

New Factual Storytelling

One-day Symposium

Ann Harding Conference Centre

Bruce campus

10 April 2015

Bios and Abstracts

UCDOCLAB

**CENTRE FOR
CREATIVE &
CULTURAL
RESEARCH**

 **UNIVERSITY OF
CANBERRA**

THEORIZING

Adrian Miles, RMIT

Dr Adrian Miles is Senior Lecturer and currently the Program Director of the Consilience Honours lab at RMIT. He is the leader of the Documentary node of RMIT's nonfictionLab. Adrian does research on hypertext media, networked interactive video, computational nonfiction, and interactive documentary. He undertakes theoretically inflected digital projects. Adrian's research interests include interactive nonfiction, pedagogies for new media, and digital video poetics - with a Deleuzian cinematic inflection.

Proposal Seven Small Propositions that Fall, Autumnally, Upon Interactive Documentary

The burgeoning theoretical and practical fields of interactive documentary take as their 'matters of concern' (to borrow a curiously evocative phrase of Latour's), the distance and difference between interactive documentary and traditional film and documentary theory and practice.

However, if we begin from a position within new media studies (as the study of new media **and** a new way of doing media studies) then different matters of concern arise. These new concerns are less worried about domesticating interactive documentary into existing paradigms than, a bit like the European discovery of the platypus, understanding that some paradigms need to change. As a contribution to these matters of concern there are seven minor propositions that signal what is specific, and different, to interactive documentary on the computer. These will be briefly described in the presentation.

NOT BRANCHING TREES

Multilinear media is a recursive media. This means its deep narrative structures are not Boolean branching trees but complex loops involving repetition and return.

INTERPRETATION NOW FACES FORWARD

In linear media we know where we have been, but not what is next. Hermeneutic interpretation is grounded in what was. Interactive documentary can show me where and what I can do next, so interpretation is related to the question of how now, or here, is related to there. Interpretation now happens ahead of the work.

SPACE AND TIME IS DIFFERENT

Not because of a faux virtuality. It is my computer screen, and my attention. I have not voluntarily surrendered this by following a link. If you do not respect my screen and time, I won't respect your desire to monopolise it.

PLOTS ARE FOR DEAD PEOPLE

As David Shields wrote in *Reality Hunger*. If we are serious about posthumanism and the new materialism then we need to recognise that stories are the deepest anthropomorphic cult we have. What other forms do we have, already, that do interactive documentary? What forms might be invented?

YOUR RELATIONS MATTER

If pieces are small, reusable, and able to be linked or interconnected, then, like any basic Lego kit what matters is not the house or field or car or pool that we make, but that we can make all of them. This is a

media of unfixed, or if you like,
promiscuous, relations. Hillbilly media.

INTERACTIVITY INSIDE

The Web (and then blogs), show what happens when we let relations happen inside the medium itself. For most video online interactivity is outside of the box. It is buttons, menus, scripts that surround video. What might happen if video and its relations became as granular as the HREF attribute?

Gemma-Rose Turnbull

Gemma-Rose Turnbull instigates collaborative photographic projects that examine ways in which the integration of collaborative strategies and de-authored practice can catalyse social change agendas and policies through image making and sharing. She has collaborated with street-based sex workers, elderly people who have suffered from abuse, and children. In each of her projects, issues of power, othering, objectification and alienation are unavoidable. She is currently doing a practice-based PhD at The University of Queensland, Australia and was a Scholar in Residence in the Art and Social Practice Masters program at Portland State University from 2013–2014.

Proposal Co-authorship and Veracity in Socially Engaged Photographic Practices.

For more than a century, activists have used photography as a powerfully persuasive tool to galvanize social change through the use of the photograph as a credible document, which examines and exposes conditions of social inequality (Wells 2009). Over that time socially responsive Documentary Photographers have worked towards representing the voices of individuals, groups and communities, using visual storytelling to empower and educate toward creating positive social change (Stevenson 2010).

But, as it becomes increasingly common for photographers to integrate the participatory and collaborative methodologies common to socially engaged art practices into their

documentary projects (specifically those that are activist in nature, seeking to catalyse social change agendas and policies through image making and sharing) (Robinson 2011), there is an increased tension between the process of production and the photographic representation that is created (Gregory 2013).

The documentary tradition exists within a very definitive structure of authorship, placing the representation of the subject almost entirely at the discretion of the photographer, who is accorded the status of someone endowed with particular sensitivities and vision—viewed as a special kind of seer whose choice of frame lends extra authority and credibility to the picture (Wells 2009:18). And, as this shift towards socially engaged art practices is primarily due to the engagement of people who were previously “subjects” of photographs as co-creators of the work (Luvera 2010; Palmer 2013; Robinson 2011), the tension arises directly out of dichotomous characteristics that are inherent to the two modes of practice (Gregory 2013).

It is in this tension that these photo-based projects are set apart from *both* influencing mediums. Forefronting co-authored processes, and the “social aesthetic” (the social interactions that led to its production, exhibition, distribution) (Ritchin 2013:128; Strandquist 2013) sets the work away from the traditional practice of documentary photography. Simultaneously, it is the focus on the production of objects, photographs, within these projects that set them apart from socially engaged art, where there may be no outcome in the form of tangible artifacts, because a central purpose of this kind of art practice is often the relationships that are developed

between the co-author participants (Thompson 2012).

Collaborative projects have a great opportunity to reveal ways forward specifically *because* they arise from a critique of modes and forums of exchange, and attempt to realize or suggest alternatives (Jickling et al. 2013). These photo-based projects tread a dual horizon, both within and apart from the mediums that influence their creation. The question then arises as to how collaborative and participatory photo-based projects, with changed structures of authorship, can retain *veracity*, in order to continue to catalyse social change agendas and policies?

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Jane Macknight, North Otago Museum and Forrester Galleries

Jane Macknight is the director of a regional museum and art gallery in NZ. Jane is leading a redevelopment combining art gallery, museum and archive on one site. A particular challenge is a major rethink of the museum stories and storytelling methods. From 2010–2014, Jane was a Curator at the National Archives of Australia, producing *Traversing Antarctica: an Australian Experience* and *Design 29: Creating a Capital*. In this time Jane explored a range of alternatives to traditional top-down, one-voice delivery methods, including single and multi-touch multi-interactive screens, film, sound and augmented reality delivered by iPad. Jane has worked as a ‘storyteller’ in cultural heritage institutions since 1999.

Proposal Applying ethnographic/ observational film and research techniques to building content for museum display

Standard museum exhibition display methods and practices have scarcely kept pace with changes wrought by web 2.0 (and beyond) digital technologies. Museum exhibitions still tend to practice a top-down, single-to-many voice model.

In general, contemporary museum display thinking has not transcended the dualities and tensions of its 19th Century ancestor. It is science versus entertainment all over again. Traditional curators/content consultants tend to be too concerned with

authenticity and control over content, getting the facts ‘right’ rather than telling stories. The authoritative voice is made user friendly by evoking the ambulatory voyeurism of the shopping mall and entertaining (possibly) as a result of carefully arranged points of spectacle.

Attempts to diverge from this practice either fail to get support from institution management or are heavily criticised by the conservative academic establishment as not being sufficiently knowledgeable or somehow lacking in authored content.

My proposition is that the incorporation of contemporary ethnographic/observational film techniques into research and exhibition development processes could create a space for a new kind of factual storytelling. A new approach that is authentic; but democratic rather than authoritative; nuanced rather than one-dimensional; thick with content rather than reductive; and poetic and inspiring as opposed to the prosaic and mundane disguised (barely) by the judicious use of digital spectacle (wow factor).

Film is inherently suited to the creation of new knowledge through a process of storytelling as an exchange of experiences, rather than information delivery or explanation, because:

- of the amplifying potential of film, its ability to capture collateral, and invoke and absorb many voices.
- as a medium film works across multiple registers. It is visual, sensory and experiential. Film can engage the ‘full gamut of be human social experience’¹ - emotion, logic, memory, and potentially all of our sensory faculties.

• film is a cultural and aesthetic medium which also demands our creativity - that we at least consider poetic devices such as metaphor, metonym and synecdoche.

I am not talking about re-purposing traditional ethnographic film or creating modern structured documentary. Instead I want to make films that are part of a process – a shared experience of the act of filming. This type of film can never just be an observation of only its subject/object because the film inhabits and drives the entire experience. The medium of the film becomes the device through which objects and their stories are explored. Film tells us stories through a lived or imagined experiential and sensory process – a ‘walking with video’². Contemporary Australian-based practitioners of this approach include David MacDougall, Gary Kildea and Kim McKenzie.

Examples from my own practice include two short films exploring the concept of place - placemaking in Antarctica through a form of remote habitation. These films were inspired by observations I made of ex-Antarcticans when producing the exhibition *Traversing Antarctica: the Australian Experience* for the NAA. The films could equally well become part of storytelling around ‘Antarctic’ objects.

My current project aims to use the filmmaking process to explore a collection of prehistoric Maori taonga through its relationships with contemporary Maori. As a collection of inanimate stone objects, this collection is extremely difficult for visitors to understand or engage with. However as objects handled, used and talked about they might become carriers of stories and shared experiences and transcend their current status as static objects of the past.

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Maria Posse, University of Sydney

Maria Posse studied Visual Arts, Literature and Documentary Film and obtained an MFA in Film, Video and New Media from The School of The Art Institute of Chicago in 2001. She has worked as a videographer and producer in Colombian local TV and as video artist and writer. She has taught in several universities and has directed long documentary projects that involved the participation of specific communities to address issues of colonisation, translation, sustainability, nationalism and cultural hybridity. Her work has been exhibited in museums, screened, broadcasted in national TV and has participated in International Film Festivals in the US and Europe. Currently Maria is a PhD candidate at Sydney College of the Arts and a Lecturer at the National Centre for Cultural Competence at the University of Sydney.

Proposal Hybrid Cultures, Documentary and Participation

Merging experimental ethnographic fiction and documentary filmmaking techniques for social change and transformation using hybrid, multi-platform video/film to preserve, re-vitalise and circulate intangible cultural heritage.

This paper will investigate how creative techniques of experimental ethnographic fiction could merge with non-fiction methods to shed light on participation, collaboration, negotiation and cultural exchange to preserve endangered intangible cultural heritage.

The use of new technologies combined with traditional video and filmmaking methods could inspire younger generations of specific Indigenous communities to re-create and re-tell oral histories and revitalise traditional knowledges (oral traditions, ways of knowing, cooking, dancing, spoken languages, among other cultural practices); to strengthen culture while linking to the past and acquiring filmmaking and media production skills that could be replicated.

Indigenous Australian communities with a strong connection to place (country, sea-country and the environment but also sacred locations and places of spiritual importance) could make good use of mobile phones and filmmaking techniques together with factual and data based technologies to relate and retell oral histories and re-link traditional knowledge with the contemporary. The use of creative filmmaking methods (merging fiction and non-fiction; creativity, collaboration and factual story-telling) as well as participatory methods could serve as mending tactics of traditional indigenous knowledges with the present... as specific communities (not only in Australia but beyond) thrive to keep traditional knowledges alive and are willing and open to exploring other ways of reconnecting and interconnecting land and others. To improve their well-being significantly by means of 'unearthing' untold or forgotten stories, songs, oral histories, together with dances and rituals, to re-tell these from diverse perspectives (exploring the archaeological, filmographic, videographic and sonic archives) to reinforce a sense of belonging and reconnection to place and the past for the

preservation of traditional knowledges and cultures.

I will analyse examples and trace relations between islander ethnographic experimental fiction themes and subjects with non-fiction elements to explore actual and potential uses of participatory, creative and collaborative methods for the preservation and circulation of endangered intangible heritage. The wellbeing of certain Indigenous communities is at risk and the role intangible heritage plays is important to create a sense of belonging and cohesion, as well as a sense of cultural strength. The importance of participation, collaboration and other methods of experimental filmmaking working together with factual storytelling to reclaim endangered traditional knowledges and in this effort, bring together other disciplines and technological know how to co-create. It is important to increase visibility and impact social and political structures to enable more enduring sustainable positive change.

Patrick Kelly, RMIT

Dr Patrick Kelly is a Lecturer at RMIT's School of Media and Communication. He has worked as a writer and digital producer within the film, television, and online media industry since 2006, and currently serves as co-director of Critical Animals creative arts festival. His teaching and research investigates traditional and contemporary image-making forms and methods in the current technological age.

Proposal Creativity and Autoethnography: Representing the Self in Documentary Practice

This paper seeks to examine the debate over the viability of documentary films that utilise evocative autoethnographic techniques, ultimately affirming that resulting outputs can indeed realistically communicate experiences of the self.

The problematic nature of portraying 'reality' through media is well established. Cunningham (2005) highlights the impact of the creative process on the communication of truth in documentary film, pointing to the use of lenses, the very nature of editing, and simple directorial decisions as processes that move documentary away from just a process of 'recording reality'. Indeed, we are seeing the line between reality and fiction grow blurrier with every creative documentary that is released.

Evocative autoethnography seeks to utilise creative processes in order to connect personal experiences with those of a larger culture. Ellis (2004), for instance, states her preference for communicating ethnographic research in the same way

that a novelist would tell a story. Likewise, in the realm of documentary, films such as *Waltz with Bashir* (dir. Folman, 2008) and *Stories We Tell* (dir. Polley, 2012), reflect upon specific personal moments and represent them using creative techniques, such as animation and re-enactment, to essentially communicate expressions of self and cultural phenomenon.

Some question, however, if an animated documentary is even possible. Indeed, there is an argument (Anderson 2006) that the subjectivity of such stories disregards the relationship that autoethnography should maintain with wider cultures; that creative and self-reflexive techniques detract from what should be represented analytically as a common phenomenon. Such critics maintain that autoethnography should not be clouded by the researcher's subjective experience; that, too often, navel-gazing ensues.

In this paper, I will present a number of examples from the field and from my own creative practice, ultimately proposing that the use of evocative autoethnography can utilise creative techniques, such as animation, extensive filtering, recreation, and even satire to connect research to significant and shared cultural experiences. Works to be examined include my own works: feature documentary *Detour Off the Superhighway* (dir. Kelly, 2013), interactive documentary *North* (dir. Kelly, 2013), experimental documentary *#Selfie #NoFilter* (dir. Kelly, 2014), as well as other works from the field, such as: *Waltz with Bashir* (dir. Folman, 2008), *Stories We Tell* (dir. Polley, 2012), *The Kid Stays in the Picture* (dir. Burstein & Morgen, 2002), and *Citizenfour* (dir. Poitras, 2014).

I will also offer analysis of literature by Leon Anderson (2006), Melinda Blos-Jáni (2009), Eric Breitbart (2007), Megan Cunningham (2005), Norman Denzin (2006), Carolyn Ellis & Arthur Bochner (2000), Kate Kenny (2009), Kate McCurdy (2008), Sarah Pink (2001), and Kjersti VanSlyke-Briggs (2009).

In doing so, this paper maintains that creative and evocative autoethnographic techniques allow researchers, filmmakers, and authors to represent cultural phenomena extremely effectively, often representing experiences that otherwise could not be depicted. In examining the debate over the viability of Evocative Autoethnography and drawing on documentary texts, this project highlights the benefits of harnessing of creativity in the representation of cultural truth.

Detour Off the Superhighway website – <http://detouroffthesuperhighway.com/>

North – <https://vimeo.com/73666570>

#Selfie #NoFilter – <https://vimeo.com/101908757>

My website: <http://patches-kelly.com/>

Tim Sherratt, UC

Tim Sherratt is a digital historian and cultural data hacker who has been developing online resources relating to archives, museums and history since 1993. He works between the academy and the cultural sector as Manager of Trove at the National Library of Australia and Associate Professor of Digital Heritage at the University of Canberra. He blogs at discontents.com.au and answers to @wragge on Twitter.

Proposal

Stories for machines, data for humans: New tools for exposing the craft of history

Historians make connections. They weave webs of significance and meaning between people, events, places and sources. In a world of industrial-grade linked data we overlook the fact that much of the work of historians lies in the modelling and creation of data — defining entities and relationships, building a documentary substrate upon which narrative and interpretation can be framed.

And yet in the process of creating that narrative the rich data structures themselves are flattened, forced into a mode of representation still shaped by the assumptions of print. In an ink-on-page world, data clutters the story; documentary connections appear only as shadows, frozen and neglected in the oft-maligned footnote.

In the digital realm we can do so much more. I'm interested in exploring ways in which historical narratives can be illustrated, extended and enriched by exposing the handcrafted data underneath.

Our audiences are no longer just human. By publishing narratives annotated with machine-readable data we can allow the connections created by historians to be aggregated into the wider world of linked data. At the same time we can build interfaces that open a dialogue between text and data, that give readers the power to explore entities and relationships beyond the confines of the story. There are many ways this might be done. I'll be providing a simple demonstration of one possible framework.

MAKING

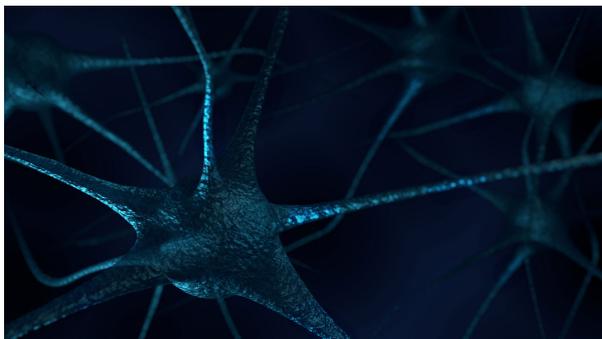
Ana Sanchez Laws, UC

Dr Ana Sanchez Laws is Assistant Professor at the University of Canberra teaching Arts and Design. One strand of her research focuses on the use of new technologies to address contested topics in museums and issues of diversity and social inclusion in museums. She has written a book on these issues, *Panamanian Museums and Historical Memory* (Berghahn Books 2011). A second strand of research deals with the creation of digital artifacts to communicate cultural and natural heritage. Her second book *Museum Websites and Social Media* will be out on sale in October 2015. Her interactive documentary/serious game *Angie Against the World* is part of the national collection of the Museum of Contemporary Art in Panama and has been exhibited in Argentina, Costa Rica, Germany and Panama, and her poetic documentary *Navigator* was exhibited in the Barcelona Biennale, Centre Pompidou and Matadero Cinema Madrid.

Proposal

Timeless Timetrapp - a multiplatform poetic documentary

with Kamilla Bergsnev



Timeless / Time trap is a poetic documentary about a victim of severe brain stroke. The piece explores the impact upon the victim (loss of identity, autonomy and memory), as well as upon the family (fragmentation, denial, sorrow, acceptance).

Timeless / Time trap uses the poetic documentary form to explore interactive storytelling and filmmaking “around” instead of “about” a topic. In this piece the aim is to use factual storytelling to suggest and expand rather than to clarify and define.

The work sits between the traditions of experimental documentary films, video art, and installation (Joris Ivers, Agnes Varda, Stanley Brakhage, Maya Deren, Jenny Holzer, Bill Viola). It is a continuation of previous work on factual storytelling using indirect relationships between sound, image and text, now expanding it to include also the space of the screening.

Dawn Tuffery, Waikato Institute of Technology

Dawn Tuffery has a passion for animation, particularly stop-motion. She focused on this while completing her postgraduate study, and produced the short films *Swing* and *Greensplat*, which both screened in the NZ International Film Festival. Dawn has taught stop-motion animation at tertiary level and at workshops, and currently works at Waikato Institute of Technology in Hamilton, New Zealand.

Proposal Evoking a time and place that no longer exists: making the bio-doc animation *Greensplat*



From 1982 to 1990, I lived in a small Cornish village called Greensplat. By 2007, Greensplat had essentially ceased to exist, as the local china clay operations expanded and the nearby open cast pit engulfed the entire area. While childhood memories are always intangible, there is now no physical remnant of this location either.

How can this narrative then be represented on-screen? The situation presents an interesting challenge to the filmmaker in

terms of content and aesthetics. My story of living in Greensplat as a child incorporates both personal and historical content, and I chose to present this through mixed-media animation due to the medium's interpretive possibilities. The film integrates stop-motion sand animation with archival audio, photographs and drawings to build up a complex portrait.

The final work functions as autobiography, documentary, and also a subtle comment on the environmental consequences of mining.

Screening of *Greensplat* animated autobiography/documentary – 12 minutes (stills and a DVD or HQ download can be provided on request).

Preview link - <https://vimeo.com/76591758>

Dean Keep, Swinburne University

Dean is a researcher/artist who teaches across a range of media disciplines including digital video and audio, digital imaging, convergence cultures and multi-platform narratives. Dean's research has a strong focus on mobile media cultures/practices, digital ethnography and memory studies. Dean's creative practice involves the use of heritage and emergent media technologies to examine the ways in which visual media may inform our understanding of historical time, place and personal/cultural memories. Dean is currently a PhD candidate at the School of Art, Australian National University, Canberra.

Proposal Mobile Media: Factual storytelling and poetic interventions.

Mobile media, and in particular the cameraphone, is part of a convergence culture which is reconfiguring our relationship with media and arguably shifting our understanding of the ways in which audio-visual media may be used to communicate information. Cameraphones may now be understood as powerful enablers that provide users with the tools and resources necessary to capture and share the mediated traces of our experiences and the people and places that form part of our everyday habitus.

As camera-phones proliferate our private and public spaces, it would appear that our relationship with film and photography is also shifting to fit the parameters of a digital world. According to Manovich (2001: p.xv):

cinematic ways of seeing the world, of structuring time, of narrating a story, of linking one experience to the next, have become the basic means by which computer users access and interact with all cultural data.

The ubiquitous and pervasive nature of the cameraphone arguably makes it well placed to aid the capture of a wide range of media content that can be manipulated via a plethora of mobile application and used in the production of digital stories. In this paper the author puts forward a proposition that the cameraphone is more than dynamic networked media tool, rather it is a 'digital wunderkammer' in which we store the traces of our experience.

Using examples drawn from the author's creative practice, this research explores the idea that the cameraphone is both production tool and memory site (Nora, 1989). Here I look at how the cameraphone may be utilized as a tool for a poetic intervention, whereby the cameraphone can be used for the production of factual stories that evoke notions of personal identity, memory and place.

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Manovich, L. (2001), *The Language of New Media*, Cambridge, Massachusetts: The MIT Press.

Magali McDuffie, UC

In her PhD, Magali privileges the voices of Nyikina women, and looks at how three sisters, Lucy Marshall, Jeani Wabi and Anne Poelina, have influenced cultural actions and economic and self-determination initiatives at a local and national level. Through filmed interviews and narratives of their lived experiences, spanning 80 years and three generations, Magali looks at how the three sisters have responded and adapted to different waves of government policies, and at their increasing political role in the current context.

to themselves and others locally, nationally, and internationally. As visual acts of inscription, they present a unique lived experience of Aboriginal singularities, renewing old and forming new social alliances with other Indigenous and non-Indigenous people, across Australia and the world.

Proposal **Participatory documentary practices: filming with the Nyikina Women**

Using film as a decolonizing methodology, in a collaborative and emancipatory action research framework, Magali McDuffie's research explores Nyikina women's aspirations for sustainable community development on their country in North-Western Australia, and their resistance to neo-colonial oppression. By carrying out a Foucauldian deconstruction of the historical, anthropological, and development discourses which have influenced their lived experiences, this paper reflects on the women's strategies of resistance (cultural actions, economic and self-determination initiatives), where film plays a paramount role in not only reclaiming the dominant discourses, but also re-affirming Nyikina identity, creating dialogues, and disseminating knowledge.

The films produced are thus both a dialogic and performative device connecting people

Peter Humble, UTS

Moving back and forth between image and sound, what links Humble's work is a focus on materiality – in his work, the photographic emulsion and the audiorecording standing in for a specific time and place. Originally trained as a musician, a kind of musical thinking underpins his work.

Proposal Audiovisual performance for hand processed 16mm and live music and sound

A 6 minute performance for laptop and 1 data projectors

Hand processed images, specifically long takes of city crowds navigating a busy street corner are juxtaposed with a myriad of sound elements mixed live. The banal patterns and accidents of everyday life are playfully disfigured and poeticized by the evolving sound scape which draws on environmental recordings and remixed snatches of found sound and music.

Working with materiality, long takes and musical intuition the performance is a collision between image and sound, concreteness and abstraction, documentary and fiction.

Simon Cunich, UC

Simon Cunich is an Australian documentary filmmaker and television producer. He works as a freelance director, cinematographer and editor of documentaries, short films, television commercials, music videos and online videos; including educational, advocacy and promotional multimedia content for non-government organisations. Simon specialises in telling stories about human rights, development, social justice and environmental sustainability. He works in Canberra and Sydney, travelling interstate and internationally for projects, and collaborates with cinematographers, editors, animators and composers.

Proposal *Maratus* - a documystery

My current projects are leading me to question various ideas in documentary filmmaking practice. While a subject's influence on the shape of a documentary is often viewed with wariness I'm interested in engaging the subject as a creative collaborator, using reflexive devices to demystify the relationship between filmmaker and subject. In doing so I'm trying to explore not so much the role of filmmaker as a participant in the story but the role of subject as a participant in the storytelling. This involves a discussion of where filmmaker and subject conspire to blur the line between fiction and non-fiction through dramatisations and other hybrid devices. Work-in-progress excerpts will be screened from my 'documystery' project, *Maratus*.

Stephen Barrass, UC

Stephen Barrass is an Associate Professor in Digital Design and Media Arts at the University of Canberra. His thesis on Auditory Information Design is among the most influential works in data sonification, and other contributions to the field include design patterns, psychoacoustic methods, acoustic sonifications, and the open source Mozzi sonification synthesiser. Stephen's practice-led research has been curated for exhibitions in Bonn (1999), Melbourne (2003-2006), Seoul (2006), Siggraph Teapot Exhibition in Boston 2007, Experimenta Under the Radar at FACT in Liverpool and the ICA in London 2007, the International Symposium on Electronic Arts (ISEA) in Singapore 2008, Sydney (2010-2011), Barcelona (2010), Budapest (2011), Canberra (2010-2011), and Sweden (2011). His work ZiZi the Affectionate Couch is now in the permanent collection of the Museum of Old and New Art in Tasmania.

Proposal 22C - Ceramic, Phase Change Material (PCM), Thermochromic Pigment

- with Joan Barrass and Linda Davy

The physicist James Clerk Maxwell illustrated a breakthrough in the understanding of the structure of materials by making a clay model, known as Maxwell's Thermodynamic Surface. This breakthrough laid the foundation for the field of materials science, which explores the relationships between the properties of materials at the macro, micro, chemical and atomic scales.

Materials science has resulted in new materials with unusual physical, electrical, magnetic, optical, and thermodynamic properties. In our research we are exploring the creative affordances that advances in material science bring to factual storytelling. What happens when materials with new and unusual properties are used in factual storytelling for a combination of narrative and aesthetic purposes?



This thermodynamic ceramic vessel has been designed to respond to the climate in Canberra. The hollow vessel is filled with a phase change material (PCM) made of organic salts that have thermodynamic properties that behave like a concentrated heat mass. On sunny winter days the ceramic surface absorbs and transmits solar energy to the internal PCM material which melts from a crystallised solid into a liquid. When the temperature drops in the evening, the PCM maintains a steady temperature of 22C as the liquid crystallises again, keeping the surface of the vessel warm. In summer there is a reversal of the effect, which causes the vessel to stay at a cool 22C as the heat of the day rises above 30C. This stored heat

is then released in the middle of the night when temperatures drop back below 22C.

The thermal behaviour of the vessel is made visible by thermochromic pigments that change colour with temperature. The blue pigment becomes translucent at 18C, and the yellow pigment becomes translucent at 24C.

When the surface rises above 22C the colour changes from yellow to white

which reflects the sun's rays. When the surface falls below 22C the colour darkens to green or blue, which increases the absorption of solar energy. Isothermal bands of equal temperature appear as bands of colour on the surface, so for example if there is direct sunlight shining on top the surface will be white, while the shaded lower surface may have bands of green and blue. In winter a warm hand placed on the surface will leave a thermal imprint as a temporary trace of interaction.

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Image 1: Joan Barrass, Linda Davy and Stephen Barrass, 22C prototype,

2014, Ceramic, 300x300x100 mm, photograph: Joan Barrass

Vanessa Berry, Macquarie University

Vanessa Berry is a writer, visual artist, and creative cartographer. She is currently researching literary nonfiction and experimental cartography for a PhD at Macquarie University. She is the author of two memoirs, *Strawberry Hills Forever* (Local Consumption Publications, 2007) and *Ninety 9* (Giramondo, 2013). She is the author of the Sydney exploration blog *Mirror Sydney*, which documents lost, forgotten and overlooked aspects of the city and suburbs.

Proposal *Mirror Sydney* - Creative cartography

Creative cartographical practices and the creative atlas are emerging non-fiction forms which create a literature of place. In my proposition I will outline how creative mapping practices are being used across a variety of media to expand upon established non-fiction storytelling forms, especially memoir.

Through creative mapping – using cartography in subversive and experimental ways – a direct spatial link is established between place and its interpretations. Cartography is a flexible practice that has diverse applications. Creative cartography can include community mapping projects, geolocative apps, and creative and subversive atlases such as *Atlas of Remote Islands* by Judith Schalansky and *Infinite City* by Rebecca Solnit. It is a hybrid form, spanning literature, visual art, urban studies, architecture, cartography and geography.

With a focus on storytelling and memoir, I will outline how creative mapping can inform and influence these modes, as well as being an emerging form in its own right.

I will use my own work on the blog *Mirror Sydney* as an example of a non-fiction writing methodology that uses a combination of creative cartography, memoir and storytelling practices, spatial practices such as psychogeography and urban walking. This work also engages with the possibilities of the blogging format and online storytelling. *Mirror Sydney* presents stories, using text, mapping and photography, of unusual, forgotten, secret or lost places in Sydney, and the experiences and encounters around these places. The focus is the experience of place and the shifting network of narratives and understandings which play out across the built environment.

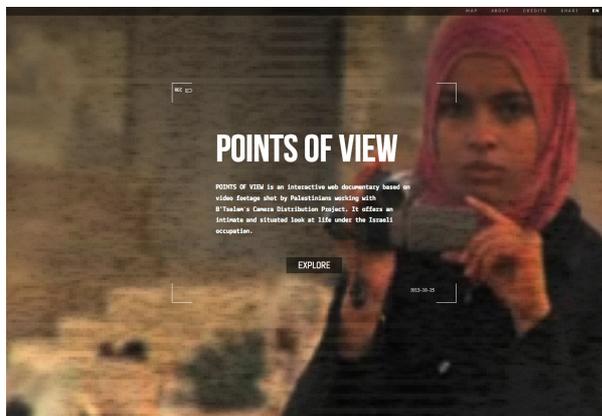
<http://mirrorsydney.wordpress.com>

Zohar Kfir

Zohar Kfir is a Montréal-based media artist working with experimental video, interactive art and installation. She holds a MFA from Concordia University's Studio Arts Programme and a MPS from New York University's Interactive Telecommunications Program (ITP). Her artistic practice deploys non-linear narrative to cover a wide range of topics; from poetic meditations to documentary interventions. Zohar has shown her work internationally in galleries and at video festivals, including Transmediale; NYUFF; FACT Liverpool; 56th Oberhausen Film Festival; SIGGRAPH2014 Art Gallery and ISEA Dubai among others.

Proposal

POINTS OF VIEW - an interactive documentary



POINTS OF VIEW is an ongoing interactive web documentary based on video footage shot by Palestinians working with B'Tselem's Camera Distribution Project. It offers an intimate and situated look at life under the Israeli occupation.

The basis for this documentary project is video footage from B'Tselem, The Israeli

Information Center for Human Rights in the Occupied Territories.

In 2007, B'Tselem began giving Palestinians living in the West Bank and Gaza video cameras as well as basic training in shooting and editing. Their hope was that the resulting video would allow Palestinians themselves to not only document the infringement of their rights, but also to present their the anger, pain, joy, and hope of their daily lives to both Israelis and to the international public.

Points of View aims to increase exposure to B'tslem's important and unique project through the creation of a map based interactive documentary that both situates the footage in its location of origin and creates new narrative threads of meaning from the stories that emerge. Viewers can browse the clips randomly, or follow pre-determined video trails that are connected via events and tags. The video trails offer viewers a way to learn more about particular events or areas, but also allow them to make their own connections, creating non-linear narratives that resist the fixed conclusions that can be provoked by linear documentary filmmaking.

This user-directed interface empathizes the auto-ethnographic nature of the video footage, and the lack of a fixed narrative thread allows for the footage to be seen and understood as a series of insightful yet highly complex 'snapshots' of a situation that is often stripped of subtlety and dimension in media accounts.

The main focus while developing the project was the design of an open source, database-driven authoring system that could dynamically expand and allow B'Tselem to post new videos on their own in the future.