

Working Project Title

**The Breathing Documentary - an
exploration of making, growing, thinking
by co-creating reality in digital
interactive documentary**

"It is happening again. The documentary, long underappreciated for its transformational impact on film form, is again offering new ways of representing and intervening in the world." (Uricchio, 2018, p. 73)

Introduction

This research proposal is for a practice-led PhD in which I wish to explore how evolving digital media platforms and authoring tools such as YouTube and Korsakow can contribute to our understanding of documentary as a co-creative and open-ended process which is as much about the shared process of collective discovery as it is about the final product. The proposition that I wish to explore through my research is that thinking about documentary in this way opens up a more dialogic and multi-layered means, through which to engage with complex issues of the day, such as climate change or political polarisation, than is possible with more traditional forms of documentary. It also redefines the relationship between author and audience.

To explore this topic, I will make a documentary project which I will author in Korsakow. Korsakow is a software tool which I invented and which I have been working with as an artist and documentary maker for over twenty years. I will explain more about Korsakow below but first I want to provide more information about the idea for my documentary project. I want to look at how a particular group of YouTubers develop a culture of unconventional and constructive thinking using new media tools and platforms. I want to interview these makers and put them into dialogue with members of the i-docs (interactive documentary) community with which I have been involved since its inception in 2011.¹ I want to do this through the process of working with Korsakow to create a dialogic space in which these ideas can be discussed and shared.

My intention is that the insights I come up with will be useful for anybody wanting to make a documentary in this way,

¹ for more information on this community, see here: i-docs.org

as they will reveal a new way of 'doing documentary' (Wiehl, 2020) using non-linear and algorithmically-driven authoring tools such as Korsakow. Whilst Korsakow has been around in the i-docs world since 2011, there has yet to be a systematic study of how Korsakow documentaries are made from the point of view of the inventor of the software - i.e. me. This PhD will address that gap. In so doing, it will build on the growing debates about documentary and co-creation (Rose 2017, Auguiste et al, 2020). I have picked the topic of YouTubers meeting i-docs practitioners because I think it will yield insights which are helpful to the process of doing the type of documentary that I want to explore. In this sense, my intention is to make a meta-documentary in which the form is self-referential to the content, with the one feeding into the other.

Research Questions

My research questions are as follows:

1.

How can a software tool like Korsakow be used to create forms of collaborative documentary practice which contribute to the facilitation of alternative ways of constructing and engaging with reality and complexity that are open-ended, dialogic and multi-layered?

2.

How might this help to reconfigure our thinking about the relationship between the author/s and audience/s within documentary theory and practice, and how does this relate to existing debates on co-creation?

3.

How might we harness these practices in ways that can enable safe spaces² for all actors involved within such media environments, serving as breeding grounds for new ideas which value diversity and build on constructive feedback?

4.

What are good examples of co-creative communities that are already using media in innovative ways to facilitate resilient, independent, critical thinking and what can we learn from these examples?

5.

What insights can be gained from this research that can contribute to the development of new forms of polyphonic documentary which can be appreciated by a wider audience and

² Safe spaces in the sense that people feel comfortable to take the time they need to express their thoughts and where understanding is the goal, not judgement.

support a mindset of curiosity, openness and tolerance of ambiguity?

Research Context

In his seminal text on documentary, Bill Nichols (2017) distinguishes between seven different modes of documentary and how they act. His modes are helpful to understand how different kinds of documentary artefacts develop their effect. However in his considerations Nichols focuses on what Tim Ingold calls the *artefact or object* and gives very little attention to what Ingold describes as *the process of making and growing* that leads to the artefact (2020, min 10:20). Nichols focuses on the object (documentary), which is very different to the process of making or growing documentary. The cybernetician, Ranulph Glanville, describes this confusion of the verb with the noun as a common problem, illustrating this when he talks about the difference between *design* and *design*, between *the design* and *to design* (Glanville, 2014, p. 7).

I want to study what Sandra Gaudenzi has called "The living documentary" (2013, p.1). I want to look at documentary not as *object* but as *process* - as a dialogic process that brings forward a form of storytelling that is open-ended. This is an approach to documentary that I hope will help to make people more open minded. No neatly packed stories of right or wrong, but one that I hope can enable people to embrace and engage with complexity in ways that build on the unique affordances of digital interactive documentary. This positions my work very firmly within the i-docs community, for which these issues are a core part of the common interest which binds this community together (see Aston 2016).

The term i-docs describes a wide array of documentary practices that have the common denominator that they could not be realized (or just in a very limited way) without the use of computer technology (See Aston, Gaudenzi and Rose 2017, p. 1). Korsakow certainly falls into this category and I would argue

that big parts of YouTube do as well. I-docs methods and processes can be seen as a tool for thought (Wiehl and Lebow, 2016, p. 121, Aston 2016, online) and I myself experienced Korsakow as a powerful tool to train and improve my talent to come up with unconventional and (while not always recognized by others) constructive ideas, something that has been described as Maverickism (Gardiner et al, 2012). Similar observations were made by Franziska Weidle and Adrian Miles, who have used Korsakow to observe both other people and themselves (Weidle, 2020). My own observation is that mavericks also seem to be a dominant species in certain parts of YouTube.

"Inside YouTube Korsakow films grow" (Thalhofer et al, 2018). I have thought this since YouTube first became a widely used platform. Korsakow and Youtube are on a fundamental level very similar and, whilst they also have differences, I would argue that they both have elements which align them with the category of "living documentary", as suggested by Sandra Gaudenzi (2013, p.57). Documentary in general and more specifically interactive, digital documentary can be helpful for people to understand different perspectives on things. But as widely discussed with words and concepts such as *low attention span*, *echo-chambers*, or *conspiracy theories*, many people seem to be affected by the very same interactive digital documentary platforms in exactly opposite ways. This especially seems to happen in areas of social media, when these tools and platforms are used to "tell stories about what happens in the real world" (Nichols, 2017, p.29).

My observation is that some people seem to develop a more open-minded way of thinking, whilst others seem to develop a more narrow-minded world view, as a consequence of using the same tools and platforms. This raises the interesting question of how different kinds of documentary artefact develop their effect and how this relates to the cultural positioning and

individual propensities that different people bring to the ways in which they engage with these media tools.

Whilst this is a very big question, that I am not going to be looking at in a quantitative lab-based way, I will be considering this issue of media effect versus culture and personality as an underlying theme that is framing my thesis. When I interview my participants I will be asking them to consider what brought them to working with i-docs and/or Youtube and how much they feel the tools have influenced their thinking and understanding.

Me & Korsakow

Who am I?

In 1997 I created my first interactive piece, a documentary called [small world]³ about what it means to grow up in a small town. I produced this work at the University of the Arts, Berlina as student of the digital media design class. Three years later, on Nov. 6, 2000, I presented my interactive documentary film [Korsakow Syndrome]⁴ as my final thesis. For this project I developed a software that later became Korsakow,⁵ a software tool and a principle that now has a unique position in what has subsequently become known as i-docs (Weidle 2020, p.148).

What is Korsakow?

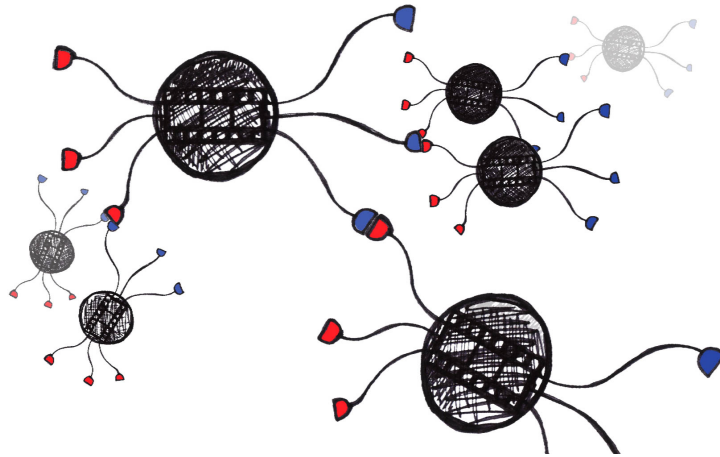
Korsakow is a software tool and a principle to structure units of usually audio-visual data - smallest narrative units (SNUs). In Korsakow units of information are set in relation to each other by applying simple rules. The paths between pieces of information are in most instances not fixed like in a linear structure, such as for example in a film or book. One could look at the structure of a linear piece as a thread, maybe woven into itself, exploring many directions. Imagine a ball of wool which is unevenly tangled into many knots. A linear piece always has a beginning and an end. It might be laboursome, but always at least theoretically possible to untangle that knot and one would end up with a *linear*

³ kleinewelt.com

⁴ [Korsakow Syndrom] thalhofer.com/korsakow-syndrom-a-nonlinear-and-interactive-film-about-alcohol/

⁵ <https://en.wikipedia.org/wiki/Korsakow>

thread. This does not mean that an audience would not have associations in all directions when receiving the piece, this description only refers to the underlying, technical structure.



This is a SNU

1:18 min clip that explains how Korsakow works
https://youtu.be/9fWA-U0C_WY

The structure in Korsakow usually does not have this linear quality. It is like a mobile, a levitating kinetic sculpture, which takes advantage of the principle of equilibrium. A Korsakow film is constructed by a minimum of two authors but can also have many more. The two at minimum required authors are human and machine. The machine is the software on a computer that runs the algorithm through which the input of the human author is interpreted. The structure in Korsakow is marked by a collaborative process that involves human and non-human actors.

A Korsakow film does not necessarily have a beginning and usually does not have a defined end. The Korsakow Engine at runtime provides alternative choices to a viewer of a Korsakow film and it usually does not offer the same choices every time the Korsakow engine plays the same Korsakow film. Among the forces that are at play within Korsakow is what is unknown to any linear structure: keywords that influence the distance between the SNUs, the building blocks of any Korsakow piece.

I originally developed Korsakow as a tool for myself and later as a tool for other people to explore. It so happened that I started observing other people using Korsakow and I got into the habit of observing myself, using Korsakow, in what Ranulph Glanville describes as a *circular or cybernetic system* (Glanville, 1999, p.91). I became an observer of the practitioner and often the practitioner was me.

How did I use Korsakow?

For my Korsakow films⁶ I conducted hundreds of hours of interviews with a wide variety of people. For example, for the LoveStoryProject⁷ I recorded conversations with people in Egypt, Germany, Singapore, Ireland and the USA on the topic of love. It is not encouraged by Korsakow to tell stories and I certainly never focused on telling a story but instead tried to create what I now understand to be a polyphonic chorus of individual voices (Aston and Odorico, 2018, p.75) bringing different perspectives to a topic or theme. This gives me, as

⁶ A (not complete) list of my Korsakow films can be found here: thalhofer.com/ -> Narrative Projects.

⁷ lovestoryproject.com 2003, ongoing

much as any other viewer, the opportunity to gain understanding of patterns within a complex network of relations.

The understanding of a complex network of relations is much easier, in my view, after one has learned how to not inscribe a story into whatever the topic might be. The idea to value a different way of mediating reality from that of story is the bedrock of all my Korsakow-films and that of Korsakow itself. As a consequence of this, it was a repeated conscious decision that I took when developing Korsakow, as well as when developing my Korsakow-films (and projects), to avoid imposing an over simplistic narrative structure onto these films. Indeed, I found the two qualities of relational media and story to be opponents.⁸

The proposition that I wish to study through my thesis is that tools and platforms like Korsakow, and indeed YouTube, can be used to facilitate a way of seeing and being in the world that can help with our ability to understand complexity (Morin 2008). I want to study what these new ways of seeing and being are, and what it is about these tools and platforms that might be facilitating it. In order to do this, I will draw on the work of anthropologists such as Tim Ingold who research into process and relationality (2011, 2018), cyberneticists such as Glanville (2014) and Mead (1968) who look at dynamic systems, and documentary specialists such as Aston and Odorico (2018), Gaudenzi (2013) and Zimmermann (2021) whose look at co-creation, polyphony and the living documentary. I will also reference the work coming out of business and management studies on maverickism (Gardiner et al 2012) and alien or out of the box thinking (Bouquet et al 2021).

⁸ As explained in my 2nd keynote @i-Docs, 2016 <https://youtu.be/KEBYi2HY5c> accessed Jan 30, 2022

Research Imperatives

What is the problem? Why is it a problem? Why should we care?

The discussions around filter bubbles, free speech or conspiracy theories is just one of the many symptoms of what American philosopher, neuroscientist and podcast-host Sam Harris calls an "unprecedented crisis of legitimacy" (Harris, 2022, min.1:47) that is undermining core democratic values. Given this, I agree with the statement that we need "tools and techniques which can help to develop skills in multi-perspectival thinking" (Aston and Odorico, 2021) and I would argue that, as a prerequisite, we have to collaborate to think quite differently about collaboration itself. This aligns with the anthropologist Tim Ingold's thinking that "we have to think quite differently about thinking itself" (Ingold, 2020, min 10:20). This is collaboration not in the sense of *helping out* or *giving a helping hand*, but in the sense of many voices, many authors, many ideas, many brains connected with each other.

Collaboration, inclusion and diversity have been recognised as essential conditions for a transition to a sustainable future by the European Union's 'New European Bauhaus' funding scheme.⁹ Through this scheme, the European Union calls for the need to create a beautiful, sustainable, together. I believe that the most promising approach to tackling hypercomplex problems is to create a new level of collaborative thinking. I believe that we need to increase collaborative thinking in a way that fosters resilience to ambiguity, open-ness and multi-perspectivity. It is through interactive documentary practice that I wish to explore this in my proposed PhD.

⁹ https://europa.eu/new-european-bauhaus/index_en (Accessed April 1, 2022)

Research Methods

Through my research, I will be exploring what Korsakow can bring to ongoing debates about evolving forms of documentary practice. I will be doing this by creating a Korsakow project which puts a defined set of i-docs practitioners into dialogue with a defined set of Youtube practitioners.

In the practice part of my PhD I will produce a collaborative documentary project that involves making a Korsakow film and a series of podcasts. This will draw on my research into the related fields of anthropology, cybernetics, documentary and management studies, which I have identified as being central to my study.

My *current* thinking is that this will be done through five steps:

1. Step - Finding the landscape

I will start my research on the topic of this project by conducting a thorough and critical review of related practices within i-docs and YouTube to search for what I consider to be unconventional and constructive thinkers who have embraced complexity and multiperspectivity. I will identify these thinkers by further researching the literature on this and by scanning publicly available YouTube and i-docs artefacts and examining them for particular traits.

Based on my current understanding of unconventional and constructive thinkers, actors that express the following traits through their artefacts are potentially of interest.

Actors that

1. are critical and reflective in relation to their practice

2. try to understand and explain viewpoints that are not their own
3. avoid binary thinking
4. avoid being judgemental
5. continuously switch perspectives and viewpoints between their own and various others
6. focus on understanding not on convincing
7. thematize themselves regularly about their own struggles, mistakes or imperfections
8. reflect on the media environment they are in
9. directly ask their audience for feedback
10. not only refer to but incorporate the feedback they get from their audience
11. are independent and not associated with a bigger corporate organization

I appreciate that these are my categories and that I need to do more research on this to compare these traits with those identified by scholars working in this area. These should therefore be seen as a working set of ideas that will evolve over time. In relation to linking unconventional and constructive thinking to multiperspectivity, I have come across some work on this from the independent scholar Piyush Mathur, who has written about 'the seven essentials to becoming a multiperspectival thinker' (2017, 2019 online). I will keep researching into this area to further situate my ideas and thinking within existing scholarly research as I go forwards.

I also plan to tap into my Director of Study's anthropological networks to further investigate the protocol for finding a community/culture to study. I know that with the advent of digital ethnography (eg. Pink 2015), the traditional space-specific definition of community/culture has evolved into something less tangible and more fluid. It is in this spirit that I have chosen, for now, to self-define the community of

practitioners that I wish to study. I research more into this as I go along and am open to changing course on this as I deepen my understanding of research methods.

2. Step - Finding my participants

Once I know where their habitat lies, I will go out and take a small sample for close examination. Out of the actors identified in Step 1, my current plan is to pick five. These will need to be individuals that are willing to commit to collaborate with me and with the other participants.

3. Step - Start the cycle of dialogue and feedback

One by one I will do a recorded conversation with each of the actors in my sample. Each conversation will then be directly published as a podcast episode before I will move onto the next recorded conversation with the next actor in my sample. This will be in-person or online, depending on available resources. Each conversation will be around 2-3 hours long - potentially in two or three sittings. It will follow a combination of semi-structured interview technique and more open-ended dialogue. I will read up on methods to help design the structure for this, building for example on the work of anthropologist Sarah Pink (Pink 2016 and 2021).

With the published podcast my aim is to serve two functions:

- to **inform** the actors involved of the what¹⁰ has been discussed and how¹¹ things have been discussed in previous conversations.
- to **attract** a wider audience which might contain actors with similar traits like the ones in the sample, but who are more on the passive side when it comes to producing.

¹⁰ The ,what' serves for transporting ideas, thoughts and information between all actors in the sample

¹¹ The ,how' hopefully helps to develop a common terminology shared by all actors in the sample.

Their feedback (for example through comments on Twitter or YouTube)¹² should be considered too.

4. Step - The cycle will repeated three times

The cycle described above will be repeated three times so that everyone of the five collaborators in the sample will be visited 3 times. The outcome so far is a series of 15 podcasts and a Korsakow film containing excerpts of and reflections on the 15 interviews with the five collaborators of the sample. I am not completely set on this structure, as I will be exploring ways to make the process as interactive and dialogic as possible as part of my research process. I may, in fact, make a smaller pilot project or a series of iterative projects to help me to explore different approaches and methods.

I will reflect on and discuss the project **on every step of the process**, by writing a research diary, which continuously feeds into the documentary project itself, by using my diary entries as source material for creating essayistic video clips that become elements of a breathing Korsakow film¹³, which is my object of research. In this way I will become an observer of a system within which I am again an observer.

This is what is described as second order cybernetics (von Foerster and Mead, 1968) or Cybernetics of Cybernetics (Mead, 1968, p.1). With this process and with using Korsakow and podcasts published while the project is in the making, this PhD will focus on what Ranulph Glanville describes as a conversation in the process of doing in what he claims to be a path to a "different ways of thinking" (Glanville, 2014, p.8). In this sense, I will create a new synthesis of methods from

¹² it is common practice that podcasts are published on YouTube among other platforms..

¹³ With "breathing" Korsakow film I want to emphasize that during the process of making, material will be added and taken out again, which will change the Korsakow film's shape and form. This is the first time that I want to follow that concept through.

the fields of anthropology and ethnography, cybernetics, and documentary theory/practice as a key component of my thesis. This will also consider methods of co-creation within documentary practice, through which I will explore ways in which my participants might become active collaborators in the process of making the breathing documentary

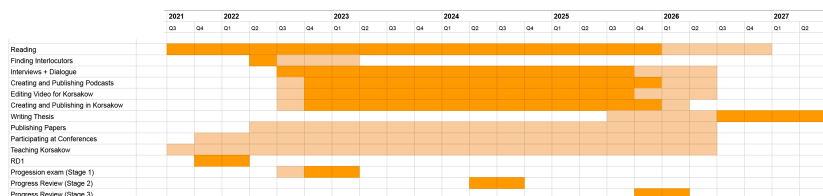
5. Step - Thesis

In the final part of my practice-based PhD I will write a 40.000 word thesis where I will critically reflect on the process and discuss the project and its findings. Although this will be at the final stage of my study, I will be building up to this through regular critical writing as I go along. This will enable me to put my practice into dialogue with my growing understanding of theory. It will also enable me to build some auto-ethnographic techniques into my analysis. I consider this to be an important component to my reflection on how tools like Korsakow can be used to foster safe spaces for open mindedness and appreciation of diversity. I am interested to explore through this thesis what it is that has compelled me to stick with Korsakow all these years and think that reflection on this will be an essential part of the dialogic process that this thesis wishes to explore. With this in mind, I plan to take some tests to explore my own potential neurodiversity and to incorporate some reflection on this process into my conversations with my participants.

Research Ethics

I am aware that I will need to submit a research ethics application in order to realize this thesis. This will involve careful consideration of how I work with my participants to ensure that their interests are protected and that they are fully appraised of what they have consented to. I appreciate that this will also involve due diligence around data management procedures and can confirm that I will not be conducting any interviews or associated fieldwork until I have received ethical clearance from the University. I can also confirm that I won't be using any recorded materials gathered prior to starting my thesis. It is also good that my Director of Studies is connected to an international community of researchers and practitioners who work with co-creation and ethnographic research methods in media related contexts. This gives me access to other PhD and postdoctoral research students with whom I and my fellow PhD students working on related areas can discuss and share ideas relating to ethics and beyond.

Work plan



Resources Required

This research will involve conducting interviews and conversations, filming, editing audio and video, composing in Korsakow, publishing podcasts and Korsakow films on the internet.

Interviews can be conducted via video conferencing software, building on Sarah Pink's work on digital ethnography (Pink et al, 2016) I would, however, prefer to meet everyone of the five in the sample group in person at least once.

This would produce travel costs, which I would endeavor to fund through small research grants and so forth. However, the project's success would not be dependent on this, thus making my work scalable.

I can provide the technical equipment and software (except Adobe Creative Suite) as well as the technical knowledge necessary to realise my project idea.

Bibliography

Included in proposal

Aston, Judith (2016) *Interactive Documentary: What Does it Mean and Why Does it Matter*. <http://i-docs.org/interactive-documentary-what-does-it-mean-and-why-does-it-matter/> (Accessed 2022-04-03).

Aston, Judith, Sandra Gaudenzi, Mandy Rose (2017) *I-Docs: The Evolving Practices of Interactive Documentary*. Columbia University Press.

Aston, Odorico, 2021. *Three-D Issue 34: Returning to the 'New Normal' - Why We Need Multi-Perspectival Thinking and Understanding More than Ever - MeCCSA*. <https://www.meccsa.org.uk/nl/three-d-issue-34-returning-to-the-new-normal-why-we-need-multi-perspectival-thinking-and-understanding-more-than-ever/>. (accessed 2022-04-01).

Aston, Judith and Stefano Odorico (2022) "Interactive Documentary: Its History and Future as a Polyphonic Form". In *Interactive Documentary: decolonising practice-based research*. Katherine Ryan and David Staton (eds). Routledge.

Auguiste, Reece, Helen De Michiel, Brenda Longfellow, Dorit Naaman, and Patricia Zimmermann (2020) *Co-creation in Documentary: Toward Multiscalar Granular Interventions beyond Extraction*. *Afterimage* 47(1): 34-5.

Bouquet, Cyril, Jean-Louis Barsoux, Michael Wade (2021) *Alien Thinking: How to Bring Your Breakthrough Ideas to Life*. IMD Business School.

Gardiner, Elliroma, and Chris J. Jackson (2012) *Workplace Mavericks: How Personality and Risk-Taking Propensity Predicts Maverickism: Workplace Mavericks*. British Journal of Psychology 103, no. 4 (November 2012): 497-519.

Gaudenzi, Sandra (2013) *The Living Documentary: From Representing Reality to Co-Creating Reality in Digital Interactive Documentary*. Unpublished PhD thesis. <https://www.academia.edu/69282290/> (accessed 2022-04-01)

Glanville, Ranulph (1999): *Researching design and designing research*, Design Issues, 15(2), 80-91. Reprinted in Glanville (2014), 151-165.

Glanville, Ranulph (2014) *How design and cybernetics reflect each other*. In: *Proceedings of RSD3, Third Symposium of Relating Systems Thinking to Design, 15-17 Oct 2014*. Oslo, Norway <http://openresearch.ocadu.ca/id/eprint/2053> (accessed 2022-04-01).

Harris, Sam (2022) *Making Sense Podcast #272 On Disappointing My Audience* <https://www.samharris.org/podcasts/making-sense->

[episodes/272--on-disappointing-my-audience](#) (accessed 2022-04-01).

Ingold, Tim (2011) *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. London: Routledge

Ingold, Tim (2018) *Anthropology: Why It Matters*. Medford: Polity Press.

Ingold, Tim (2020) *Making, Growing, Thinking*. Talk given to the Architecture Foundation: Day 67 of the 100 Day Studio. <https://www.youtube.com/watch?v=FptmjWzj6Vw>. (Accessed 2022-04-03).

Mathur, Piyush (2017) *Technological Forms and Ecological Communication: A Theoretical Heuristic*. Rowman and Littlefield, Lexington Books.

Mathur, Piyush (2019) *How to become a multi-perspective thinker: The 7 essentials*. <https://www.thoughtfox.xyz/ink/multiperspective>. (Accessed 2022-04-03).

Mead, M. (1968) *Cybernetics of cybernetics*. In H. von Foerster, L. J. Peterson, & J. K. Russel (Eds.), *Purposive systems: Proceedings of the first annual symposium of the American Society of Cybernetics* (pp. 1-11). New York: Spartan Books.

Miles, Adrian (2016) *I'm Sorry I Don't Have a Story: An Essay Involving Interactive Documentary, Bristol and Hypertext*. VIEW Journal of European Television History and Culture 5 (10): 67-86.

Morin, Edgar (2008) *On Complexity*. New York: Hampton Press.

Nichols, Bill (2017) *Introduction to Documentary, Third Edition*. Indiana University Press.

Pink, Sarah, Heather A. Horst, John Postill, Larissa Hjorth, Tania Lewis, and Jo Tacchi, eds. (2015) *Digital Ethnography: Principles and Practice*. Los Angeles: SAGE

Pink, Sarah (2021). *Doing Visual Ethnography*. 4th ed. Los Angeles: SAGE

Rose, Mandy (2017) *Not media about, but media with: co-creation for activism: The Evolving Practices of Interactive Documentary.*, edited by Judith Aston, Sandra Gaudenzi, and Mandy Rose, 82-96. New York: Columbia University Press.

Thalhofer, Florian (2016) *The Way We tell Stories*. Keynote at i-Docs 2016 symposium. <https://www.youtube.com/watch?v=KEnBYi2HY5c> (accessed 2022-04-03).

Thalhofer, F., Aston, J. and Odorico, S. (2018) *Enacting polyphony: an interview with Florian Thalhofer*.

Alphaville: Journal of Film and Screen Media, 15, pp. 106- 112. <https://doi.org/10.33178/alpha.15.07> (accessed 2022-04-01).

Uricchio, William (2018) *Re-Thinking the Social Documentary*. In *The Playful Citizen*, edited by René Glas, Sybille Lammes, Michiel de Lange, Joost Raessens, and Imar de Vries, 73-91. Amsterdam University Press.

von Foerster, Heinz (1995) *The Cybernetics of Cybernetics*, 2nd edn. Minneapolis, MN: Future Systems Inc.

Weidle, Franziska (2020) *Of Trees and Clouds: Software-Mediated Visions in Documentary and Ethnographic Filmmaking Practices*. 1st ed. V&R Unipress.

Wiehl, A. and Lebow, A. (2016) *Evidence from Living Documentary Archives. Authorship, Curation and editing in Interactive Database Documentary. An interview with Alisa Lebow on her interactive meta-documentary FILMING REVOLUTION*. [online]. Schüren. Available from: <https://mediarep.org/handle/doc/4397> [Accessed 3 April 2022].

Wiehl, Anna (2020) *Digital Transformation of Doing Documentary: Committed Documentary and the Knitting of Networks of Co-Creation*. Catalan Journal of Communication & Cultural Studies 12, no. 2 : 181-96.

Consulted but not included in proposal

Aston, Judith and Sandra Gaudenzi (2018) *Interactive Documentary: Setting the Field*. In *Ten Years of Studies in Documentary Film*, edited by Deane Williams. London: Routledge, 2018.

Aston, Judith and Stefano Odorico (2018) *The Poetics and Politics of Polyphony: Towards a Research Method for Interactive Documentary*. Alphaville: Journal of Film and Screen Media, no. 15 (p.63-93).
<https://doi.org/10.33178/alpha.15.00> (accessed 2022-04-01).

Hayles, N. Katherine (2012) *How We Think: Digital Media and Contemporary Technogenesis*. Chicago: University of Chicago Press

Hohl, Michael (2019). *Wissenschaftliches Arbeiten in Kunst, Design und Architektur*. DOM publishers.

Ingold, Tim (2018) *Anthropology: Why It Matters*. Medford: Polity Press.

Ingold, Tim (2011) *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. London: Routledge

Nash, Kate (2022) *Interactive Documentary : theory and debate*. Taylor and Francis.

Nash, Kate, Craig Hight, and Catherine Summerhayes, eds. (2014) *New Documentary Ecologies*. London: Palgrave Macmillan UK. <https://doi.org/10.1057/9781137310491>.

Norman, Donald A. (2011) *Living with Complexity*. Cambridge, MA: MIT.

Soar, Matt (2014) *Making (with) the Korsakow System: Database Documentaries as Articulation and Assemblage in New Documentary Ecologies*. UK: Palgrave Macmillan

Wiehl, Anna 2016. *Database Aesthetics, Modular Storytelling, and the Intimate Small Worlds of Korsakow Documentaries*. Neccus(Spring)

Zimmermann, Patricia R. (2018) *Thirty speculations toward a polyphonic model for new media documentary*. Alphaville: Journal of Film and Screen Media, 15, pp. 9-15. <https://doi.org/10.33178/alpha.15.01> (accessed 2022-04-01).