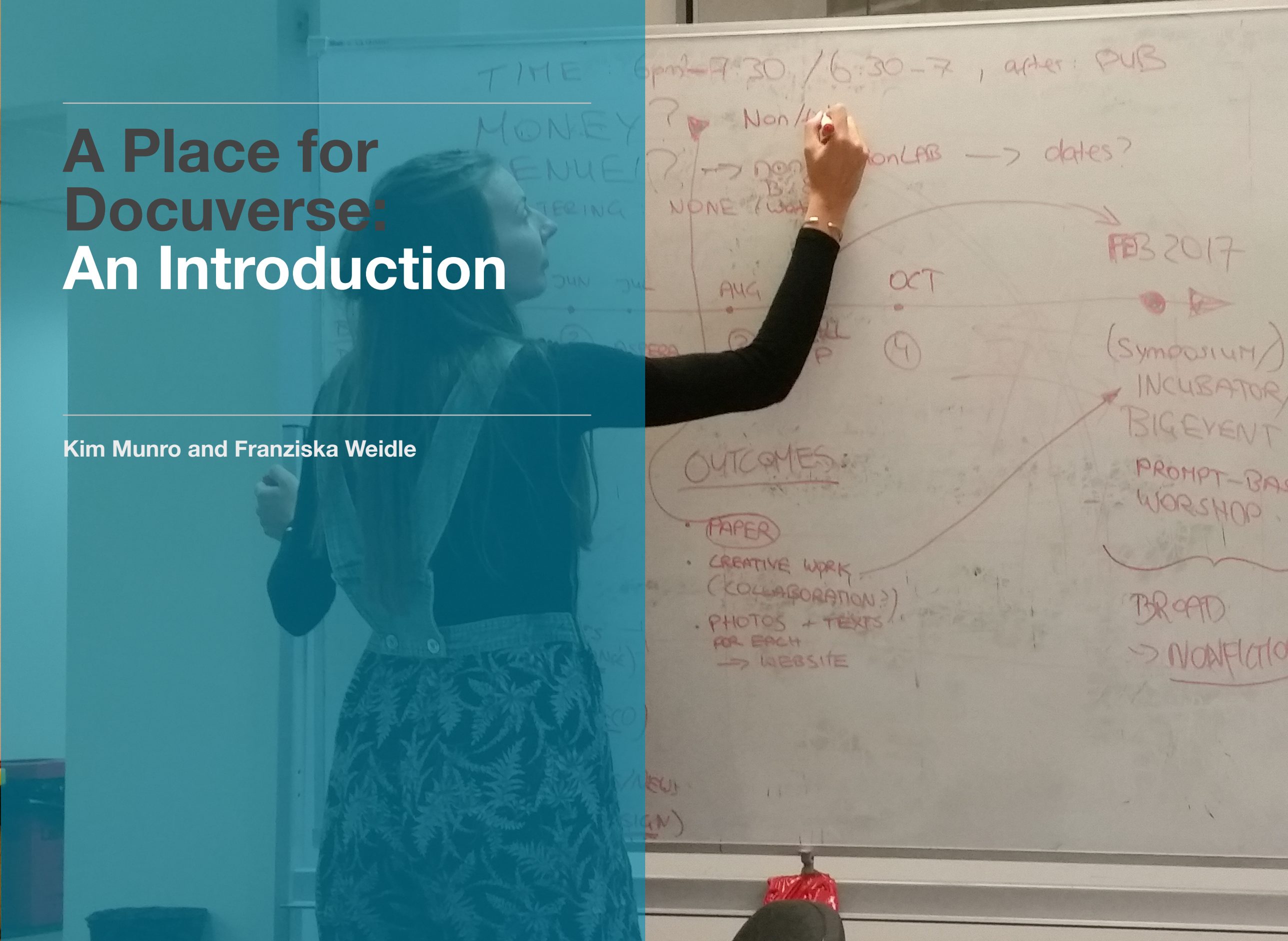
***Docuverse: Approaches to Expanding Documentary* is dedicated to Adrian Miles - a longstanding supporter and mentor of Docuverse.**

As part of Docuverse's 2018 symposium, *Expanding Documentary: Ecologies and Dialogues,* the media fragments on this page were presented as part of a commemorative panel entitled "Fragments in Response to Adrian Miles".

Media contributed by Pauline Anastasiou, Hannah Brasier, Nicholas Hansen, Stephanie Milsom, Kim Munro, and Franziska Weidle.

A Place for Docuverse: An Introduction

Kim Munro and Franziska Weidle



A Place for Docuverse

Expanded documentary components and sidebars have become a regular feature at many international film and documentary festivals, with Sheffield, Sundance, Tribeca and IDFA leading the way in showing new works and creating spaces for dialogue. In the UK, since their first symposium in 2011, i-Docs has continued to gather academics and practitioners to show and discuss the unfolding landscape of interactive documentary through their biannual symposiums, events and preeminent scholarship[1]. The 2018 i-Docs symposium further opened up this space to include works and conversations around not just interactivity but also immersion, intervention, impact and innovation. The success of these forums which showcase new works and ideas in this constantly shifting field highlights the continuing need to find modes of storytelling and expression that are relevant to the times we live in. This also revealed the lack of such opportunities locally in Melbourne.

Online interactive documentary, by its nature of being on the net, is accessible to anyone with a fast enough bandwidth. Yet, site-specific events such as hackathons as well as projects that are immersive and locative are harder to access. With Australia being located far from many of the centres of production, funding and academic research in expanded documentary, we felt the imperative to create a community at the nexus of practice and research that would allow media-makers, academics and others with an interest in non-traditional forms of

documentary to come together and share their work and ideas. It was from this desire to create a space for ongoing discussion and showing of works around a broad spectrum of documentary, that Docuverse was formed.

Docuverse takes its name from Ted Nelson's imaginings of a library of interconnected documents; an early conceptualisation of what would later become the internet[2]. We take the name perhaps more laterally as a way to evoke the broad spectrum of documentary practices, projects and possibilities that go beyond traditional linear notions and expand the way documentary has traditionally been thought of. Our remit is expansive; encompassing the essayistic, interactive, immersive, site-specific, performative, locative, virtual and augmented. We embrace the ethnographic and participatory as well as the enabling of possibilities for human and technology interchange. We are not limited to any particular mandate or definition but occupy fringe spaces where cross-pollination of fields can occur.

While shifts in ways of making documentary are often linked to technological developments, the place of "communities of practice"[3], thought and activism that exist in real life remain evermore relevant. It is through consciously creating and nurturing these tangible spaces that relationships, exchanges and solidarity can form. It is this imperative that continues to underpin Docuverse's dedication to the landscape of expanded documentary practice and scholarship in Australia. Formed in 2015, Docuverse is grounded in annual symposiums as well as ongoing events held roughly about every two months to show, discuss and theorise finished projects and work in progress. It is these meetings that have sustained the need of this forum over the past two years with local and international guests visiting and participating. It is also these meetings that have revealed common questions and issues some of which this e-book seeks to address through the array of practices and perspectives that constitute not only the expanded documentary field but also Docuverse itself.

Docuverse is made up of four people with varying research and creative backgrounds; Hannah Brasier with research around non-linear interactive forms, Nicholas Hansen as a documentary maker with a particular interest in journalism and the role of the media, Kim Munro (RMIT University) with a background in art, documentary film and participatory practices, and ethnographic filmmaker Franzi Weidle (University of Göttingen) with a research interest in visual and digital anthropology. The conception of Docuverse was an amalgam of these research and creative interests. Throughout the past two years, we have amassed a network of like-minded curious documentarians who we now invited to contribute experimental, visual and essayistic papers to continue our critical dialogue on the expanded documentary field in Australia, and beyond, in the form of this e-book.
In an effort to canvas the expanding nature of documentary, Nicholas Hansen asked the participants of our bi-monthly events

what excites them about emerging documentary practices. His collection of responses, *Snapshots of Emerging Documentary Practices,* documents an assemblage of perspectives. Reflecting on Docuverse's *Behind the interface* workshop which was presented at Visible Evidence XXIV in 2017, Hannah Brasier's chapter will provide some responses to the conversation, which evolved from the workshop's pedagogical and technological provocations.

Introducing the field of expanding documentary and, thereby, the first section of the book, media scholar Adrian Miles (RMIT University) identifies a desideratum in most of the work and research that has been done to date about interactive documentary. Through brief and speculative asides, his contribution explores the proposition that interactive documentary has little, if anything, in common with documentary. He, then, suggests the term "computational nonfiction" to describe, and understand interactive documentary as constituting its own particular, idiosyncratic, media assemblage. Following this line of theoretical inquiry, PhD scholar Karelle Arsenault (Quebec University) starts her autoethnographic essay wondering what would become of our memories if the projects we interacted with disappeared due to the fast-moving nature of technology. Following Michael Pickering and Emily Keightley[4], and drawing on her own childhood memories of cinema, she teases out the importance of events, people, places and objects as central categories for the act of remembering. Given the ephemerality of i-Docs, however, the question arises whether the purpose of this evolving form might lie elsewhere.

The second section of this e-book approaches the field from and through a perspective of making. In her mixed media piece, filmmaker and PhD candidate Liz Burke (University of Canberra) reflects on the process of creating Aliens Among Us – a Korsakow-based documentary about dogs and their owners. Drawing on the relationship with her own dog Agnes, she traces the different angles of her PhD project from an interrogation of the Korsakow software to filming with a camera phone and thereby renews questions of technicity and evocation in documentary. In the following chapter, independent producer, writer and director for film, television and online media John Hughes reflects on his vertical video work *Trespass*, which rethinks the filmic frame as an interface between formal and political concerns. Hughes considers how documentary has dealt with Indigenous representation through the portrait and the Australian landscape. Concluding this section, the Belgian filmmaker and academic Gerda Cammaer (Ryerson University) and MINA co-founder Max Schleser (Swinburne University) discuss their collaborative travel film project *Viewfinders* through the lens of mobile media making, travelogues and the challenges of new technologies.

This e-book is not intended to present an overview of expanded documentary in Australia. Rather, it is an eclectic constellation of works that highlight the diversity of practitioners and theorists who have been part of Docuverse over the past two years. It

addresses central questions that have come up during our meetings such as the potentials and limitations of new technologies and their role in creating new possibilities for what documentary can be and do. The format is designed to contain written work, video and images as well as to be distributed freely. It is also an invitation to documentarians of all forms to be part of the Docuverse network and to share their work and ideas when in Melbourne.

Notes

1. See http://i-docs.org/.
2. Nelson, Theodor H. *Literary Machines*. Sausalito: Mindful Press, 1994. Hartmut Winkler also used the term for framing his media theory of the computer, see Winkler, Hartmut. *Docuverse. Zur Medientheorie der Computer*. München: Boer, 2002.
3. Lave, Jean, and Etienne Wenger. *Situated Learning.* Cambridge: Cambridge University Press, 1991.
4. Pickering, Michael, and Emily Keightley. *Photography, Music, and Memory: Pieces of the Past in Everyday Life*. Houndmills: Palgrave Macmillan, 2015.

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Creating a Forum for Expanding Documentary in Australia

Snapshots of Emerging Documentary Practices

Nicholas Hansen

Snapshots of Emerging Documentary Practices

Snapshots is a bi-monthly Docuverse event designed to afford ongoing dialogue between university researchers and industry-based documentary practitioners on a broad range of topics relevant to both. Quite aside from the Docuverse group's annual symposium, these events have helped establish a platform for connecting local and visiting international researchers and practitioners with those in the broader local documentary sector.

Over the last two years these events have presented the documentarist in me the opportunity to survey our presenters on themes which excite them about the expanding fields of documentary practice. I asked presenters to respond to the prompt 'What is your field and what excites you about emerging documentary practices?' The selection of responses document a range of perspectives on ways documentary research and practice are emerging and expanding.

The 'quote bank' format is designed to reference the artefactual documentary practice and the collection and archiving processes of the journalist and documentarian. The promotional poster and reflection of the event are linked to support, frame and recap the presentation and discussion. These collated responses form a Snapshots archive; tracing this groups dialogue around emerging documentary forms.

Snapshots#1, 21 April 2016 Review

A screening and discussion of expanded documentary projects in short or work-in-progress forms.

I am a designer of documentary media, excited by the contingent qualities of i-docs allowing the unforeseeable to disrupt and contest established contexts.
- Nicholas Hansen

I am a filmmaker and writer interested in exploring how experiences of place, materiality and poetics can be harnessed in non-fiction filmmaking practice.
- Karli Lukas

My field is interactive documentary, and what excites me about emerging documentary practices is the potential to perform the world in fragments.
- Hannah Brasier

What excites me about expanded documentary are the possibilities for iterative, evolving and unfinished works that allow for more diverse voices to be engaged with.
- Kim Munro

Snapshots#2, 23 Jun 2016 Review

Interactive Documentary - a view from the inside.
A talk by visiting U.K. academic Judith Aston. Through the trajectory of her previous work, Judith discusses her belief in the potential for interactive documentary and non-linear forms in helping us to better understand complexity.

My field is interactive documentary and what excites me about emerging documentary practices are the possibilities for connecting people in new ways through the fusion of live and mediated forms of communication, and for using database narrative as a tool for thought through which to examine complexity and present multiple points of view.
- Judith Aston

Snapshots#3, 25 August 2016 Review

The Cinema Within: National and Transnational Concerns of 'Utilitarian Filmmaking' in Australia 1945 – 1980.
Deane Williams, Grace Russell and Stella Barber discuss their collaborative research project.

I'm a film historian specialising in documentary film. I'm excited by the emerging digital documentary realm, particularly web-based documentaries and possibilities of recombinant history.
- Deane Williams

Working with utilitarian workplace safety films, I'm dealing with texts that share characteristics with documentary, while not being strictly documentary themselves - it's exciting to engage with others interested in documentary and to think about the boundaries of its definitions.
- Grace Russell

As a professional historian and archivist now doing a PhD in the history of documentary film, I am excited to see the confidence in young documentary film.
- Stella Barber

Snapshots#4, 13th October 2016 Review

Museums are Documentary Spaces.
ACMI's Chief Experience Officer, Seb Chan, in discussion with Adrian Miles from RMIT's non/fictionLab. A broad ranging discussion around audience engagement and technology, telling stories with spaces, interactive media, video games, apps, museum-based installations and the place of documentary within these fields.

I'm mostly an experience designer and museum strategist nowadays. I'm excited about the new forms of documentary storytelling, especially those that involve audiences in direct ways.
- Seb Chan

Snapshots#5, 29 November 2016 Review

Modern Day Flaneuse.

Visiting Canadian academic/filmmaker Gerda Cammaer discusses various films and research projects she has worked including a presentation of Modern Day Flaneuse.

I specialise in short poetic, experimental or essay style documentaries and I find it exciting that emerging practices and techniques are contributing to making documentary more creative and inclusive.

- Gerda Cammaer

Snapshots#6, 2 March 2017 Review

When Documentarians are Journalists: Managing the Blowback Threat.

Patricia addresses how journalism and documentary can benefit from an area in which practices overlap, and how makers can stay safer while telling truth to power.

I study the history of documentary film, and I'm excited by the way openly hybrid practices are stirring discussion about representation and reality.

- Patricia Aufderheide

Snapshots#7, 30 March 2017

WrICE AND DOCUVERSE present A special screening of John Hughes's classic essay film 'One Way Street' (1992).

As a filmmaker and perpetual student of the art, I enjoy the varieties of new documentary forms exciting our critical curiosity and emotional entanglement with chaos, change and beauty unfolding around us.
- John Hughes

Snapshots#8, 18 May 2017 Review

I recall an interactive documentary…
By posing questions such as 'what will be left of my own memories if I cant "reactivate" them through another viewing', Karelle talks about the place held by i-docs in her cultural and moving image memory.

I work in the field of communication studies, and am specifically interested in creative writing as a research method, autoethnography and interactive documentary—seeking to articulate our experience of new digital and interactive forms, and to understand where they might take us as forms of storytelling, perhaps someday recapturing the spontaneity of orality.
- Karelle Arsenault

Docuverse end of year catch-up.
A screening of work-in-progress projects by Catherine Gough-Brady and Paola Bilbrough.

I like each of my projects to have a sturdy fence, it defines the area to play in, and it means I can change the character of that field as often as I can get away with it. Forming the narrative out of the landscape is a large part of what I like about being a documentarian.
- Catherine Gough-Brady

From my perspective, documentary practice and definitions of what that actually is are constantly expanding; I see my contribution to this as hinging on the way I use participatory processes and incorporate poetic, performative strategies in sensitive auto/biographical and cross-cultural contexts. My focus is on relational ethics and an organic, flexible practice, that alters to fit the context and whomever I'm working with. The story that unfurls is dependent on my relationship with participants.
- Paola Bilbrough

Creating a Forum for Expanding Documentary in Australia

Docuverse's *Behind the Interface* Workshop: Technologies, Practices, and Pedagogies

Hannah Brasier

Docuverse's *Behind the Interface* Workshop

Context

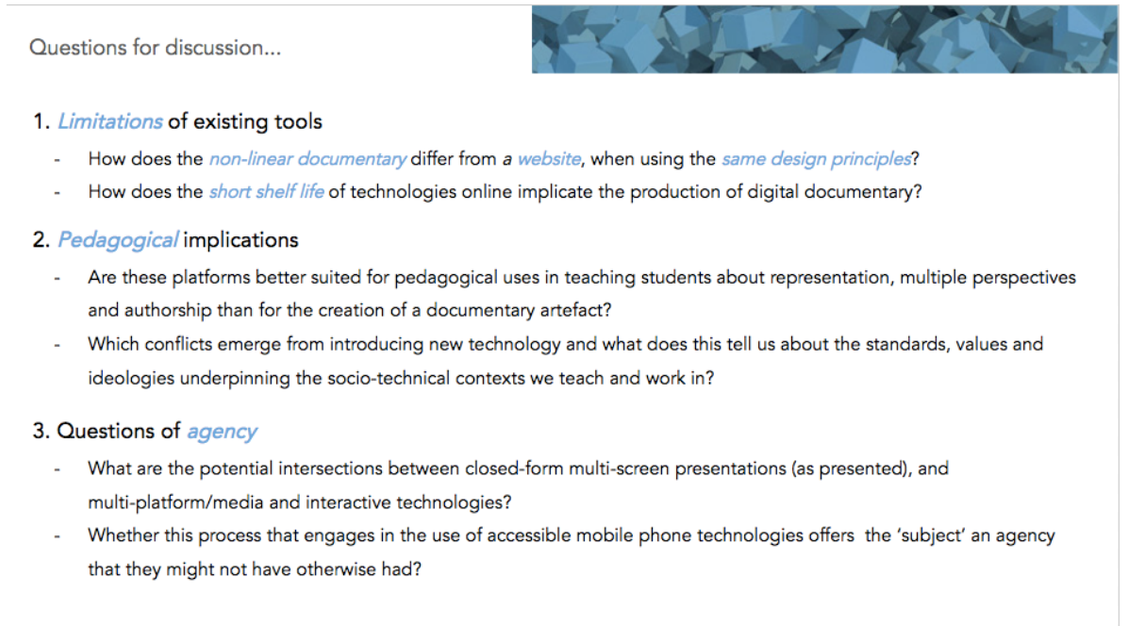
Visible Evidence is the largest annual international conference for documentary studies. At Visible Evidence XXIII, held in Bozeman, Montana, Kim Munro, Franziska Weidle and myself presented individual talks on our post-graduate research which rests in the field of expanded documentary. In conjunction with these talks, we hosted a Docuverse pre-conference meet-up with other international post-graduate students as an opportunity to share work, ideas and research, and shake out any pre-conference nerves. What we observed through this meeting, and our first experiences of Visible Evidence, was a growing interest in new technologies and their role in the creation of expanded documentary projects. A particularly provoking example of this evolving interest was Patricia Zimmermann, Helen De Michiel, Aggie Ebrahimi Bazaz and Reece Augustine's "Towards Reclaiming Participatory Documentary Environments: Co-creation, Collaboration, Community"[1] workshop which emphasised how new technologies can "infiltrate small communities" to allow more fruitful and rewarding participation for community members in documentary projects[2]. While this workshop painted an optimistic picture of and future for participatory documentary, Weidle, Munro and I started discussing some of the limitations we had experienced when working with new technologies in our documentary projects. In response to this idea that new technologies can foster new possibilities as well as implications, Docuverse

proposed a workshop for Visible Evidence XXIV in Buenos Aires dedicated to identifying both the potentials and limitations of existing tools for expanded documentary practices. Our "Behind the interface: assessing technological implications in expanded documentary practices" brought together Docuverse's Munro, Weidle and myself, along with Helen Gaynor, Georgia Wallace-Crabbe and Pauline Anastasiou to interrogate the possible technological modifications and theoretical implications in our work with interactive, participatory, mobile, multi-screen and virtual reality devices and interfaces.

Format

To present these interrogations, each of us presented for a precisely timed five minutes, with three slides each; the first addressing what we were trying to do, the second what we did and the third what question emerged for us out of this tension between our objective and outcome. In the case of Weidle's talk, for example, what she was trying to do was see if Korsakow's[3] more open approach to organising footage could be used to make ethnographic films, due to anthropology's central concerns with knowledge representation. So, what she did was introduce the Korsakow software to an established ethnographic film program, where rather than embracing Korsakow's liberating opportunities, the class's initial reactions were "marked by resistance, frustration and disappointment"[4]. Weidle's final slide, then, posed the question; "Which conflicts emerge from introducing new technology and what does this tell us about the standards, values and ideologies underpinning the socio-technical contexts we teach and work in"? Each of our five-minute talks followed this same structure, grouped into three thematic groups entitled; *Limitations of existing tools* (Gaynor and Brasier), *Pedagogical implications* (Munro and Weidle) and *Questions of agency* (Wallace-Crabbe and Anastasiou). To summarise the presentation half of our workshop we listed all of the closing questions of our individual talks on a final slide (see image 3.1) to spark the audience into taking first steps toward possible solutions for using new technologies in documentary practices and pedagogies.

Image 3.1



Questions posed to the audience from each of our presentations.

Prompts

The intention behind these questions we posed was to move outside the bubbles of our individual research into a shared territory of common experiences with those in the room who practice, theorise or teach in expanded documentary contexts. We hoped, in other words, that our questions would prompt audience conversation. In response to the limitations of existing tools, Gaynor asked how does the non-linear documentary differ from a website when using the same design principles? Following, I asked how does the short shelf life of technologies online implicate the production of digital documentary? For Weidle and Munro their questions revolved around the lack of student enthusiasm toward making interactive documentaries. As noted previously, Weidle asked which conflicts emerge from introducing new technology and what does this tell us about the standards, values and ideologies underpinning the socio-technical contexts in which we teach and work. While Munro wondered whether interactive documentary platforms, such as Korsakow and Klynt[5], were better suited to teaching students about representation, multiple perspectives and authorship as opposed to using them to create a documentary artefact[6]. For Wallace-Crabbe and Anastasiou, their questions centred on the often celebrated ability for audiences to become participants or makers in expanded documentary projects by outlining the difficulties they faced when using new technologies in their practices. Wallace-Crabbe asked what were the potential intersections between closed-form multi-screen presentations and interactive technologies. To finish, Anastasiou asked whether her process which engages with accessible mobile phone technologies offers the subject a degree of agency that they might not have otherwise had. While the following conversation with the audience did not address all of these questions directly, there were three observations which stood out to me; ways of teaching unfamiliar technologies, strengthening participation and engaging with interactive documentary works.

Observations

Pedagogy closer to the ideology of software

The discussion following the presentations largely revolved around the pedagogical implications Weidle and Munro questioned in their talks. A comment made by digital documentary and software studies scholar Craig Hight was to make the pedagogy of the particular courses we teach closer to the ideology of the software we are teaching. This potential way of navigating the resistance we had experienced of students embracing software such as Klynt and Korsakow, appeared like a possible solution for me in my own teaching. Following Hight's suggestion, in a studio I taught on experimental approaches to making nonfiction[7] in RMIT University's Media Program, I adopted this approach of getting students making fragments and letting what they made evolve organically out of what they collected. To

contextualise this studio system[8], the students are a mix of first and second year students who go into a ballot based on their own interests, where there are ten studios offered to them. The studios in the semester I taught spanned from making a live to air television show, to making online media content for a not-for-profit, to making short films within specific constraints. To adopt Hight's approach, I used the quote that "a lot of filmmaking is about re-creating an idea that existed beforehand, even in documentary. There are not many films that actually *look*" (author's emphasis)[9] from Silke Panse, in an interview with filmmaker James Benning, to frame the studio. As opposed to planning what their final audiovisual project would be, and then getting them to make in order to realise this vision, my students collected without planning, finding resonances often in colour, shape or pattern, and used that to structure their final work. In light of this somewhat undoing of a pre-production, production, post-production process, their first three assessments were based on collecting audiovisual materials and reflecting on this process, where it was not until their final assessment that I introduced them to potential tools, such as Korsakow. I introduced the basics of Korsakow, and got them to import some of the footage they had collected and begin experimenting straight away. Most of my students embraced Korsakow as a tool, not necessarily as a way to create their final projects, but as a way to think about their audiovisual materials in ways they had not thought of previously, correlating with Munro's workshop question that perhaps tools like Korsakow are better for generating new ideas about documentary. I had a student note on her blog that the indeterminable quality of Korsakow would allow her to communicate "that there is so much to notice, specifically patterns, around us in our everyday lives...For me noticing isn't an edited experience"[10]. I found that getting my students thinking in fragments and patterns before introducing them to Korsakow made the ideology of Korsakow really familiar and not daunting when it was introduced, minimising resistance. However, I did wonder whether this embracing of Korsakow by my students was influenced by the fact that they had selected this studio based on their interest in experimental film and art practices.

This wondering was in response to a previous experience I had teaching a compulsory subject which centred on making an interactive film using Korsakow, parallel to the students doing a subject which centred on them producing a linear fiction film. While students were first encouraged to collect fragments in this class, Korsakow was introduced a little earlier on, and met with a lot of resistance and frustration from students due to the software's less than flashy interface and the inability for them to create controlled stories. I found that students were always comparing and favouring the fixed roles and linear production model they were experiencing in their linear filmmaking subject, rather than seeing the positive aspects of what Korsakow offered as a more open and flexible approach to filmmaking. In the conversation that followed Hight's suggestion in the *Behind the Interface* workshop, Weidle similarly suggested that her students

in this established ethnographic course, met Korsakow with frustration, despite getting them to make in fragments to begin with. Some further comments from the audience suggested they had had similar experiences, where these expanded and fragmented ideologies of thinking about documentary making with new technologies clashed in a negative tension with linear filmmaking subjects within media degrees. It appears that getting students thinking and making within the ideology of a particular software before using it does offer a way of navigating pedagogical implications of teaching expanded documentary. However, this way of teaching does have certain limitations regarding student enthusiasm when sitting alongside the still popular practices of linear storytelling and filmmaking.

Small works and small technologies

Moving away from pedagogy into enabling participation from community members in documentary projects was something Anastasiou problematised in her five minutes. The issue for Anastasiou was that while mobile technologies have been praised for their ability to be easily used by amateurs to create content, sometimes community members are hesitant to make content when they are in the presence of a professional filmmaker. American filmmaker, media artist and writer Helen De Michiel's potential solution to this problem was that an expanded participatory documentary should begin with the dialogue we want to elicit, followed by how we can use new technologies to cultivate such a dialogue. This dialogic driven approach is theorised by De Michiel and Zimmerman as open space documentary[11], and is realised in many of De Michiel's documentary projects including *Love Lunch Community* and *Berkeley vs. Big Soda*. For De Michiel and Zimmermann, open space documentaries "move among analogue and digital platforms, constantly adapting to engagement with participants and locales while migrating across transmedia formations"[12]. This open space approach can be seen in De Michiel's discussion of the process of making *Berkeley vs. Big Soda* where she designs "encounters" to "listen to, and blend into the work some of the voices and insights invisible in mainstream media"[13]. In the case of *Berkeley vs. Big Soda* she talks of her process being one of "card-storming" where she would provide prompts such as "I would feel satisfied and inspired if this film would…" to "artists, organizers, students and academics, community stakeholders"[14]. Rather than starting her projects from a technological point-of-view of giving community members the opportunity to create content with easy to use technologies such as mobile phones, she starts from an intention to listen and then shape the project around what the community would like. This approach of listening and then letting the project evolve in unity with community members might be a potential way of navigating Anastasiou's issue of her participants' lack of willingness to produce content. Perhaps then, after dialogues have occurred, new technologies may be introduced as a way of enabling community generated content and new voices to be heard with a

sense of what De Michiel describes as a “common purpose and direction”[15]. This shift in perspective from thinking I want to make a documentary about, into asking what dialogue do I want to open was a reoccurring discussion throughout the Visible Evidence conference, where Rosemarie Lerner and Maria Court’s *The Quipu Project* was often discussed as a successful example of this approach by allowing the sterilised women and men of Peru to be heard and recognised[16].

Interactive documentary as jazz improvisations

A final proposition offered in our workshop was centred on the demand of returnability with expanded documentaries, particularly interactive documentaries that are viewed online. Often these interactive documentaries, such as those made using Korsakow, are best grasped if a viewer returns to the work multiple times. Multiple returns allows a viewer to see the interminability of such projects and allows the viewer to see how these types of projects offer alternative ways of engaging with nonfiction content. This demand for returnability was brought up by an audience member of the workshop as a potential negative as viewers of interactive documentary may think the work demands too much of their time, or because a viewer often cannot see the scale of the work there is ambiguity in how they are supposed to engage. A response, offered by Associate Professor Adrian Miles, was that perhaps we need to stop treating interactive documentaries like films and shift to treating them as musical jazz improvisations. With jazz improvisations, composing happens on the spot in the action of playing. Likewise, in interactive documentaries, a viewer composes with the bits of the world offered to them by the author of the work, and each interaction offers a new composition, even though the content may remain the same. New compositions can be made because of the indeterminacy of the relations between bits of media. My ongoing Korsakow project *Sometimes I See Palm Trees*[17] could be described to rely on user returnability because the type of interaction the work invites is to make patterns with recurring visual qualities of light, movement, reflection and colour. However, because the underlying rules of a Korsakow project are hidden from the viewer this noticing and then making of patterns which the user is encouraged to do may only manifest after several plays with the project. As Miles notes, I can see the danger in treating these projects as films because, while we can now pause, stop, rewind and fast forward films on DVD players and streaming services there is an expectation that a film experience is to watch something from beginning to end. Perhaps, if we change the way we think and conceive of interactive documentaries as jazz improvisations we can start shifting audience expectations of how to engage with such projects.

Closing

Prompting conversation through a series of questions evolving from our own research was a productive way for us to find some potential solutions to the issues we face when using new technologies to expand documentary practices. For me, the contributions from audience members were practical and actionable in my own teaching and practice. Throughout the conference, in workshops and discussions on expanded documentary practices, a continuing provocation which emerged was how we perhaps need to move from beginning our projects with an intention to "make a documentary" into more open beginnings that start with dialogues, prompts and questions and let the technologies used and form follow.

Notes

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Theoretical Inquiries

Interactive Documentary as Computational Nonfiction: Machines, Fragments, and Relations

Adrian Miles

Interactive Documentary as Computational Nonfiction

Fragments

Sandra Gaudenzi recently asked, “what happened with the supremacy of fragmented narratives to better express multiplicity of points of view and complexity”[1]. The answer might appear straightforward yet, as with anything that appears straightforward, there are many possible ways it can be answered.

The most straightforward answer is that by and large much of the work that has informed interactive documentary, to date, has been conducted from a position that is outside of what I will describe as interactive documentary’s milieu of *computational nonfiction*. Interactive documentary, as computational nonfiction, has less in common with documentary than might first appear and, when considered as computational nonfiction, interactive documentary can be better understood as constituting different and idiosyncratic media assemblages than that offered by traditional documentary.

Fragment Machines

A recent definition of interactive documentary argues that “any project that starts with an intention to document the ‘real’ and that uses digital interactive technology to realise this intention can be considered an interactive documentary”[2]. This definition is generous in its inclusiveness, yet this generosity should be troubled by

how easily we think there is a filiation between “digital interactive technology” and “documentary”. To my mind the “scare marks” need to be around the verb “document” as much as, if not more than the “real”.

Today nearly everyone (it seems) can open Instagram on their phone, record a brief video and, in near enough real time, distribute it globally. Noticing the real through these minor acts that become artefacts of documenting sometimes seem to be nearly all we are doing, most of the time.

Keeping Aston and Gaudenzi’s definition in mind, it seems that services and their associated applications such as Instagram, Vine, and Flickr, personal Facebook photography and video, making and sharing via YouTube and Vimeo, personal blogging, vlogging, and podcasting, are all practices to “document the real”. These practices range from the highly professional to the vernacular, and include both expert nonprofessional and vernacular work by highly skilled professionals. If we add to this list the way platforms, such as Flickr, allow for the automatic curation of these minor documentation acts into sets, then we will find around us *documenting machines*. These machines make interactive collections from acts of documentation that rely on the everyday use of digital media.

In these documenting machines, we can wonder what matters the most. For example, in an Instagram feed is it the individual photographs, their serialisation, or their indirect aggregation into loose open collections through the application of hashtags, likes, and embedding in web pages hither and thither that is most important? Or, what I think is the more pertinent observation, we need to accept that all of these matter, in their own particular and specific ways, because the variable situatedness of this intentional minor document-making into unpredictable collections is part of the shift from media as *thing* to media as *relay*[3]. The way these individual media objects become automatically curated by platforms, through computational actions, I term *autodocumentary*[4]. This move from discrete parts to collections relies upon the computational creation of multiple relations between pieces of media and other things and is the milieu of computational nonfiction.

Autodocumentary

Now, alongside the deliberate and intentional vernacular media making that apps and services like Instagram afford we have other forms of autodocumentary. For example, two recent web-based documentary projects provoke our definition of what sort of object an interactive documentary is, and the resources we need to make and understand them. The first project is *Cowbird*[5], the second *We Feel Fine*[6]. Both were made by Jonathan Harris.

Cowbird was a community storytelling platform. It allowed users to create an account and share personal nonfiction stories.

Contributors were encouraged to define themselves in relation to gender, age, and location and this became metadata that was used for a faceted search within *Cowbird*. Stories generally consisted of only one or two paragraphs, accompanied by a single full browser sized photograph. Contributors could also apply individual tags to their contributions, which then became faceted data as well. In this way, *Cowbird* uses intimate observations in mixed media (text and image) that become procedurally curated into collections ready for readers to explore. These collections, which are dynamically generated, might be stories based on a location, author, date, one or more tags, or combinations of these. *Cowbird* is about the facilitation and discovery of individual personal nonfiction stories *as well as* story collections - it is an autodocumentary.

We Feel Fine is also an autodocumentary, though unlike *Cowbird* it provides no option for users to contribute content. It has been built by "scraping" content from blogs into its database (technically this is usually done by requesting web pages and then using specialist software and scripts to "scrape away" code leaving behind human readable content). These collected blog posts are categorised by semantic matching and various allocated descriptors that are used for faceted search. Whereas *Cowbird* actively solicited and encouraged the sharing of nonfiction stories, *We Feel Fine* is more experimental as the searches based on the facets available generate sensual node graphs that, when clicked upon, provide access to the individual content nodes.

The three examples of Instagram, *Cowbird*, and *We Feel Fine*, though distinct in the practices they offer, all assign a central role to the digital as a way to create media artefacts easily. More importantly, they rely upon the computer as a machine that can do things of its own with these minor digital fragments. This "doing of things" relies upon a rich variety of protocols and algorithms that are necessary contributions to these formal and informal vernacular, digital, nonfiction practices. In other words, these assemblages of practices and protocols form works of computational nonfiction.

Computational Nonfiction Machines

The computational of computational nonfiction is evident in how each of these projects relies upon the computer as a procedural machine that performs operations on media files. These media files become relational relays between other media files and other machines including other procedural operations and users. The computational here has an agency that is beyond its use as mere instrumental tool.

The nonfiction of computational nonfiction is present in the way technical media's machinic (regular, mechanical, and arbitrary), indifferent, and indexical registering of the world[7] is appropriated toward multiple documentary actions.

When recognised as a computational nonfiction *machine*[8] we can see that an interactive documentary is always a socio-technical assemblage, which involves technical media, computation, a network or networks, and documentation practices. Technical media describes the mechanical and mathematical way our media instruments translate sound and light, via sensors and algorithms, into stored, reproducible, digital data. Computation is evident in the algorithms that translate this digital data into the sensual signals of sound and light that we describe as technical media (digitised indexical audiovisual media), as well as the way that software and platforms do things procedurally on these artefacts and signals. Any interactive documentary, as a collection of media fragments that has things done to it computationally, therefore relies upon numerous technical protocols and standards that make for deeply entangled material ecologies.

Below the Screen

Most of this entangled ecology is in the domain of what I characterise as the "below the screen". This below the screen is fundamental to an interactive documentary as it is where the mechanics of being networked and online happen. This below the screen has affinities with Manovich's "computer layer"[9] and Wardrip–Fruin's broader concept of "expressive processing"[10]. It is in the below the screen where the mechanics of interactivity are situated or at the very least enabled. Without algorithmic action, there is no interactivity, and it really is that simple.

This below the screen might include Web development languages such as Ruby, PHP, and Python, scripts embedded within HTML pages (for instance JavaScript), as well as CSS, HTML, and HTTP. Users might log in using an existing account on Google or Facebook, and so rely upon the Open Authorisation (OAuth) protocol. Similarly, video might be dynamically embedded from third party sites such as Vimeo, utilising OEmbed. Each of these protocols, in turn, involves discrete exchanges of data between servers and clients that open and negotiate a request, determine the status and authority of this request, confirm that the request is legitimate, and then attempt to comply with such requests. In the case of a single video from Vimeo this chatter happens between Vimeo's servers (within the Vimeo platform there are other protocols at work to identify the media file, check its permissions, and locate it amongst one of several server farms), an individual's web browser, their mouse, and a web server. In cases where more dynamic forms of interactivity are present, for example in *Cowbird* and *We Feel Fine*, there are also procedural rules — algorithms — that perform calculations in response to discovered or contributed media. These calculations rely upon the facets of this media that are made available at a platform level, using databases, data, media files in other locations, and algorithms to allow the results to be rendered in human readable form. This work of code, networks, and media files, always in situated and

individual assemblages, is what any interactive documentary is, below the screen.

Fragmentary Literacies

Now, to understand the role and importance of the below the screen we can contrast the below the screen of interactive documentary, and its opacity and inaccessibility, with our experience and understanding of a more traditional, linear, documentary. In the latter there is still a below the screen, for the below the screen is evident in the machinery of production craft, practices, and technologies — what is still a socio-technical assemblage — that a documentary necessarily relies upon. However, the key and deep difference between the below the screen for a linear documentary and that for an interactive documentary is how fluent we are in knowing what the parts of this below the screen are for legacy documentary. Here, we know more or less what it is, what it does, and how and why this doing comes to matter.

The below the screen is not visible in a finished traditional documentary, but we still have a surprisingly sophisticated understanding of its role and presence. This can be thought of as a cine-literacy where we more or less know how a documentary is made. We also know how this is done has changed little over the history of documentary. For while the tools and equipment might have become smaller, faster, cheaper and even easier, the idea of filming bits of the world, to then arrange into audiovisual sequences, would be familiar to a Vertov arriving today in the first quarter of the twenty first century.

However, we do not have a similar literacy for interactive documentary, and many who come to interactive documentary bring a cine-literacy to what is now a computational, procedural, and networked media. This documentary and cine-literacy, which is very adept at employing audiovisual technical media in nonfiction, is less adept and comfortable with the co-presence of text and image[11], design of information architectures, application of interaction and experience design[12], authoring of algorithmic pattern-making generative systems[13], or the use of navigational menus, or buttons, let alone interfaces[14] and protocological practices as fundamental processes[15]. An interactive documentary requires algorithms, codecs, servers, protocols, and programming languages. It will include written text on screen, photographs, sound, video, buttons, archival material, and can even, if desired, incorporate media and objects that come from “outside” of the boundaries of the work (for networked assemblages have no regard for the certain and materially distinct borders of traditional, bounded, technical media). It is as such socio-technical assemblages that interactive documentary challenges our documentary and cinematic literacies and invites an understanding premised on parts, relations, and relays.

Epicycles

This list could continue. My point is that the tools and equipment that we use to make an interactive documentary are no longer only instruments in the service of recording and editing audiovisual fragments from the world. These fragments, in computational nonfiction, now find themselves subjected to and subject of the agency of the computational. This is a Copernican revolution where technical media now finds itself in the service of this computational agency. The actions that can be and are performed upon these media fragments are qualitatively different in the socio-technical assemblages of an interactive documentary from a documentary. It is no longer a case of only selecting shots and editing sequences, for audiovisual rearranging is now just one facet of what an interactive documentary is, or requires. Indeed, the audiovisual material in an interactive documentary is but the tip of a more complex and larger assemblage, and perhaps it is only the common use of indexical audiovisual media that documentary and computational nonfiction share. Computational nonfiction might then turn out to be less an avatar of documentary that "documents" than a set of practices involving human and nonhuman actors that obliges us to recognise and accept the affordances and agency of the computational. This agency is distributed between maker, machines, and users, and *it is this that makes the real.* Computational nonfiction distributes agency for decision-making, and acting, in an interactive documentary, between users, makers, and machines. This is a cyborg milieu and it is our resistance to, or confusion about, this cyborg milieu that provides an answer to Gaudenzi's compelling question about fragmented narratives, multiplicity, and complexity.

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Theoretical Inquiries

I Remember an Interactive Documentary...

Karelle Arsenault

I Remember an Interactive Documentary...

I like to talk about the films I remember. The films I've watched alone, the ones I've watched with my friends[1]. The ones I've watched in my room in the basement where I grew up, at friends' places, in the apartments I've dwelled in since I moved out of my family home. The ones I've watched in various cinemas, on big screens, on smaller ones, on my computer or on television, in comfortable seats and in less comfortable ones. It is not always the film itself that I remember but everything around the experience of it: *where* I was, *when* it was and *who* I was with. The overall experience is *why* I remember.

A couple of weeks ago, I played a VHS tape for my sister's children. It was Disney's *Beauty and the Beast* (1991). Surprisingly, I remembered most of the songs, but I didn't remember the quality of the image being so poor—this videocassette surely has been played too many times. I could have downloaded the film but the kids didn't seem to mind. I wonder if we will be able to retrieve old films from the internet in 50 years from now. I wouldn't be surprised. After all, many studios are reissuing their classics and others are working to preserve our film heritage. In Quebec, Éléphant is aiming to restore and digitise every feature film that has been made in the province[2]. The National Film Board of Canada is doing the same with its own films. It is a lot of work, but some people believe it has to be done given the importance of films as traces of our existence and vessels for stories we care about.

Since I began studying the i-docs phenomenon in 2010, I've watched a fair number of projects. As a matter of fact, I remember most of them. The ones I liked as well as the ones I didn't. Some I've viewed even more than once. I can still easily access and revisit them all. However, I wonder, and I'm not the only one, whether or not this will still be possible in the years to come. What will become of the digital cultural objects we've been creating and sharing for the last 20 years or so? Where will they end up? How will we preserve and remember them and, ultimately, hold onto something of our overall experience as the one outlined above?

Is this digital culture doomed to vanish despite individual efforts and discussions on digital preservation? We can still read books written centuries ago, watch films shot decades ago, and marvel at hundred year-old paintings. But what about the webpages I used to visit when I was a teenager in the late 1990s and early 2000s? Perhaps it's still possible to access them, but most would be hard to find. However, I can still watch *Back to the Future* (1985), one of my favourite films when I was a kid. I can buy or rent it on iTunes or watch it on other platforms along with the Disney films I used to own on VHS. Ironically, thanks to the internet. What is it about these older cultural forms and objects that call us to preserve them even in the face of relentless technological change?

If I want to re-watch an i-doc that made an impression on me, will I be able to do so in five or ten years from now? Will the application needed to view it still be maintained, or will it have become obsolete? Flash, for example, was a popular platform for i-docs at one point; now Adobe has announced that they are discontinuing it. As Flash-based websites are replaced, what will become of all the i-docs that build on this technology and of all the others based on software which will one day disappear? What kind of afterlife will they have? Will we need to visit a technological museum to experience them? Who will take up the challenge to update them? Will we simply lose them all?

The question isn't just about what will happen to the data itself but also about what will happen to the memories of the experience that is bound up with it. How will we share those experiences if the i-docs we remember disappear? What will remain if the projects themselves vanish? What will become of their stories? Which traces will be left of those who witnessed, shared or commented on the project? What will become of our memories if we can't reactivate them through another viewing?

The question I am interested in is not so much a technological one. What I am curious about, instead, is *how* we remember. In which ways will I remember i-docs?

According to Michael Pickering and Emily Keigntley[3], memories are tied up with and triggered by events, people and places. Inspired by the experiential perspective[4] and autoethnographic

approaches[5], I thought I could use my memories of cinema (which is where my interest in i-docs originally came from) to set the stage for my memories of i-docs, and to personally understand and experience how memory works when it comes to cultural objects.

A fond set of memories I have is from the time when my friends and I would organise what we called “sleepless nights of films”. We would gather at someone’s house, usually my place, Audrey’s or Sophie’s, with chips, candies and chocolate to fuel our all-night film marathons. We’d put mattresses on the floor in front of the screen, pile blankets and pillows on them, and lie down next to each other. Sophie’s dad had a funky TV. Although, I don’t remember exactly what it looked like, I still have a vague image in my mind of a big brown thing with some kind of fabric attached to it. I had never seen anything like it before. Her dad had tons of films on VHS, most of them rented from the store and then dubbed. There was always more than one on each cassette, so if we wanted to watch the third film on a particular tape, we had to fast-forward past the other two. Sometimes, we would also rent films ourselves, wandering the aisles of the store for hours before making a decision.

Usually, our film selection consisted of horror movies and thrillers but sometimes we threw in a comedy to lighten things up. Audrey and Marie-Michèle could never go to the bathroom after watching a horror movie. They were too frightened and would scream for no reason, just like one afternoon when we all went to see Stephen Daldry’s *The Hours* (2002) on the big screen. At one point in the film, something happened that made them scream and everyone in the theatre broke out laughing.

What is significant about these memories that are not particularly extraordinary and yet stand out for me so many years later? Was it the ritual of gathering with friends that made an impact? Was it being with other people in a room, having our experiences intertwine with one another? Was it an experience that included the visceral and unexpected (the screaming and the laughter)?

I could go on like this, describing all of these memories that I have of watching films, one memory leading to another, the details accumulating like snowflakes. I don’t have a clear memory of any particular occasion, rather flashes and images of different ones that got stuck in my mind. Memory is malleable[6]. Many authors actually prefer to use the verbal noun *remembering* to describe an active process because it underlines the “ongoing dynamic of construction and reconstruction”[7] that memory is.

After viewing so many i-docs for my graduate studies, I wonder what place i-docs will occupy in my memory, or whether I’ll keep lasting memories of i-docs at all. How will they be triggered? Will there be events, places, people or objects to prompt that process of construction and reconstruction? Besides, part of this process could change in the case of web-based and interactive content. After all, the “spectatorship” experience of i-docs is not the same

as that of film. The experience of "watching" is not the same because the gesture is (most of the time) individual. Therefore, other variables might make us remember i-docs.

If I consider Pickering and Keightley's heuristic categories of remembered experience[8], first, thinking of my master[9] and doctoral thesis as key *events* might be accompanied by some memories of i-docs; teaching already triggers i-doc memories, especially when I discuss digital technology and the internet with my students. Secondly, if I remember watching films in various *places* (my parents' basement, the small cinema in my hometown, my bedroom during my school semester abroad…), the places where I've watched i-docs, at least for now, have no significant emotions related to these viewings that would make me associate them with i-docs. Thirdly, if I think of my memories of films, *people* are the most important part of my remembering process. I watch i-docs alone—this is how they are designed to be watched after all—and although I am isolated physically, I know that I'm not alone: i-docs are part of a network. Sometimes I even see on the interface that others are connected and interacting with the documentary at the same time as I am. But I don't know these people. I could also think of another category: *objects*. VHS cassettes, DVDs and merchandise such as posters can also help us remember certain films—at least they used to. Since there is little materiality to i-docs, this might also damper our (my) capacity to remember—although I've already started putting my DVDs into storage and the VHS cassettes have long been given away with the exception of some I keep out of nostalgia. My previous computer—the first one I bought with my own money—could however remind me of several i-docs: I had to replace it because it wasn't new enough to play most of them. Several bugs and the problem of loading content were making my experience unpleasant to a point where I sometimes had to give up viewing altogether (a big problem, considering my thesis subject…).

If I can't imagine how, or if, I will remember i-docs in the future, how strong my memories will be and what kind of emotions they are going to leave me with, I do wonder what place they will take in the next generation's memory, for those who will have been habituated from childhood to this kind of storytelling. I wonder what place i-docs will take in our collective memory.

This makes me think of a series of articles in the Quebec newspaper *Le Devoir* entitled *Ces films de nos vies* ("These films of our lives")[10] in which the readers are asked to share memories of a film that changed their life. A journalist then writes an article about it integrating the memories shared by the readers. For most contributors, the film they chose took them back to complex memories. The same thing could be done with books, music, and surely videogames, paintings, and other forms of art, different for each of us.

Here, I'm trying to think about i-docs and other forms of digital and interactive storytelling: will they become cultural artefacts that trigger memories as strongly as films, books, or the visual

arts? Will there be people, places, events and objects that bring us back to an i-doc we once watched? As Adrian Miles suggested towards the end of my presentation at a Docuverse Snapshots event[11], it might not be the purpose of i-docs "to be remembered". Indeed, their experience might only be ephemeral, individual—like so many things on the internet—meant to inspire us only for a while, and then disappear—like a performance for which there is no lasting record. Somehow, the idea of losing all of it saddens me, not so much for our individual sake, but rather because it is one specific way of apprehending the world we live in and therefore of understanding who we are, individually and collectively. Because losing it would mean losing part of the understanding of a reality some had at one point in our history, and because looking back also generates new understandings[12], especially considering the fact that i-docs now create meanings in a different way than mass media did until recently. Alison Landsberg[13] explored this question when she developed the concept of *prosthetic memory*, a mass media memory that has given us the possibility of sharing memories with people who culturally have little in common. As she observes:

> "memory" is not a transhistorical phenomenon, a single definable practice that remained the same over time. Rather, like all other modalities, memory is historically and culturally specific; it has meant different things to people and cultures at different times and has been instrumentalized in the service of diverse cultural practices[14].

Mass media technology dramatically changed the form of our practices of remembering; digital media might just do the same.

Notes

1. I would like to thank Chris Wiseman and Franziska Weidle for providing feedback on this paper.
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4. See Depraz, Natalie. Une phénoménologie expérientielle. Neuilly: Atlande, 2009.
5. See Chang, Heewon. "Autoethnography as Method: Rising Cultural Consciousness of Self and Others." In *Methodological Developments in Ethnography: Studies in Educational Ethnography Vol. 12,* edited by R. Hopson, 207-21. Wagon Lane: Geoffrey Walford, 2007; Ellis, Carolyn. *The Ethnographic I. A Methodological Novel about Autoethnography*. Walnut Creek, CA: Altamira Press, 1992; Ellis, Carolyn, Tony E. Adams, and Arthur P. Bochner. "Autoethnography: An Overview." *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* 12, no. 1 (2011). http://dx.doi.org/10.17169/fqs-12.1.1589.
6. Brockmeier, Jens. "After the Archive: Remapping Memory." *Culture & Psychology* 16, no. 1 (2010): 5-35; Kuhn, Annette. "A Journey through Memory". In *Memory and Methodology*, edited by S. Radstone, 179-86. Oxford: Berg, 2000.

7. Brockmeier, Jens. *After the Archive*, 13.
8. Categories that could also be extracted from studies such as: Bennett, Andy, and Ian Rogers. “Popular Music and Materiality: Memorabilia and Memory Traces.” *Popular Music and Society 39*, no. 1 (2015): 28-42; Kuhn, Annette. “A Journey through Memory”. 179-86. Oxford: Berg, 2000; Van Dijck, José. “Remembering Songs through Telling Stories: Pop Music as a Resource for Memory”. In *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices*, edited by K. Bijsterveld & J. Van Dijck, 107-19. Amsterdam: Amsterdam University Press, 2009.
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10. See http://www.ledevoir.com/motcle/serie-ces-films-de-vos-vies.
11. Arsenault, Karelle. “Docuverse Snapshots: I recall an interactive documentary…”. Melbourne, Australia, 2017. See http://nonfictionlab.net.au/2017/06/docuverse-snapshots-karelle-arsenault/.
12. Gitelman, Lisa. Always Already New: Media, History, and the Data of Culture. Cambridge: The MIT Press, 2006.
13. Landsberg, Alison. Prosthetic Memory. The Transformation of American Remembrance in the Age of Mass Culture. New York: Columbia University Press, 2004.
14. Ibid.

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Knowing through Making

Ephemera and Interactivity: A Sketch

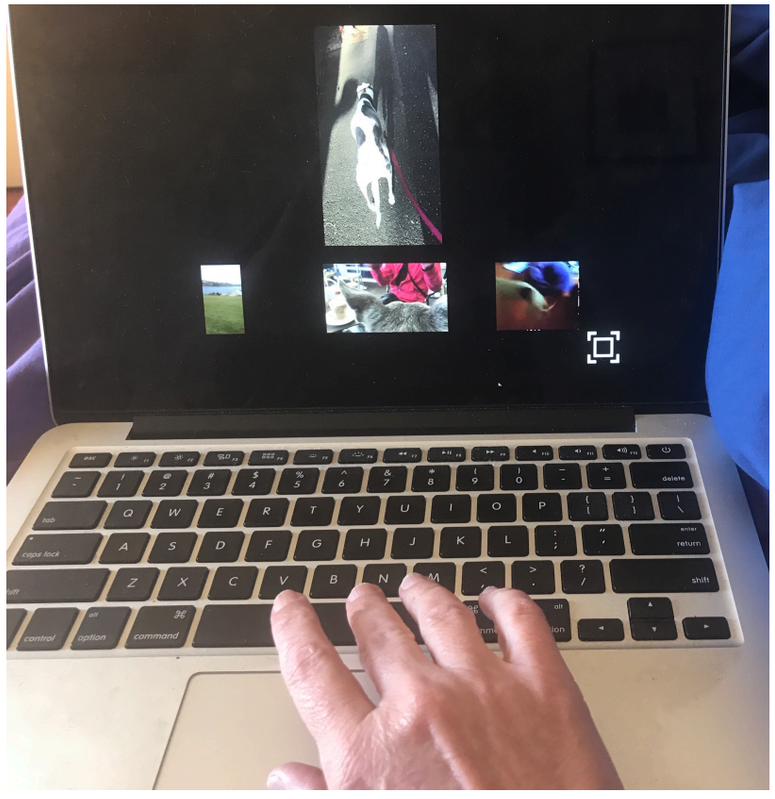
Liz Burke

'The Conversation'. © Andrew Foster.

Ephemera and Interactivity

"What is more mobile than our psychological life with its reactions, its manifold impressions, its sudden movements, its dreams, its memories? The cinema is marvellously equipped to express these manifestations of our thinking"[1].

Image 6.1



My hand hovers over the trackpad wondering what to click onto next. Even though I'm building this documentary, I don't know exactly where this click will lead me.

The piece I'm building is *Aliens Among Us*, an interactive documentary about the relationship between people and their dogs. It's created with Korsakow; an authoring software that uses keywords as metadata to tag different clips and name "in" and "out" points. It creates "clouds" of clips dealing with similar subject matter, and then moves the audience/user to the next cloud of clips with the help of "pinchpoints".

It's clear that the designation "interactive documentary" can have a wide variety of meanings and that the taxonomy is still shifting and up for grabs. Judith Aston and Sandra Gaudenzi introduced categories that I have found useful, as they have assisted me in thinking through the sort of work I'm actually making, and what the various affordances may be. They identify four different modes including the conversational, the hypertext, the participative and the experiential[2].

When I started building *Aliens Among Us*, I looked at different open source software packages which are used for interactive documentaries, and decided to work with Korsakow because it's software that doesn't require programming skills, and after playing with a few Korsakow based documentaries I became intrigued by its open, yet rule-based interface.

According to Gaudenzi, works authored in Korsakow fit into the "hypertext mode", by which she means that

> […] the interactive relation between the user and the documentary is based on the exploration of a finite database of audiovisual content. The components of the hypertext interactive documentary are divided in video segments which have been pre-determined by the author and stored on digital media. The user can explore those segments following a logic of hitchhiking (jumping from one segment to the other) that can have levels of pre-determination (the linking mechanism can be strictly authored or just rule based)[3].

Working like this is bamboozling to me at first. I've never had to think about editing or montage in a non-linear way. It feels like manipulating a Rubik's cube: I keep getting stuck about where to head next to tell my story. The keywords I utilise refer to my daily activities with Agnes; the places we go, the people we see. By using simple nouns like "café" and "beach", I'm creating a rough sort of diary based work. I'm aware that in the future I'll be doing more formal interviews with people such as animal behaviourists, grief counsellors, and vets. I'm curious as to how these different approaches will interweave, but at this stage I simply don't know.

The Rubik like storytelling reminds me of an interview with Alexander Kluge in which he talks about his understanding of montage. "In film", he argues, "a good montage would mean that two pictures which have nothing to do with each other have a gap between them, a contrast, even a contradiction. And there,

between the two pictures, there's an *epiphany,* an invisible picture"[4]. While my hand hovers, I am aware of this "gap", this "invisible picture". In fact, there are a multitude of possibilities available to me, both real and virtual, until that moment when I click on a thumbnail and will a story into existence. Kluge continues:

> After a while, the spectator begins to produce his or her own images through the images that appear on screen, and then there is a second film. *This is the real film*. It is in the action between what the audience does and what the film does, and in the film, it's in the action between what the different elements do. This is what one calls montage[5].

I'm interested in the "real film", the "epiphany" and how that applies to Korsakow. When I'm working with this software, I'm creating a constant storytelling tension that's stretched between three factors: the author, the audience/user, and the computer's algorithm. How does this constellation create the "real film"? In an interactive documentary (as opposed to a linear documentary), how does this work in terms of the audience/user being a participant via the pathways they choose through the film? In each individual pathway, another film will appear; the film that the user/viewer creates for his or herself. This will be different for everyone, and I'm still exploring how I think this tension will resolve, if it ever does, in the work I'm producing.

My relationship with my dog Agnes is at the centre of this documentary. This creates further complications. She is very old; fifteen years in fact, and has a severe heart murmur. My thesis supervisor tells me at the start of this process that she will die, and my documentary will become about grief. He is correct, of course, and I kick myself because that thought had not occurred to me before. So, I'm filming a dog, a sentient being, in the process of decay. This, of course, also affects the imagery I choose for my work.

Image 6.2

Agnes and me

Then in May 2017, Agnes did die of liver cancer after a brief illness. This also means I start creating a second, more conceptual category of keywords which refers to Agnes as a sentient being; nouns like “health”, and finally “death”. So far, I have been unable to build an iteration of the documentary that uses the clips labelled “death”. I haven’t viewed that footage yet. It sits in my phone, and in my laptop, waiting for a later time.

One of my constraints is that I’m filming with a camera phone; in this case an Iphone 7Plus. An article by Dean Keep inspired me to do so in which he writes:

> Making digital media with smartphones may be understood as a spontaneous process, whereby individuals are engaged in the act of capturing fragments of lived experiences. With this in mind I embrace the term ‘evocative-documentary’ as a way of describing non-fiction narratives that do not easily fit within the parameters of the documentary genre but involve aspects of auto-ethnographic practices. For me, the term ‘evocative-documentary’ invites a poetic turn, whereby I find myself asking, not what a documentary is, but rather what a documentary might be in an age of the smartphone[6].

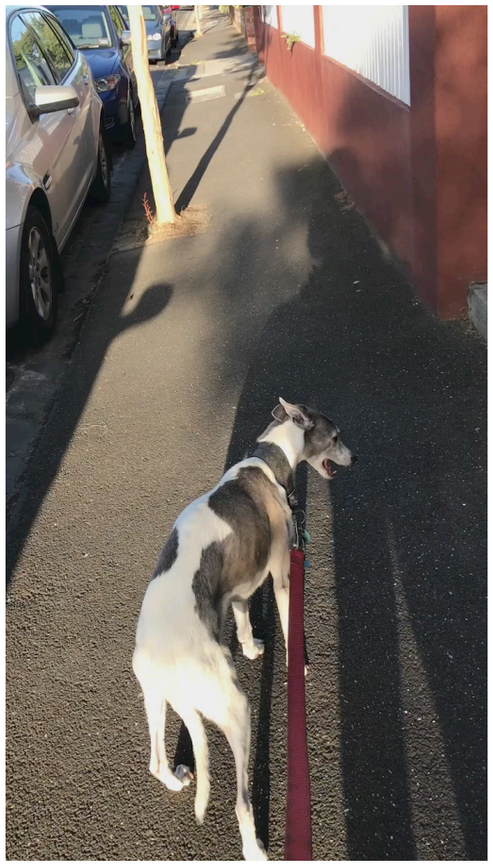
So, I’m filming Agnes using a state of the art phone camera which recorded her aged movements. At the same time, I find some footage from 2007 in which I filmed her on a much more basic Nokia phone. In this footage, she is lively and playful. There seems a heartfelt irony in seeing an inverse relationship between the crispness of the digital image and slowness of her movements, while in the past her agile, playful movements were recorded in heavily pixelated images that are almost falling apart.

Movie 6.1

Playing with Scruffy and friend

As a contrast, compare the pixelated images with this crisp footage of Agnes walking on a summer's morning in 2017, and note her nervousness on seeing a strange dog.

Movie 6.2



Early morning light

Although my practice is primarily concerned with the affordances of the interactive documentary, secondary knowledge about the relationship between dogs and their owners will be created as I continue my research. An important theorist for me in this exploration is Donna Haraway:

> They are dogs; i.e. a species in obligatory, historical, protean relationship with human beings. The relationship is not especially nice; it is full of waste, cruelty, indifference, ignorance, and loss, as well as of joy, invention, labor, intelligence, and play. I want to learn how to narrate this co-history and how to inherit the consequences of co-evolution in natureculture[7].

In a nuanced and complexed way, Haraway describes the relationship between people and their dogs as one of "inter-subjectivity". By that she underlines the fact that this is not a relationship of "equality", but one that means "paying attention to the conjoined dance of face-to-face significant otherness"[8].

My documentary aims at working through notions conjured up by this "conjoined dance" between two different species; an aspect that the title chosen for my piece already hints at. Of course, I loved my dog but I'm also aware that there is something uncanny about having another species live in such close intimacy with us while knowing that they will probably die before us.

I want my "evocative documentary" to explore not only my relationship with Agnes, but also other peoples' relationships with their dogs. By adding a participative strand, I'll invite selected dog owners to answer a brief series of questions about the

human/canine relationship in whatever way they wish. This material will then be interwoven into my own work.

Returning to the notion of “evocative documentary”, and why working in an interactive hypertext mode is attractive to me, I come to this work from a long and successful background as a film and television producer, specialising in feature length and television documentaries. I am skilled at raising the necessary finance, deploying large scale film crews as well as marketing and distributing this work. When I began thinking about what I would like to achieve in my Ph.D., I decided I didn’t want to explore a question, and add formal knowledge to this area of big budget feature length documentary production, because I feel like I am already too familiar with this type of film. Instead, I was interested in focusing on the hand-crafted, the small-scale, and the “lo-fi”, and explore a question that suited this mode of production.

Filming on a camera phone; this everyday object that we keep close to our bodies as we make our way through the world, seems to fit with those desires outlined above. I’m willing to trade off any technological shortcomings inherent in using this sort of camera in return for its smallness, immediacy, and simplicity.

However, this is also dependent on the genre of documentary-making in which I’m working. Currently, all the footage I’ve shot with Agnes is simple, diary based footage of our quotidian activities. An unadorned camera phone is well suited to that. In the future, however, I plan on filming more formal interviews with various canine experts such as veterinarians, and animal behaviourists. That will necessitate the use of a tripod and an external microphone, thus, moving away from the immediacy of the smartphone, and possibly from the “evocative documentary”.

I’m also engaged by ideas that join the production of an interactive documentary, and filming with a camera phone to the history of the essay film; to me a fascinating, yet slippery genre. Leo Berkeley makes the direct connection between films shot on camera phones and the essay film. He further opens up the question of what an “evocative documentary” might be by examining documentaries shot on a camera phone as a form of the essay film and linking it to Alexandre Astruc’s concept of the “camera-stylo”. According to Berkeley, it can be argued

> that the evolution of the smartphone into a device that incorporates a high-grade video camera can both be located within a long history of increasingly portable and accessible motion picture technology, as well as offering specific practical and aesthetic features that make it suitable for a personal, reflective style of documentary filmmaking such as that modelled by the essay film[9].

Following this stream of thought, filming with a camera phone can be seen as a technological extension of Astruc’s desire for

cinema to "gradually break free from the tyranny of what is visual, from the image for its own sake, from the immediate and concrete demands of the narrative, to become a means of writing as flexible and subtle as written language"[10]. I want to experiment with how the interactive documentary format may work as a way for playing with a flexible, subtle language which I can use to create *Aliens Among Us*.

Image 6.3

Life continues along with my Ph.D., and recently I made a decision to get a puppy. I'm only just starting to film her, and work out how this alters my evocative documentary. This is Zelda.

Circling back to my opening quote from Germaine Dulac, I'm left wondering: Is the Korsakow documentary a form we can use to express our dreams, impressions and memories? Is it a suitable framework for working with the notion of the "evocative documentary"? Can it be joined to the "essay film"?

My work is still in a very early stage. At times, I feel a frustration at not being able to craft a linear narrative. Nevertheless, this is a positive frustration because it means I'm learning a different way to build a form of narrative that is new to me. This narrative is about ellipses, gaps, and hesitations. It's about the way small moments join with each other to create a disjointed whole. It's about the choices that are made when we click on a thumbnail precluding other narratives that we may never see, but are still there, virtually. These are early observations in my research, and I look forward to what else I might discover, and how filming Zelda and including her into the project will change the documentary I'm making.

Notes

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Knowing through Making

Trespass 9:16: A Vertical Film

John Hughes

Trespass 9:16

> Hang on a minute. We didn't cede any sovereignty to you. You came and took the place off us without consent. Can we sit down and talk about that? - Professor Mick Dodson (Yawuru).

An invitation to present a current project to the inaugural *Docuverse* symposium early in 2016 offered a welcome opportunity to introduce a short film recently commissioned by the Adelaide Film Festival (2015); a 12-minute "vertical film" entitled *Trespass*. What follows here is an amended version of my introductory remarks preceding the screening of the film. These remarks began with reference to the research purpose of the work - a formal exploration of screen ratio (as the commission was for a special program of "vertical films". The project sought to integrate formal considerations signalled by the unusual screen format with material issues invoked by thinking about "portrait" and "landscape"[1].

Attention to the terms "portrait" and "landscape" as commonly applied to the vertical picture plane on the one hand and a horizontal or widescreen format on the other was the conceptual starting point for the project. The terms "landscape" and "land" can describe a relationship between a spectator and place that in Australian usage can be contrasted with an Indigenous preference for the term "country", as a way of signifying an altogether differently constituted relationship between subject and place; the first characterised by distanced aesthetic

appreciation - sometimes called scenery - and in settler societies a pride in property; whereas “country” denotes an entirely different complex of meanings and knowledge that constitute law and “the Dreaming” in Indigenous identity and tradition[2].

The portrait is fundamental in any history of western art, just as the “talking head” is essential to the televisual. The “talking head documentary” and the interview driven factual program operate on a spectrum at some distance from the ethical encounter with the “face of the other” that is such a powerful strand in Judaic tradition. The writing practices of Jacques Derrida and Emmanuel Levinas find in the encounter with the “face of the other” a pivot point from which a deconstruction of “totalitarian” philosophical traditions of the Greeks, and the instrumental rationality inherited from them in enlightenment thought, can be levered, opening up paths of pluralism, otherness and difference[3]. Levinas’ deployment of “face” in his writings follows Franz Rosenzweig’s *Star of Redemption* (1930) and is a resistance to totalising generality in thought, an alternative to “Being” perhaps. The unique singularity of every face that has ever lived and will live and its presence as Other, looking back, requires a just, non-violent engagement. The face is a figure of Levinasian ethics; the zone of the face-to-face “without intermediary and without communion, neither mediate or immediate; such is the truth of our relation to the other, the truth to which the traditional logos is forever inhospitable”[4].

Whereas for Gilles Deleuze and Félix Guatarri (in an essay in the second volume of *Capitalism and Schizophenia*; *A Thousand Plateaus*), the figure of the “visage” extrapolates into a riff on *faciality*:

> The smiling face of the Filipino who brings you your $11 cocktail brings *faciaity* to the hotel chain. The hotel *facialises* itself by demanding from her a certain smile […] and this extends to behaviors and customs that can be understood as extensions of the face […] *Faciality* teritorialises[5].

In the language of *A Thousand Plateaus* “faciality” is an “abstract machine”, a face-like function in language that produces in cultural discourse an affirmation of euro-centrism and white privilege. With “faciality” we encounter the “white man as the standard of identity”[6].

Now it so happens that Western Australia’s Pilbara region has one of the most significant rock art galleries in the world, engravings tens of thousands of years old that include human culture’s earliest known image of the human face[7]. There are about seventy of them, each with distinctive features, among possibly one million rock engravings made over millennia, some from 15,000 to 25,000 years ago, some 40,000 years old. Imagine that; someone there, that long ago, carving that face; how many

generations born there since then, learning law, living human presence through time?

Archaeologists tell us that this is the region that human habitation in Australia began some 50,000 years ago, spreading across the continent; the sea levels were 100 meters lower than today and the coastline was around 80 to 100 kilometres west when humans arrived. Mountains on the plains became the forty-two islands of the Dampier archipelago where abundant rock art remains from these earlier times. This region holds the largest gallery of rock art in the world and uniquely depicts continuous human occupation over 40,000 years. These images call up a contemplation of that ice age; see wave upon wave, tide upon tide coming and going.

The engravings - petroglyphs - are of varied styles and have yet to be been properly catalogued; but this process is underway. Ken Mulvaney (Rio Tinto's archaeologist) for example has spent decades working with elder Wilfred Hicks mapping these galleries. They speculate that five distinct cultural groups are responsible for the work. Engravings can be seen in specific locations over 300 square kilometres of the Pilbara - the Dampier Archipelago and the man-made land bridge the Burrup Peninsula (known locally as *Murujuga*: "hip-bone sticking out"). In certain places images depict human figures on vertical surfaces five meters high. Others are tiny. Animals long extinct (the Tasmanian Tiger), birds, fish, turtles and the extraordinary "climbing man" - figures that appear to be ascending a rope ladder; this same image can be seen 800 kilometres east, in Martu country in the Little Sandy Desert. There are "portraits" - figures and faces (sometimes depicted without a mouth) - and stories, hunting, sex, birth in narrative sequences[8]. The Ngarluma Yindjibarndi, Wong-goo-tt-oo and Yaburara Mardudhunera peoples consider the engravings a gift of creation beings and continue to interpret them in ceremony. Consequently reproduction of some images is restricted[9].

They coexist with vast heavy industry facilities established in the 1960s where Shell, BHP Billiton, Woodside, Chevron and others process and export gas, coal and iron ore across the globe. Forty percent of the world's iron ore is mined in the Pilbara and exported through a private port owned by multinational miner Rio Tinto. Rio Tinto, BHP Billiton and Fortescue Metals mine iron ore in enormous driverless trucks working 23 hours a day that haul it hundreds of kilometres in trains kilometres long managed remotely by operators on computer screens thousands of miles south in air-conditioned offices nearby Perth airport. It is difficult to imagine a more glaring image of difference between a way of life and a relationship with the natural world dependent on the technological exploitation of non-renewable resources, contrasted with that of the oldest continuing civilisation of Indigenous Australia.

These extraordinary engravings, carved into rusted granophyre rock - ideal for making very enduring engravings - are under

threat both from the “acid rain” produced by industrial plants manufacturing fertilisers, ammonia and other chemicals and from the actions of government, keen to facilitate further industrial development of the Pilbara. Recently the West Australian government has removed and blocked from its Heritage lists more than 3,000 Aboriginal Dreaming sites previously registered, rock art of the Burrup Peninsula among them; this was the “inciting incident” for the *Trespass* project.

Image 7.1

Stills from “Trespass”

2.

Moving image artists - and moving image advertising in public spaces - have used the vertical format for as long as a TV screen could be mounted sideways; some more thoughtful than others. In works on film, the luminous installations of Tacita Dean in service of film-as-film and media archeology come to mind immediately[10]. Another exemplary work deploying the portrait screen format is Ross Gibson’s installation *The Bond Store Tales* (1996) for the Museum of Sydney. Here, “vertical” screens were mounted at floor level to reflect a portrait format image onto slightly translucent surfaces mounted vertically in a darkened gallery. Costumed actors set against black backgrounds performed Gibson’s texts recounting daily life in colonial Sydney; the figures’ appearance triggered by the spectator’s movement in the space, creating an uncanny, immersive encounter with ficto-historical testimony: “flames of fiction lick out from the tinder of records, rumours and artefacts rummaged from the everyday life of colonial Sydney”[11]. Various “characters” address the spectator, or in some instances, one another, and trigger other “ghost-like” images of objects, artefacts and gestures similarly floating in some parallel universe.

The vertical cinema phenomena has been an emerging field of practice enjoying exhibition with film festivals around the world for a number of years. The Melbourne Film Festival screened a program of vertical cinema in 2015[12]. This program, commissioned and curated by Amsterdam’s Sonic Acts, presented ten 35mm shorts projected onto a screen some ten meters high. A specially built vertically-mounted 35mm projector constructed at the back of the auditorium gave emphasis to the screening as installation; rewinding the 35mm film during interval

added to this performance dimension of the event. In all of these aspects there is a relationship in this manifestation of the vertical cinema with New German Media Theory and Media Archeology; the works screened were largely “materialist” cinema concerned with the materiality of the medium, with various electronic and computer generated feedback exercises - sometimes psychedelic – and fractal animations and such. Accompanied by electronic soundscapes the works were most reminiscent of 1960s non-figurative “expanded cinema”[13]. Many of the films may have worked similarly had they been performed as 16:9. It was the scale and the visceral impact of image and sound that was important - along with a certain curiosity evoked by the foregrounding of technique as such.

Indeed it could be said that vertical cinema has “a long history”. Before leaving for his ill-fated trip to Mexico in 1930, Sergei Eisenstein delivered a tirade before the US Academy (of Motion Picture Arts and Sciences) in Los Angeles that he later embellished for an article in *Close Up* under the title “The Dynamic Square”:

> A new screen shape throws us once more headlong into questions of purely spatial composition […] it affords us the possibility of reviewing and re-analyzing the whole aesthetic of pictorial composition in the cinema which for thirty years has been rendered inflexible by the inflexibility of the once and for all inflexible frame proportions of the screen. Gee it is a great day[14].

Eisenstein argues in this “tongue-in-cheek” masculine affirmation of the artists’ rights to determine the shape of their frame that upright, vertical composition has - by virtue of the Academy’s tyranny - been “excluded”, “banished”: “It is my desire to chant the hymn of the male, the strong, the virile, active, vertical composition”[15]. In this essay, Eisenstein settles finally on the square as the ideal screen format for the art of cinema[16]. Unfortunately, Eisenstein didn’t live long enough to encounter the i-Phone. Or YouTube. And these of course have changed everything. YouTube has been host to a polemic around the virtues and idiocies of the vertical verses the widescreen, recalling in some ways “the great divide” arguments of the 1970s around popular/mass culture, high culture and professionalism.

The Adelaide Film Festival’s vertical cinema program for 2015 commissioned a number of films locally and acquired others from overseas[17]. Chris Luscri (curator with the Adelaide Film Festival) called me with an invitation to contribute to the program in June. Coincidently, the West Australian government had just announced its intention to amend its Aboriginal Heritage Act (1972) in order to overcome a ruling in April 2015 by the WA Supreme Court that had found the government’s delisting of Aboriginal Dreaming sites contradicted its Aboriginal Heritage Act. *Trespass* was made in response to the resonance of these events with the formal

inquiries initiated by Luscri's commission. Drawing on archival materials, found and newly shot footage, screen-design compositions with simple compositing, the project set out to explore propositions around the aesthetic contingencies of the vertical format.

Fifteen years earlier I had made a film, *River of Dreams* (2000), that engaged with questions of incommensurate world-views concerning land and country in Indigenous and non-Indigenous traditions. The film began as an advocacy film supporting environmental and Indigenous activism in the Kimberley region of north Western Australia where cotton industry entrepreneurs were planning to dam the Fitzroy river, one of Australia's most treasured wild rivers. *River of Dreams* documented how Indigenous resistance, combining the efforts of a number of Indigenous language groups, with environmentalists, coincided with doubtful economic prospects for the cotton industries' plans, and led finally to the defeat of the dam proposal.

I wanted to "recycle" certain material I had shot for this earlier film in the new film as *Trespass* clearly revisited these abiding dilemmas. In *River of Dreams,* Ningali Lawford-Wolf, Indigenous performance artist and actor, a Wangkatjungka women born at Christmas Creek Station in the Kimberley, eloquently performed a narration I wrote for her. Refashioning the "outs" of these performances to camera formed one element of the *Trespass* treatment[18].

I shot new material with Robin Chapple, Greens MLC in the WA Parliament, Fiona Hook professional archaeologist and participant with the expert advisory group "Friends of Australian Rock Art", and Clayton Lewis (Nhanda Widi man), designated spokesperson for the Aboriginal Heritage Action Alliance.

Image 7.2

Stills from "Trespass"

3.

> As a general rule we have found by long experience that to leave the pioneers to settle their own differences with the blacks we invite them to dispossess is decidedly the most humane course and also the most effectual. - The West Australian 1886[19].

> Aborigines do not meet European administration as if it were neutral and natural; they meet it as a contingent and historically produced alien cultural system, with a lesser claim on them than their own. In contemporary post-colonial Australia it is in the process of administration that the struggle between the two cultural systems largely occurs. - Patrick Sullivan[20].

The foundation of the pastoral industry in the Pilbura as elsewhere in the country was "premised on the right of Europeans to take land and subjugate, and if necessary eliminate, the previous owners"[21]. The Aboriginal peoples of the Pilbara - such as the Yaburara of the *Murujuga* (the Burrup Peninsula), massacred over an 8-day period in February 1868 (the "flying foam massacre") - suffered killings, smallpox and displacement from a "policy of direct action" on the frontier. Examining records of this region in his indispensable book *The Destruction of Aboriginal Society,* Colin Rowley wrote:

> Thus as time went on, it became more likely that the first contact between the races in a new frontier area were made with the gun […] Those who act must justify their actions with some kind of rationale: along the frontier the common justification was the usual colonial code of white supremacy[22].

The complex history of Aboriginal nations and language groups at the time of frontier wars in this region are summarised by May Edmunds[23]. Her study of political culture, racial interactions and attitudes of non-Indigenous people toward Aboriginal people in the town of Roebourne notes that in the 1967 commonwealth referendum to transfer power over Indigenous affairs from States to the Commonwealth the highest No vote was delivered in this Kalgoorlie electorate in Western Australia, a state with "particularly negative attitudes to Aborigines"[24]. Mining corporations and their peak bodies the WA Chamber of Mines and AMIC (Australian Mining Industry Council) orchestrated a savage media campaign in the mid-1980s mobilizing prejudiced sentiment against land rights transforming "individual attitudes and opinions […] into political action"[25]. The corrupt WA Labour government under Brian Burke chose as a result of this campaign to withdraw from policy supporting national land rights legislation. The Commonwealth government under Bob Hawke followed[26]. This "corporatist partnership between state and capital" has been the ruling system and structure throughout. Until the High Court overturned the doctrine of *Terra Nullius* in 1993.

Since the mid-1960s, transition from pastoral occupation to mining and heavy industry, "while political rhetoric trumpeted the benefits of the boom, no effort was made to moderate the social impact of this revolution on the Indigenous population"[27]. It was here, in Roebourne, that the Royal Commission into Aboriginal Deaths in Custody had its origins with the death in 1983 of

sixteen-year old John Pat, bashed to death by police. Needless to say in keeping with frontier practice some ten years later the five police tried for this manslaughter were found by an all white jury to be not guilty.

Nonetheless both Rijavec and Edmunds report positively on the resilience of Indigenous organisations in the region, specifying strategies and programs that are gradually improving things. The Burrup has been listed in the National Trust of Australia's endangered places register and on a World Monuments Watch List. In March 2008, the non-industrial areas of the Dampier were registered as National Heritage. Today a number of language groups have successfully negotiated Native Title claims to country and Indigenous Land Use Agreements with miners.

In her *Monthly* essay, Robyn Davidson points out that some multinational corporations pursuing their complex interconnected business (Rio Tinto, BHP Billiton, Chevron, Shell, Woodside, BP) are funding research on the art (Rio Tinto) and gesturing in favour of its protection (Woodside), while at the same time even today when art is destroyed by development the consequences faced are minimal and ineffective[28]. While industrial development should never have been allowed in the Burrup Peninsula in the first place, Aboriginal corporations and communities cooperate with industry and government in Native Title and heritage processes, while resisting the ravages of what the corporate apparatus considers progress.

There are ongoing disputes both with developers and between families and language groups as people struggle to find ways of sustaining meaningful life choices alongside multi-billion dollar extractive industries and while dangerous manufacturing enterprises expand and grow.-

4.

> "Certain social formations need face and also landscape"
> - Gilles Deleuze and Félix Guattari[29].

The WA government's Aboriginal Heritage Act (1972) established to provide a mechanism to ameliorate the destruction of Indigenous material culture has seldom been as effective as it might have been. In the 1970s, miners' attempts to dam the Fortescue River was modified through use of the Heritage Act, but by manipulation of "bush meetings" in the course of "consultation" - that was not real consultation - the government was able to get some Aboriginal people to sign off on a dam on the Harding River at Lockyer's Gorge, submerging important Aboriginal dreaming sites. Abuse of procedure in facilitating the preferences of mining companies over the last three decades of the twentieth century is well documented by the Juluwarlu Group Aboriginal Corporation (2011). The Heritage regime, like the Native Title Act 1993 (particularly as amended by the Howard government in 1997) is subject to the critique offered by Deleuze and Guatarri.

> The abstract machine of *faciality* assumes the role of selective response, or choice […] the machine judges whether it passes or not […] the binary relation of the yes/no type […] Racism operates by the determination of degrees of deviance in relation to the White-Man face, which endeavors to integrate nonconforming traits into increasingly eccentric and backward waves, sometime tolerating them at given places under given conditions, in a given ghetto, sometimes erasing them[30].

These mechanisms are the "face" of a capitalist instrumental rationality. Australian white supremacy needs "face" to cover the ongoing dispossession of Indigenous peoples and "landscape" to displace the face-to-face encounter with history and country.

> Fremantle Prison, 200 years old, gets absolute protection under the Heritage Act; damage it you'll be fined a million bucks. Yet we have the world's earliest faces carved by Indigenous people 30,000 to 40,000 years ago and it doesn't have any protection?[31].

At issue presently in a Senate committee is the question of how much damage to the art could be anticipated from the increasing disbursement of "acid-rain" that photographic evidence provided to the committee shows quite clearly is damaging buildings in Roebourne (see photographs of the Roebourne Tourist Centre's roof and paving in Black et. al. submission to the Senate inquiry). John Black's recently published paper on the matter presents

> irrefutable evidence that the levels of pollution being emitted from industry on Burrup Peninsula will, over time, cause significant deleterious changes to the integrity and colour of the petroglyphs. The analyses also refute claims by government and industry that industrial emissions from the new ammonium nitrate production facility will not damage rock art on Burrup Peninsula"[32].

The WA government's new Draft Strategy paper concedes, "considerable improvements could be made to monitoring and analysis"[33].

As I prepare this update of the *Docuverse* presentation, the Senate Parliamentary Committee[34] has postponed its report until the end of 2017; this will in turn impact on the WA government's long-running committee and departmental procedures that will determine the ongoing trespass in which Australians remain complicit until a fair degree of sovereignty has been regained by Indigenous nations. As Mick Dodson recently remarked in an address to the National Museum in Canberra "the problem with our policy approach is we don't have any power in the game. It's all up there on the hill"[35].

Notes

1. Within the domain of "practice-led research" therefore Trespass sought to examine affordances of an interface between formal and political concerns signaled by landscape, country, portrait and faciality. The material content of the work also engages a problematic of screen culture itself, as "face-to-face" embodied experience is increasingly eclipsed by screen-mediated communications, a symptom arising from the embrace of the techno-sciences and the trashing of the environment in the name of progress that characterizes the "anthropocene" epoch. See James, Paul. "People, Planet and the Anthropocene: Spectators of Our Own demise?". *Arena Journal* 41-42 (2013-2014): 1-6; Barns, Ian. "Contesting Technological Modernity". *Arena Journal* 45-46 (2016): 137-62.
2. See Stanner, William Edward H. "The Dreaming". In *White Man Got No Dreaming: Essays 1938-1973*, 23-40. Canberra: ANU Press, 1953; Sutton, Peter. *Dreamings: the art of Aboriginal Australia*. New York: New York G. Braziller in association with Asia Society Galleries, 1988; Rose, Deborah Bird. *Dingo Makes Us Human*. Cambridge: Cambridge University Press, 1992.
3. See Handelman, Susan. *The Slayers of Moses: the Emergence of Rabbinic Interpretation in Modern Literary Theory*. Albany: State University of New York Press, 1982, 168-71; Derrida, Jacques. "Violence and Metaphysics: An Essay on the Thought of Emmanuel Levinas". In *Writing and Difference*, 81-90. Chicago: University of Chicago Press, 1978.
4. Derrida, Jacques. *Violence and Metaphysics*, 90.
5. Buchanan, Ian. *Deleuzism: a Metacommentary*. Durham: Duke University Press, 2000, 150-1.
6. See Massumi, Brian. *A User's guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari.* Cambridge: MIT Press, 1992, 175. See also Bentley Dean's 4 x 50 minutes TV series *First Footprints* (2013), episode one.
7. See Black, John, Ian MacLeod, and Benjamin W. Smith. "Theoretical effects of industrial emissions on color change at rock art sites on Burrup Peninsula, Western Australia". *Journal of Archaeological Science: Reports* 12 (2017): 452-62.
8. Davidson, Mike. *Burrup Rock Art*. Perth: Wildrocks, 2010; Donaldson, Mike. "Understanding the rocks: rock art and the geology of Murujuga (Burrup Peninsula)". *Rock Art Research* 28, vol. 1 (May 2011): 35-43.
9. Juluwarlu Group Aboriginal Corporation. *Ngurra Warndurala Buluygayi Yawajunha: Exploring Yindjibarndi Country.* Lockyer's Gorge, WA, 2011.
10. Dean, Tacita and FILM. "Open Forum". *Journal of Film Preservation* 86, April (2012): 10-6.
11. Gibson, Ross. *The Bond Store Tales*. Sydney: Museum of Sydney, 1996, 1.
12. See http://miff.com.au/program/film/vertical-cinema.
13. Youngblood, Gene. *Expanded Cinema*. New York: Dutton, 1970.
14. Eisenstein, Sergei. "The Dynamic Square". In *Film Essays and a Lecture*, edited by Jay Leyda, 48-66. Princeton: Princeton University Press, 1970 (1930), 48-9.
15. Ibid., 49.
16. Ibid., 52-3.
17. Selected films from the program can be seen in a pillar-boxed landscape format at: https://www.youtube.com/watch?v=rwdKutJgaCE&t=19s.
18. Also informing the *Trespass* project was *My Favorite Australian* (2008) - a collaboration between ABC TV Arts and the Australian Portrait

Gallery in 2008 - in which a number of moving image artists were commissioned to make portraits of "favorite Australians" as voted by ABC radio and television audiences. As series producer (with Penny Chai) the project afforded an opportunity to think through some of the aesthetic and technical ramifications of vertical screen formats in relation to the dominant "landscape" and widescreen screen ratios in film and television.

19. Rowley, C. D. *The Destruction of Aboriginal Society: Aboriginal Policy and Practice*, Volume 1. Canberra: ANU Press, 1970, 72.
20. Sullivan, Patrick. *All Free Man Now: Culture, Community and Politics in the Kimberley Region*. North Western Australia: AIATSIS, 1996, 46.
21. Edmunds, Mary. "They get heaps. A study of attitudes in Roebourne, Western Australia". *Canberra Australian Institute of Aboriginal & Islander Studies* (1989): 22.
22. Rowley, C. D. *The Destruction of Aboriginal Society*, 67.
23. See Edmunds, Mary. *They get heaps*.
24. Ibid., xvi.
25. Ibid., xviii.
26. Ibid., 41-91.
27. Rijavec, Frank. *Sovereign Voices: Leadership, alliance and communications in the Yindjibarndi fight for a dignified life amid the Pilbara resources boom – in the work of Juluwarlu Group of Roebourne*. Unpublished PhD, 2010, 47.
28. Davidson, Robyn. "Into the beehive: the destruction of Burrup rock art". *The Monthly February* (2011): 26-7.
29. Gilles Deleuze and Félix Guatarri in Bogue, Ronald. *Deleuze and Guattari*. New York: Routledge, 1989, 180.
30. Ibid., 176-177.
31. Robin Chapple in *Trespass*.
32. Black, John, et al. *Theoretical effects of industrial emission*s, 462.
33. See the Government of Western Australia's Department of Water and Environmental Regulation "Draft Burrup Rock Art Strategy", 7. https://www.der.wa.gov.au/images/documents/our-work/consultation/Burrup-Rock-Art/Burrup-Rock-Art-Strategy-for-public-comment.pdf.
34. See http://www.abc.net.au/science/articles/2010/07/08/2947012.htm.
35. Mick Dodson at the National Museum of Australia, September 30, 2017. See also Dodson, Mick. "Fixing the Constitution". *The Saturday Paper* October, vol. 7-13 (2017): 9.

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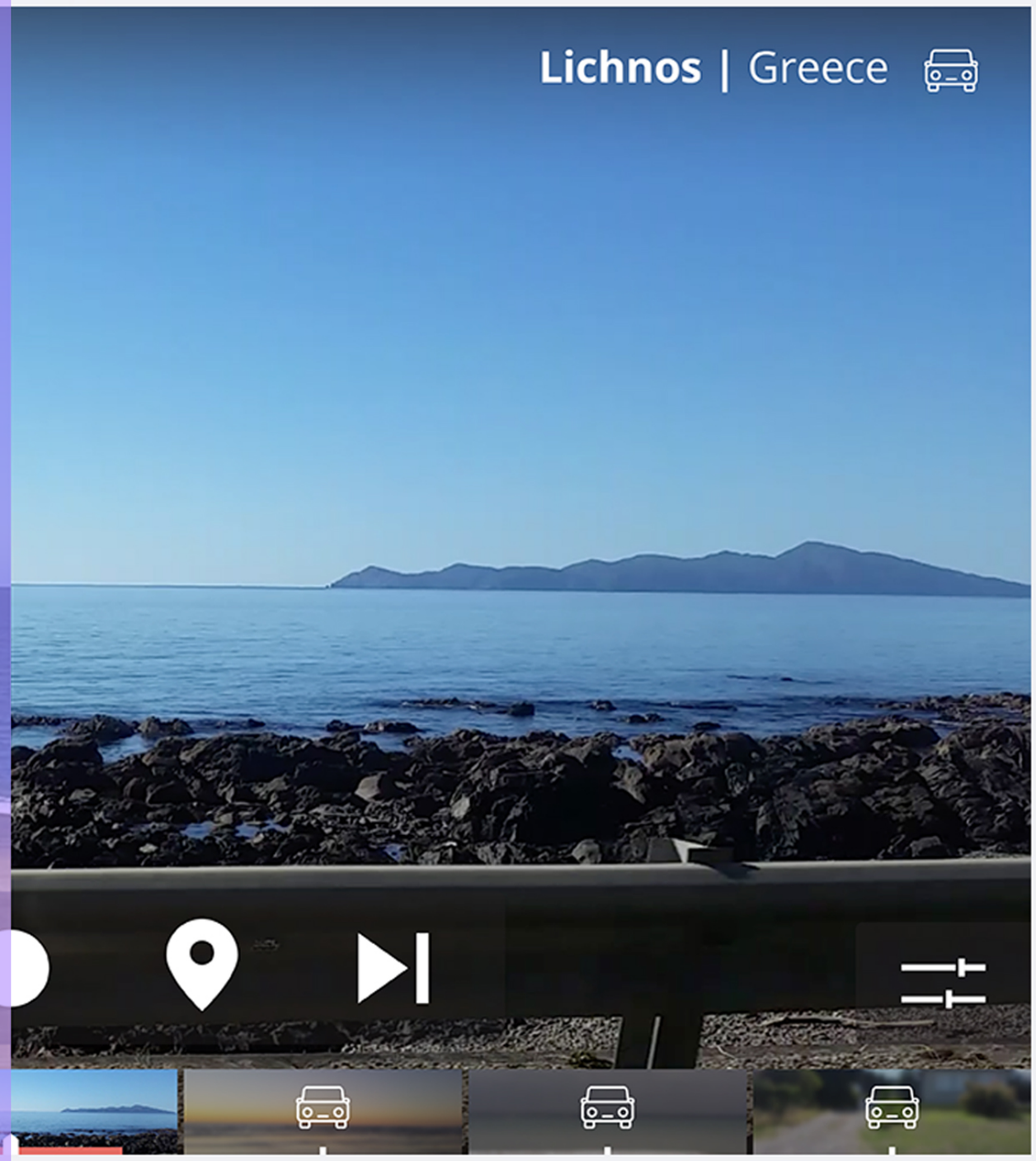
Viewfinders: A Collaborative Travel Film Project: Seeing the World through the Lens of the Pocket Camera

Gerda Cammaer and Max Schleser



Viewfinders: A Collaborative Travel Film Project

Viewfinders[1] was exhibited and presented at MINA 2016 (www.mina.pro), Docuverse 2017, Mobile Utopia exhibition and the upcoming online exhibition at FLEFF. This practice-led research project was funded by Ryerson Creative Fund and through Massey University's College of Creative Arts.

Movie 8.1

"Viewfinders" trailer

Introduction: Mobile Explorations

Viewfinders is an online curation platform that allows participants to expand short video shots captured on smartphones into an experimental documentary that both situates travel images into the world and creates a world around them. The project is collaborative, participatory and immersive: by uploading one-minute traveling shots — video taken while on the move, for example from moving vehicles — participants contribute to an ongoing creative and conceptual investigation into the content and aesthetics of travel films made on mobile devices.

The videos map individual experiences of travel, which are curated by image-recognition software into a playlist of multiple experiences[2]. All the individual videos are tagged with GPS metadata, adding to already existing geographical data about the different locations. The resulting short videos can be displayed via the project's website and a short video[3]. *Viewfinders* thus provides participants with a collaborative travel experience, while they can also participate in a collaborative film project.

By combining multiple videos about a particular location, the project generates connections between different experiences of the same location. *Viewfinders* allows its viewers to move through different, new or well-known environments, online and in the future we hope to develop an app for exploring augmented travel experiences on location, letting them highlight, emphasise and share their own experiential encounters as a form of expanded documentary (see image 9.1). Much like border crossings are experienced differently based on our nationalities, the perception of different spaces changes according to who we are and who else occupies these spaces.

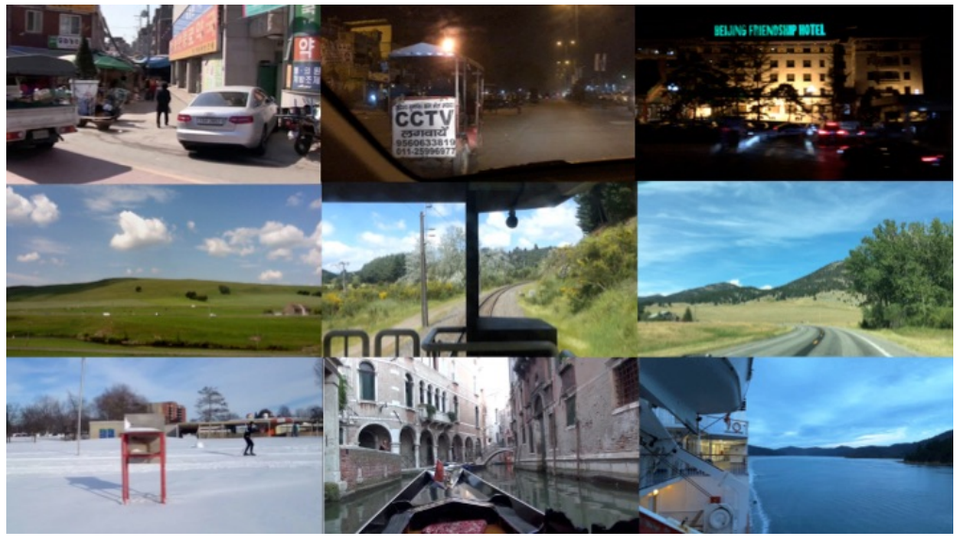
Image 8.1

Scan with your Android device to launch the "Viewfinders" AR app.

Viewfinders offers participants the opportunity to see and think about how others have experienced spaces through which they move and discover a new view that they see forming before them. It offers viewers an experience of space that "redefines the self within a constantly shifting elsewhere"[4]. It lets the participants to be transported to different places on the spot and in the moment,

inspired by the place where they are, and that place's specific sights or points of interest, as is illustrated in our video trailer.

Image 8.2



Frame captures from different clips submitted to "Viewfinders"

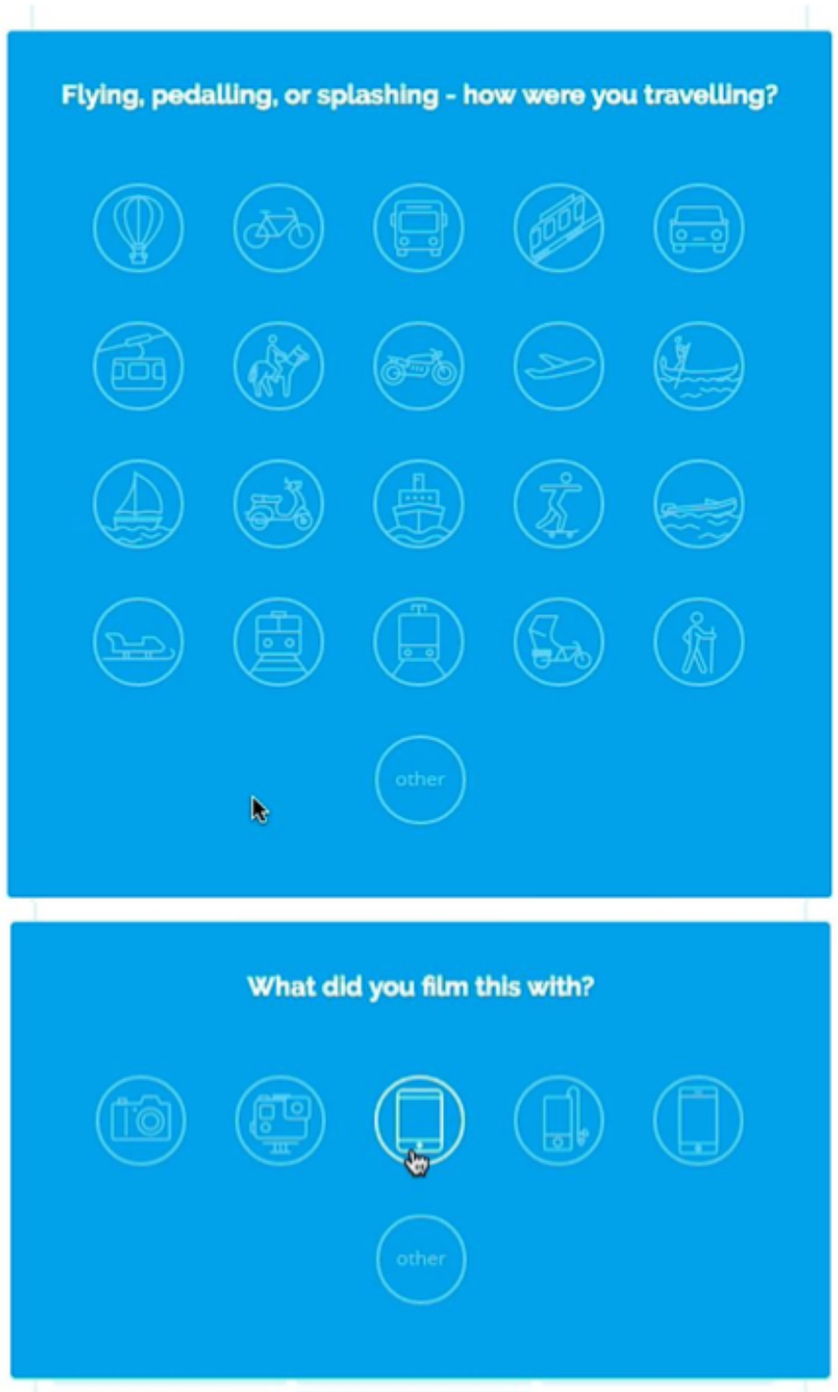
A Ticket to Elsewhere: Experiential Representations of Travel

Film history is full of attempts to bend the parameters of screen space with fancy camera movement. Thanks to new small portable cameras this has only become more feasible. Mobile media literally contribute to more mobility, both off screen and on screen, and the screen itself has become mobile. This is why *Viewfinders* is built exclusively with travelling shots or tracking shots filmed on mobile: they represent best the experience of movement and travel, the freedom to travel, different modes of travel and the trajectory of travel. This is also reflected in the "tags" provided to choose from when submitting short videos to *Viewfinders*, including the mode of transport and the type of mobile camera used (as illustrated in image 9.3).

Note that the term "tracking" is generally used to refer to any shot that travels through space, not only those in which the camera literally moves on tracks. Tracking shots go back to the early days of silent cinema and a genre known as phantom rides. Similar to phantom rides that create virtual movements and scenic changes as if the viewers are travelling themselves, *Viewfinders* aims to create a virtual travel experience for the audience that transcends documentary and other cinematic representations of travel. It aims to present moving images of the world as a *non-linear* voyage on mobile devices that can be accessed anywhere and everywhere, expanding both the experience of travel *and* the experience of cinema.

Our project is still related to travel essay films in the way they highlight and emphasise experiential encounters that most generally test and reshape the subject: being elsewhere, exploring the spaces of the world, being on the move. However, the project goes beyond what travel films do, as it has no "meaning" in the conventional sense. It's meaning comes from the relationship between the viewer, the various film clips and how these are experienced. The representational geographies created are emotional geographies: they belong to a world that is constructed, understood and lived through emotions evoked by travel experiences or memories of travel by the participants. This

Image 8.3



"Tags" provided to choose from when submitting short videos to "Viewfinders"

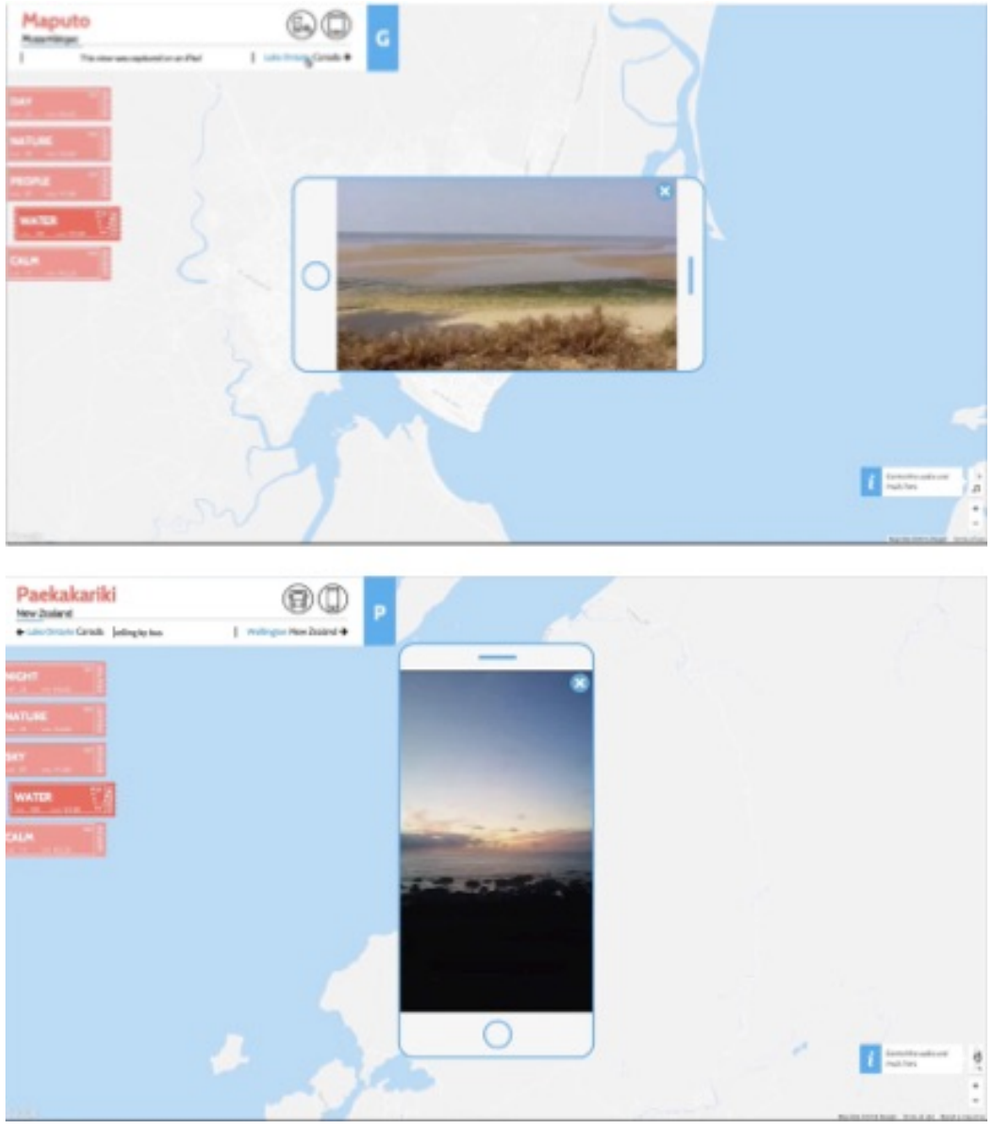
is encouraged by the different tags the viewer can choose from in the form of travel tickets, that include one to choose a mood, elements of the landscape and the time of day. Every person submitting a video clip can add any tags they think are relevant, which allows for an even broader emotional spectrum to be attached to each shot (see image 9.4).

We are more interested in what *Viewfinders* does with the viewer than what it represents to them, what the viewer experiences rather than what he or she "understands" or what it means to them. The project is based on a kind of feedback and interconnectedness that is not possible in conventional cinema.

> The viewer is forced to create along with the film, to interpret for himself what he is experiencing. If the information (either concept or design) reveals some previously unrecognized aspect of the viewer's relation to the circumambient universe - or provides language with which to conceptualize old realities more effectively - the viewer recreates that discovery along with the artist, thus feeding back into the environment the existence of more creative potential, which may in turn be used by the artist for messages of still greater eloquence and perception[5].

It is this constant "feeding back into the environment the existence of more creative potential" by its participants that makes *Viewfinders* a true collaborative and participatory project.

Image 8.4



“Viewfinders” tagging system

There is no master narrative. Different stories emerge from the participation of the viewer and the relationship of the viewer with the short clips from all over the world.

As with any collaborative project, the final outcome is dependent on the number of participants and the quality of the videos submitted, something we are still working on. *Viewfinders* has not reached its full potential yet, and we are still in the process of recruiting more participants to submit video clips. The *Viewfinders* filmmaking process is more like developing software than a “traditional” film project, similar to what Gaudenzi summarises in *Software and Design Process Versus Film Process*[6]. So far our project was exhibited at the Mobile Utopia Exhibition in the UK[7] and it will be exhibited online as part of the Finger Lake Environmental Film Festival in the USA[8]. After these events, all audience and participants’ feedback will be incorporated into the project and used to determine its future direction.

Another important element contributing to creating an experiential travel experience is the reliance of *Viewfinders* on the inherent montage aesthetic of digital and mobile cinema. As Kristen Daly notes, with digital cinema

> montage can expand from a purely juxtapositional action and becomes a matter of choice with other options available such as the non-cut and multiple simultaneous-action windows combined with text or animation, where the screen is not purely representational but fulfils a number of roles such as remix surface, textual and graphical information table, and map[9].

This “remix surface” is very relevant for representing travel experiences. When traveling, the viewer can choose where to

look or what to look at, how much time to spend in one place, has to try and find relevant travel info on maps or information boards (textual and visual data), or can simply let the landscape glide by seen through the consecutive windows of the train he or she is on (the non-cut and use of multiple windows). Note that not all travel is planned in detail, or happens according to plan, which is why there is an element of chance, or even chaos, built into the project. Moreover, travel is often a collaborative experience and creates various new connections. In other words, *Viewfinders* offers a combination of filmed-on-the-move and lived in-the-moment travel experiences that enhances what we generally understand a cinematic "montage" can be.

When montage was introduced by Soviet filmmakers Lev Kuleshov and Sergei Eisenstein it referred to a type of creative editing that comprises of a series of short shots, but due to how the media have evolved using composite frames, our mode of viewing now relies on more complex and active forms of montage. The frame functions as an instrument panel, and "the image is constantly being cut into another image, being printed through a visible mesh, sliding over other images in an 'incessant stream of messages', and the shot itself is less like an eye than an overloaded brain endlessly absorbing information"[10]. Hence, viewers compose their own stories relying on what Alexander Galloway called "proleptic montage"[11]: "proleptic montage creates a necessarily interactive aesthetic of cinema and a new experience of diegetic time and immersion in that the viewer must decide at each moment where to look and what to hear"[12].

As stated earlier, these kinds of decisions are very similar to those we make when traveling. Similarly, in *Viewfinders* the viewer is involved in multiple screens and a complex mise-en-scene that comprises of various travelling shots as well as the actual scenery they are viewed in, expanding the kind of interactive web browser aesthetic referred to by Galloway. But in contrast to proleptic montage that infers cognitive decision processes, *Viewfinders* has a more playful purpose: it is more in tune with the interactive aesthetics of videogames and the visual and ephemeral qualities of (utopian) travel experiences. It is meant to be a tool for exploration and for a creative engagement with the world. We therefore propose the term "ludic montage" to describe the experience embedded in both the collaborative creation and viewing experience of *Viewfinders*. Ludic montage is playful in a spontaneous and undirected manner, both referring to the idea of play and of chance. The element of play is important for our project, as play is by definition both representative and creative[13]. Similar to ludic interface design, the ludic montage aesthetic we created is playful in that sense that it stimulates self-motivated exploration based on curiosity and wonder[14]. *Viewfinders* embodies these qualities, and it is its ludic montage that helps to stimulate a greater geographical awareness and imagination, similar to how the power of play to represent experiences (and learn from them) is the foundation of all imagination.

A Ticket to the Future: The Challenges of New Technologies

Viewfinders explores the opportunities of the digital domain and tried to use these for its creative practice of collaborative filmmaking. Working internationally is no longer only for large multinational co-corporations. The connections between Toronto, Melbourne and Wellington were only difficult in terms of time zones. Like us, more and more creatives find like-minded producers and develop work across continents. Craig Hight quotes Burgess reminding us in *Shoot, Edit, Share: Cultural Software and User-Generated Documentary Practice* that we need a new vocabulary outside the celebratory rhetoric and discourse that has surrounded participatory culture to properly map this ecology[15]. Despite the celebratory rhetoric associated with participatory culture[16], there is still only a comparatively small proportion of online users that are actively engaged in audio-visual production, that could be termed "practitioners". Coded videographic practices are shaping, generating and reinforcing specific software literacies and the expectations of users, and these tools together, with a host of technologies supporting online platforms such as YouTube, are already clearly shaping the popular imagination over what exactly "video" is nowadays, and how it can be employed. New assemblages will inevitably inform and shape the development of "documentary" practices that emerge within this ecology.

Next to the emerging opportunities, *Viewfinders* also documents and deals with the challenges within a digital Docuverse environment. Every two or three years, an interesting and potentially promising non-linear digital video editing software or app for collaborative video production is launched. Some examples are EyeSpot (2006-2012), JumpCam (2013-2015), or Google's YouTube video editor (2013-2017) in the creator studio. While there are a number of cloud editing services for independents, with WeVideo, or for the feature film industry ShareEdit, the open-access and non-subscription based models are the ones that make a difference to community groups and creatives engaging in the digital vernacular. These collaborative editing softwares realised what Vertov called in *Man with the Movie Camera* (1929) "an international film language" and "cinematic communication". Using participatory editing processes, the filmic text becomes a conversation. In the context of making meaning editing is a key moment. By means of the collaborative nature the films are thus more inclusive and provide a different outlook as works edited by one isolated editor in an editing suite.

The recent discontinuation of YouTube's video editor illustrates the dilemma when conceptualising collaborative projects. Just when producers and creatives understand their potential, some of these services are abruptly discontinued in the fast-moving global media and start-up economy. As for the collaborative video apps mentioned earlier, the same is recognisable in AR applications,

such as Metaio. The screen production environment is positioned between tech giants like Apple, Amazon, Adobe, Microsoft, Facebook or Google, and more traditional content providers such as film studios and broadcasters. The future directions and their preferred methods of tech applications, such as Apple's drive toward AR and YouTube or Facebook working with Samsung to enable VR and 360 video production will keep us closely connected to these big players. For the creative crowd changes in the screen production ecology include new cameras in the form of mobile phones, smartphones and pocket cameras as much as technical changes related to the dissemination and distribution environment. One key change in the direction for online video was the introduction of HTML 5. First launched in 2012 by the World Wide Web Consortium (W3C) with a working draft, by 2015 YouTube switched to HTML 5 and it began providing a new infrastructure for online tools.

This wired and wonderful online world cannot be implemented into a production format as such. The never-ending discussion around vertical video[17] is a great example of an industry trying to impose a filmic grammar onto a not fully understood grassroots environment. Furthermore, one can note that online video now has reached a critical mass and is recognised by enterprises who finally see the potential of the "creative crowd". Emerging forms of social media and growing networks of practitioners on YouTube, Instagram, and Snapchat, demonstrate that a new space is opening up. While collaborative filmmaking[18] has long embraced social media, now broadcasting media has begun to value i-Docs and Facebook as outlets for story assets[19]. As an i-doc, *Viewfinders* has the characteristics of both the participatory and experimental modes. Writing in "Interactive Documentary: Setting the Field" Aston and Gaudenzi point at the significance of the interaction with a user community[20]. In *Viewfinders*, as much in this chapter, we shift away from the terminology of user. Aston and Gaudenzi choose the terminology of co-producer. In *Viewfinders* participants are not only involved in the production process, but shape the project and its direction through an open and evolving database, which Aston and Gaudenzi define as characteristic of the i-doc[21].

The definition of peer-production is a response to the developments in the dynamic screen production ecology. Within the creative process we applied horizontal hierarchies as one can recognise these in collectives. Inspired by Vertov's Kino-eye, we conceptualised a format that anyone with a smartphone should be able to use and produce. Dovey and Rose state that

> our technological moment produces the need for a new generation of Kuleshovs and Eisensteins to develop montage aesthetics for the database. This development will need rigour and care if the documentary project is to survive in a recognizable form in the chaotic environment of online mediation"[22].

Viewfinders utilises this chaotic online environment and replicates it with short tracking shots in the format of a collaborative travel film. There is something about serendipity and chaotic states that triggers creativity. When one is out and about one can let the mind drift and focus on things that one might otherwise not actively engage with. As a creative strategy the exposure to new environments, people and in the case of *Viewfinders* moving landscapes, can lead new associations and viewpoints. As a provocation this text was written while being on the move on trains in Melbourne's transport system (Australia) and on a plane to Zurich (Switzerland).

When working with content as fluid and ludic as online submissions, the editing process becomes key. The unexpectedness of the clips we received was the most exciting part and essential to the creative strategy. Interval editing demonstrated to be a good starting point to work with movement and rhythm and to sync the travel shots from around the world. We draw here on Dziga Vertov's documentary and conceptual approach of interval theory, which is defined according to the "art of organisation"[23]. Vertov was primarily interested in the space between the frames. He utilises movement and rhythm to create a kinetic resolution[24]. Dziga Vertov and his kinoks (production crews) identified a cinematic practice and visual languages based on filmic intervals, a kinetic editing approach. *Viewfinders* applies this technique to synthesis the various travel shots into a short compilation. Movement and rhythm defined the selection of different travel shots from the YouTube database which were then edited in YouTube video editor. This short video will be further developed as the database evolves. The music was produced by Simon Longo (a.k.a. Dithernoise) and based on field recordings from various locations around the world. *Viewfinders* thus moved beyond an indexical recognition of audio-video, while at the same time embracing GPS aesthetics (as seen on the *Viewfinders* website). Smartphone filmmaking is characterised by its intimate and ephemeral qualities, which also resonate in and can be ascribed to travelling shots.

Conclusion: Last Call Before Departure

Deleuze characterises cinema as a time-image: "The cinema does not just present images, it surrounds them with a world"[25]. Corrigan noted that cinematic space "has described a wide variety of representational geographies ranging across narrative organisations, experimental explorations, and documentary representations"[26]. Within a dynamic screen production environment, there are now new possibilities to expand cinematic space and representations of travel that can make them more interactive, inclusive and immersive, to not just present images but to surround them with a world. In i-Docs it is through the actions of the participants that the story is moved forward and as they gradually discover new locations, the cinematic space becomes a form of narrative on its own. *Viewfinders* mimics this aesthetic but also makes the filmmaking process itself part of the

viewing experience. It is a collaborative experimental documentary project that uses what we termed “ludic montage” for its creation and viewing, offering the participants multiple options so that they can create their own visual and virtual travel experience.

Notes

1. Gerda Cammaer, Max Schleser, and Phillip Rubery, *Viewfinders*, 2017 2015, http://www.viewfinders.gallery/.
2. See https://viewfinders.gallery/beta_web_app.html.
3. See https://youtu.be/AZrtSKxcaic.
4. Corrigan, Tim. *The Essay Film: From Montaigne After Marker.* New York: Oxford University Press, 2011, 105.
5. Youngblood, Gene. *Expanded Cinema*. Boston: E.P. Dutton and Co, 1970, 65.
6. Gaudenzi, Sandra. “User Experience Versus Author Experience. Lessons Learned from the *UX Series*”. In *I-Docs: The Evolving Practices of Interactive Documentary,* edited by Judith Aston, Sandra Gaudenzi, and Mandy Rose, 119. New York: Columbia University Press / Wallflower, 2017.
7. See http://wp.lancs.ac.uk/t2mc2c/.
8. See https://www.ithaca.edu/fleff/geographies/.
9. Daly, Kristen. “New Modes of Cinema: How Digital Technologies are Changing Aesthetics and Style”. *Kinephanos Journal* 1, no. 1 (2009): 3.
10. Deleuze, Gilles. *Cinema II: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989, 274.
11. Alexander Galloway cited in Daly, Kristen. *New Modes of Cinema*, 15.
12. Ibid., 11.
13. Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture*. London: Routledge & Kegan Paul Ltd, 1949, 15.
14. Gaver, William. “Designing for Homo Ludens, Still”. In *(Re)searching the Digital Bauhaus,* edited by Thomas Binder, Jonas Löwgren, and Lone Malmborg, 177. London: Springer, 2009.
15. Burgess cited in Hight, Craig. “Shoot, edit, share: Cultural software and user-generated documentary practice”. In *New Documentary Ecologies: Emerging Platforms, Practices and Discourses*, edited by Kate Nash, Craig Hight and Catherine Summerhayes, 233. Houndmills: Palgrave Macmillan, 2014.
16. See Jenkins, Henry. *Convergence Culture. Where Old and New Media Collide*. New York: New York University Press, 2006; Tapscott, Don, and Anthony Don Williams. *Wikinomics: How Mass Collaboration Changes Everything*. New York: Portfolio, 2006.
17. Ross, Miriam. “Vertical Framing: Authenticity and New Aesthetic Practice in Online Videos”. *Refractory*, 24 (2014): n.p. http://refractory.unimelb.edu.au/2014/08/06/ross/.
18. Schleser, Max. “Collaborative Mobile Phone Film Making”. In *Handbook of Participatory Video,* edited by E-J Milne, Claudia Mitchell, and Naydene de Lange, 397-411. AltaMira Press: Blue Ridge Summit, 2012; Schleser, Max. “From ‘Script to Screen’ to ‘sh%t n share’” In *Truth, Dare or Promise: Art and Documentary Revisited*, edited by Jill Daniels, Cahal McLaughlin, and Gail Pearce, 93-111. Cambridge Scholars: Newcastle Upon Tyne, 2013.
19. See for example recent participatory broadcasting projects using smartphones such as *Journey to Europe*, 2016. http://www.bbc.co.uk/programmes/b09dh6jn; *#uploading_holocaust*, 2016. http://uploading-holocaust.com/#screen/start.

20. Aston, Judith, and Sandra Gaudenzi. “Interactive documentary: setting the field”. *Studies in Documentary Film* 6, no. 2 (2012): 125-39.
21. Ibid., 127.
22. Dovey, Jon, and Mandy Rose. “We're happy and we know it: Documentary, data, montage”. *Studies in Documentary Film* 6, no. 2 (2012): 170.
23. Vertov cited in Michelson, Annette. *Kino-Eye. The Writings of Dziga Vertov.* Berkeley: University of California Press, 1984, 5.
24. Ibid.
25. Deleuze, Gilles. *Cinema II: The Time-Image*, 66.
26. Corrigan, Tim. *The Essay Film*, 109.

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Contributors

Karelle Arsenault

Karelle Arsenault is a PhD scholar in Communication Studies at the Quebec University in Montreal. Her masters thesis (2013), carried out at Sherbrooke University, revolved around the analysis of the language of the interactive productions of the National Film Board of Canada. She is now working more largely on interactive documentaries, using a narrative and autoethnographic approach to discuss the influence of interactivity on the experience of interactive documentaries.

Contact: arsenault.karelle@courrier.uqam.ca
ORCID id: http://orcid.org/0000-0001-5306-2772

Hannah Brasier

Hannah is in the final stages of completing a project-based PhD in the School of Media and Communication at RMIT University in Melbourne, Australia. Her PhD is is interested in how listing to notice the unnoticed thinks about the world in fragments and soft relations. Her research interests include the essay film, interactive nonfiction, experimental cinema, posthumanism, and new materialism.

Hannah's most recent publication is a chapter in *Digital Media and Documentary: Antipodean Approaches* (ed. Miles), and has been published in Studies in Documentary Film as well. She has presented at the World Cinema and the Essay Film Conference, the Digital Cultures Research Centre, and Visible Evidence. She is a member of the non/fictionLab, teaches in the Media program, and collaboratively runs the Docuverse project at RMIT. Hannah was a visiting PhD scholar at the University of Leeds in 2015 under the supervision of Dr. Kate Nash.

Contact: hannah.brasier@rmit.edu.au
ORCID id: http://orcid.org/0000-0002-7013-7382

Liz Burke

Liz Burke is an independent producer specialising in compelling, stylish and often political documentaries. They include, ‘Yuletide (2000) SBS, ‘Just Punishment’ (2006) ABC, ‘The First Wave’ (2008), ‘Missing in the Land of Gods (2012), ‘Helen Garner’s Monkey Grip’ ABC (2014) and Defiant Lives (2106) Her films have won AFI and ATOM Awards, been screened at local and international film festivals, and been purchased by many broadcasters.‘Defiant Lives’ is currently in cinema release internationally. Liz teaches into the BA of Film and Animation at Swinburne University of Technology. She is currently researching her Ph.D. at the University of Canberra. Her creative research is a non-linear documentary titled ‘Aliens Among Us’ about the relationship between people and their dogs. Her exegesis is about the affordances of the non-linear documentary, shot on an Iphone, and authored using Korsakow software, as a form of the personal essay film.

Contact: lizburke2001@yahoo.com.au
ORCID id: http://orcid.org/0000-0001-5801-7057

Gerda Cammaer

Dr. Gerda Cammaer is a filmmaker with a particular interest in documentary, mobile filmmaking, experimental cinema and digital media. Her films have been presented at International film festivals, academic conferences and in art galleries. She is the co-director of the Documentary Media Research Centre (DMRC) and the co-founder and co-director of the Moving_Image_Arts (M!A) international short film festival. Gerda Cammaer is Associate Professor in the School of Image Arts at Ryerson University in Toronto (Canada).

Contact: gcammaer@ryerson.ca
ORCID id: http://orcid.org/0000-0002-6993-5811

Nicholas Hansen

Nicholas Hansen is an award-winning documentary director and research graduate from RMIT Melbourne in the area of interactive documentary. Previous work includes; Breaking the News (2011), One Cup (2007) and feature documentary RASH (2005) awarded Best Documentary at the Film Critics Circle of Australia 2005. Nicholas is a co-founder of Docuverse (RMIT), and a Sessional Tutor and some-time Lecturer in Film and TV at Swinburne University of Technology in Melbourne. www.mutinymedia.com.

Contact: nicholas@mutinymedia.com
ORCID id: http://orcid.org/0000-0003-4042-7722

John Hughes

John Hughes, FAHA, PhD is an independent filmmaker whose work includes feature drama, documentary, on-line documentary, video art and gallery installation. A writer-director and producer of essay films for broadcast and festivals, his published work advocates for the creative documentary. He was Commissioning Editor, with SBS Independent 1998-2001. *The Films of John Hughes: a history of independent screen production in Australia* (Cumming, 2014) has recently been published by ATOM. Currently working on 'The Utilitarian Film in Australia 1945-1980' among other projects. Website: www.earlyworks.com.au.

Contact: jheworks@websurf.net.au
ORCID id: http://orcid.org/0000-0001-8830-990

Adrian Miles

Associate Professor Adrian Miles was co–director of the non/fictionLab in the School of Media and Communication at RMIT University, Melbourne. He was convenor of the Posthumanism and nonfiction reading group, and the materialisms.media interest group within the school. Adrian did research on networked video, interactive documentary, and computational nonfiction, from a media materialist point of view. Adrian's research interests also included pedagogies for new media, digital video poetics, and experimental academic writing practices.

ORCID id: http://orcid.org/0000-0002-4664-9652

Kim Munro

Kim Munro is a documentary filmmaker, artist and educator. She is in the final year of her PhD in Media and Communications at RMIT University, Melbourne and her practice-led research explores expanded and non-linear documentary forms through philosophies of voice and listening. She is interested in interactive, immersive, poetic, participatory and essayistic documentary practices and pedagogy.

Kim teaches at RMIT and Swinburne University and has presented internationally at i-Docs, Visible Evidence and the Essay Film conferences. She has also published articles and chapters covering her own documentary projects to participatory practices, listening spaces, voice in documentary, interactive platforms and new materialism in documentary. Kim has also been involved in the formation of a number of documentary groups in Melbourne, is on the committee of the Melbourne Cinematheque and is a co-founder of Docuverse.
www.kimmunro.com

Contact: kim.munro@rmit.edu.au
ORCID id: http://orcid.org/0000-0002-9214-4305

Max Schleser

Dr. Max Schleser is a filmmaker, who explores smartphones and emerging media for creative transformation and media production. His portfolio (www.schleser.nz) includes various mobile, smartphone and pocket camera films which are screened at film festivals, galleries and museums internationally. Max co-found the Mobile Innovation Network & Association and curates the annual International Mobile Innovation Screening. He is a Senior Lecturer in Film and TV at Swinburne University of Technology in Melbourne (AUS).

Contact: mschleser@swin.edu.au
ORCID id: http://orcid.org/0000-0002-7940-044X

Franziska Weidle

Franziska Weidle is a visual anthropologist mainly working with film, photography and installation. Currently, she is in the final stages of completing her PhD on the role of media software in expanding documentary practices at Göttingen University, Germany. Her general research interests revolve around the impact of the digital on visual and material culture as well as investigating different formats for ethnographic knowledge production and dissemination.

Between 2015 and 2016, Franziska was a visiting research scholar at RMIT University's non/fictionLab where she conducted an ethnographic study and co-founded Docuverse. She also taught the master project of 2015-17 in ethnographic filmmaking at Göttingen University which resulted in the Korsakow-based film Bildermachen (Making Images, 2018). Franziska has published her research findings in online journals including VIEW and AnthroVision and presented her work at international conferences such as Visible Evidence, EASA and NECS.

Contact: franziska.weidle@phil.uni-goettingen.de
ORCID id: http://orcid.org/0000-0002-3196-7041