Unlock the Doc! i-Docs and networks of inquiry

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DECLARATION

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

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ABSTRACT

This dissertation and project analyse the ongoing crisis in news journalism and evidence-based inquiries. Through practice-led research, the completed prototype *Labyrinths & Leaks* examines methods for overlapping evidence through the interactive documentary (i-doc) form. This i-doc prototype explores ‘false flags’ (Oxford English Dictionary, 2017) that arose through its predecessor *Breaking the News* (2011), my linear documentary about the Timor-Leste crisis of 2006–2008. I take these misrepresentations as limitations of news media and a sign to address evidentiary accounts through the documentary form.

Indeterminacy is both an affordance and limitation of i-docs. Unbounded by space and time, i-docs offer a holding state for cultural analysis, inquiry into evidence and, through various exchanges, a site for possible reconciliations through what John Corner (2011, p. 210) refers to as a ‘sustained exercise in reflexivity’.

My dissertation conducts research into various methods for minimising authorial control and filtering evidence through a networked inquiry. I later assess i-docs’ merits as a form for interpreting media manipulation. Through this project, I propose a journalistic documentary design practice, affording a multidisciplinary network of inquiry.

As a cultural form, the i-doc has potential to afford qualities of independence sought by documentary practitioners choosing to work beyond the broadcaster. The contingent qualities of i-docs allow the unforeseeable and unexpected to open contested historical events, and disrupt how linear media affords their untimely closure.
BACKGROUND

My interest in producing online interactive work began in 1998 when I developed the interactive drama *Scales* (1998). Produced with Flash-based software, the project explored a hybrid of film production, animation and online interactive navigation methodologies.

I was attracted to this area of study and motivated to begin this recent research after directing and producing the documentary *Breaking the News* (2011), filmed 2006–2010 in Timor-Leste. The television (TV) market for such a documentary was SBS and ABC. Despite its 53-minute length and marketing efforts, the film did not receive a TV broadcast. Was this due to my film's critique of those two public broadcasters? If my program did not suit the available slots, which was the prevailing reason given by commissioning editors, how had programming altered from the robust state of five years earlier when my feature documentary *Rash* (2005) was welcomed by both broadcasters? If this assumption was correct then I needed to seriously consider other publishing platforms. This would afford a shift in the shape in my practice, *beyond the broadcaster*, to continue producing programs that challenge the status quo. I set about researching the i-doc for its promise of networked connectivity.

*Breaking the News* is a character-driven linear documentary which follows Jose Belo and Rosa Garcia, two local East Timorese journalists struggling to report the truth behind significant events. Foreign journalists refer to Timor-Leste’s politics as having ‘wheels within wheels’, referring to unknown influences. The twists and turns of events depicted in *Breaking the News* resemble a political thriller. The film is a series of unanswered questions to reflect my view of the hardships of a local journalistic practice. Despite being reflexive and less rigid in its documentary format, *Breaking the News* is still a character-based, plot-driven documentary, a format shared with the investigative news programs it critiques. This, however, provides ample structure and material for my online i-doc prototype *Labyrinths & Leaks*.

*Figure 1*. Productions photos compilation, (left) Rosa Garcia 2007, (right) Jose Belo 2006, Breaking the News. Photographer: N Hansen.
INTRODUCTION

This Masters by Practice includes the dissertation *Unlock the Doc! i-docs and networks of inquiry* and the i-doc prototype project *Labyrinths & Leaks*. The project, a prototype i-doc produced with Klynt software, refashions footage and research from my linear film *Breaking the News* (2011) and combines this with leaked embassy cables and news media to analyse networks of evidence produced in political crises. It should be noted here, that the premise of the dissertation is to explore the i-doc as a counterpoint rather than mimicking the scope and framework of the finished linear documentary. This dissertation also examines the shifting production roles of the linear to interactive producer and the opportunities arising through multiple points of exchange with participants. The dissertation concludes by pointing towards the natural development of this project into an archival practice.

This research examines what happens when we break apart narrative sequencing. Rather than a gradual narrowing of the linear storyline, there is a network of openings and opportunities afforded through the i-doc form.

My career as a traditional documentary filmmaker took a turn after producing the documentary *Breaking the News* (2011). On reflection, the rendering of the issues was not sufficiently complex to reflect the entangled nature of events in the film. Even 11 years after the 2006 Timor-Leste crisis, events remain contested. The documentary industry usually propels the filmmaker straight into the development of the next project. But I was entwined in
the friendships I built in producing a film, and the many interesting and unanswered questions it had left behind. *Unlock the Doc!* and the related project *Labyrinths &Leaks* address the affordances and limitations brought to bear on the documentary film form, in part from the opportunities arising from Web 2.0 interaction.

In *Breaking the News*, I specifically set out to highlight the ways politicians ‘break’ the fact-finding function of news. What was selectively and strategically revealed via news media reporting helped to obscure the politically based motives of major actors and to smear a democratically elected Prime Minister. *Labyrinths & Leaks* explores the same period, assembling ancillary media and research with material from the completed linear film. These are combined with two other sources: leaked US embassy cables also known as ‘Cablegate’ (2010) and news media, in the hypertext environment of the i-doc.

From a production perspective, what does this mean for the role of the documentary director and the former viewer, now participant, who becomes a co-editor of their experience? This model identifies a shift in the role of the film director from linear content creator to an i-doc designer, providing context and curating content. The i-doc designer’s role is to establish contexts in the form of an interactive environment, rather than producing original media content.

Through this research I will propose this i-doc prototype as a reflective research environment. This requires the designer resituate existing materials in the i-doc while establishing ongoing context, so participants may speculate on complex historical events. The i-doc model has potential to unlock the documentary story, content and form, while recruiting the participant as documentary co-editor.

The outcome of this research is a prototype and model for a hybrid journalistic documentary design practice. Through inclusion of research and outtake materials in its modular form, the prototype becomes a documentary inquiry and through its networked structure a research environment. Anna Wiehl identified the i-doc’s potential as a ‘research method’ ‘for establishing complex relational networks of interactants’ (Wiehl 2017, para. 6).

This Masters by Practice puts forward a specific method of producing i-docs that draws primarily from third-party media. This practice emphasises refashioning and remediation rather than the creation of original content. The prototype sets out to recreate an equivalent complexity to the original issue, but in a multilinear interactive environment. The multilinear form suits this situation because a singly linear rendering flattens out the politically nuanced maneuvering of key characters. These motives are only revealed in sufficient detail through
the leaked diplomatic cables. This i-doc prototype presents a networked model for remediating diverse sources of media. In an increasingly non-linear digital world, we are less likely to understand the realities of those who seek to control the media if we are not willing to become intertwined in those complex and entangled agendas. This dissertation outlines a case for the i-doc as a nuanced and networked form of inquiry.

My key theory comes from those academics exploring the potential for political agency through expanded documentary forms. These include German-based media theorist Lev Manovich, who is instrumental in locating online interactivity in the mid-1990s. Jay David Bolter, Richard Grusin and Craig Hight are important for their thinking around the relationship between remediation and social networks. Helen De Michiel and Patricia Zimmermann, and UK-based Sandra Gaudenzi who is associated with the Bristol-based i-docs conference, are key to thinking around the i-doc form and its sociality. Bill Nichols' ideas flow through this dissertation as does John Corner's, for their writing on representations of evidence through documentary.
CHAPTER 1

The research problem arose while making a documentary and observing investigative journalistic practices through the 2006 Timor-Leste crisis and its aftermath. This study raised concerns about both the news media and documentary filmmakers’ capacity to report evidence.

My interest in ‘false flags’, ‘a political or military act orchestrated so it appears to have been carried out by a party who is in fact not responsible’ (Oxford English Dictionary, 2017), and the unreliable witness began in 2003 with Iraqi opposition figure codenamed ‘Curveball’. Curveball’s tainted evidence about chemical weapons sites in Iraq helped bolster arguments for a military invasion, with disastrous ongoing effects. Falsified evidence was given passage by politicians and ‘platformed’ through world news media. This oversight triggered my interest in the ambiguities around reporting the Timor-Leste 2006 crisis, resulting in my film Breaking the News.

The reputable ABC Four Corners program Stoking the Fires reported on meeting the militiaman Vicente ‘Rai Los’ da Conceicao (‘Rai Los’), who led a ‘staged scene’ (Plantinga 2013, p. 44). ‘Rai Los’ claimed his group of 30 men had been armed by the East Timorese Prime Minister. ‘Rai Los’ stated reasons for wanting to change his group’s allegiance from Prime Minister Alkatiri to President Gusmao. Four Corners stated that ‘Rai Los’ was making ‘an unlikely claim’ but they could not further investigate and verify his assertions. The TV crew asked for proof of these claims, then ‘Rai Los put on an unexpected show’: a live gunfire display (Stoking the Fires, ABC website, transcript from broadcast 19 June 2006).

‘Rai Los’ phoned the interior minister of Timor-Leste, as his men fired at fictional attackers, and the interior minister said to ‘Fire back and defend yourselves’. The interior minister’s voice, was clearly captured using a dictaphone, he held close to the mobile phone. While clearly a ‘show’ produced for the cameras, this was also a ‘sting’ to embarrass and implicate the interior minister. Despite this premise, the Four Corners crew demonstrated no interest in investigating the connections of those backing this highly resourced media event. The Four Corners team left this event supplied with scenes ‘rich in visual information’ (Plantinga 2013, p. 41). The resulting Stoking the Fires program contained enough ambiguity to sway opinion when broadcast in the middle of the crisis. President Xanana Gusmao was prepared to deliver a VHS tape of the program as ‘evidence’ to the Prime Minister Alkatiri with a request for his resignation. But Four Corners couldn’t interview President Xanana Gusmao, who they acknowledged was an actor in the political network. Questions the team raised were not investigated; ‘Rai Los’s’ claims were not verified. (Appendix A: President Gusmao’s
use of Four Corners program details the US embassy’s close interest in the ‘soft power’ effect of the ABC’s program.)

The gunfire display was designed to prove ‘Rai Los’ had links with the government, which supposedly armed him, but had the militia group already swapped sides? Prior to the Four Corners team returning to Australia, even their ABC colleagues raised concerns on radio:

ELEANOR HALL: They claim they were given weapons. By whom?
LIZ JACKSON: Well, they say basically organised by the former Interior Minister Rogerio Lobato.
ELEANOR HALL: And Liz, just who are these people? How do you verify their claims?
LIZ JACKSON: Well, that’s extremely difficult. I mean, I think that one thing that you can clearly verify is that they are civilians and they do have weapons. So that in itself is a matter of concern.

(‘Armed group claims it was recruited by E Timor PM’, ABC News, transcript, 8 June 2006)

My i-doc prototype Labyrinths & Leaks reviews documents produced around the time of the gunfire display to research if the group had already swapped sides and ‘who knew what when’.

The Stoking the Fires program went on to win a Gold Walkley Award, the highest Australian accolade for journalism. The judges commented, ‘This story had a massive impact and brought down a prime minister’ (Appendix B, Walkley Awards: 2006 Judges’ Comments, November 2006). The ABC promotes Four Corners as the pinnacle of investigative journalistic practice. That, combined with the reporting of crisis events in Timor-Leste, raised my concerns not only for investigative news media but also the documentary filmmakers’ capacity to communicate evidence.

Philip Rosen questions the so-called father of documentary John Grierson who, on the eve of World War 2, wrote, ‘even so complex a world as ours could be patterned for all to appreciate if only we got away from the servile accumulation of fact and struck for the story which held facts in living organic relationship together’. (Grierson cited in Rosen 1993, p. 64). Is the object of journalism to get a good story, to move and inspire audiences? The Stoking the Fires conundrum suggested to me that journalism may derive less authority in linear form as audiences prise apart its fictional roots.
In this dissertation, I am arguing for a documentary practice and form that disrupts linearity. This calls into question temporal representations of journalistic practices to explore the appearance of new contexts through the spatial affordances of i-docs. Spatial affordances are best explained through the i-doc interface. Through design, materials can be placed adjacent, affording viewing outside a temporal flow that is a sequence prescribed by the documentary editor.

The questions

As a practitioner considering the evolution of my craft in this so-called 'post-fact' era, I sense an urgency to reassess how we are supplying evidence to best prove 'truths'. Truths rely on evidence: “the proof is in facts that serve as evidence” (Nichols 2013, p. 35). According to Patricia Aufderheide et al, ‘the journalist seeks out all sides to the story and presents the story in a way that allows the viewer to make an informed decision’ (Aufderheide et al. 2009). If journalism is indeed about fact finding, the linear form may too easily conflate the journalist’s assumptions to misrepresent the facts. This observation was formed as I interacted with journalists over my fifteen years as a news cameraman. Would the facts be better served if represented discretely as research and not collapsed into a short linear format? Using the non-linear i-doc format, the Labyrinths & Leaks project invites participants to consider how layering discrete media sources may afford nuanced views of contested events.

My documentary practice has taken an epistemological turn to assess how evidence is assembled in a non-linear, updateable, online interactive platform. The question then presents itself: If the i-doc form does not assert one point of view over another, what challenges does this pose to an authoritarian politician passing images to a previously authoritative figure such as the journalist?

I will argue that an interactive documentary (i-doc) industry would be strengthened and its practitioners protected from ‘blowback’ if hybridised with journalism. Later in this chapter I will expand on what this hybridised practice might look like.

My research asks how the i-doc designer may refashion media created for a completed linear documentary, along with the film’s research, into another form. This involves ‘remediation’ (Bolter & Grusin 2000, p. 17) and combination of video media with ancillary video rushes and research.
Third-party media, primarily in text form, is also assembled in the same interface so the three media forms are in dialogue with each other and the i-doc software Klynt. While this i-doc incorporates some filmic elements such as premise and set up, the former director must extend their skills into design thinking, user experience and interface design in the role of i-doc designer.

With one-third of my media coming from an existing archive, the role of context creator and curator has primacy over creation of original content. Here it is considered how the former documentary director may assemble and contextualise documentary material with an emphasis on its value as evidence. In the following chapters I am arguing that this particular i-doc prototype has application as a reflective research environment.

Both Nichols and Michael Renov raise the issue of narration-less documentary becoming ambiguous and apolitical. Nichols suggests, ‘The voice of documentary can make a case or present an argument as well as convey a point of view’ (Nichols 2010, p. 42):

Far too many contemporary filmmakers appear to have lost their voice. Politically, they forfeit their own voice for that of others (usually characters recruited to the film and interviewed). Formally, they disavow the complexity of voice, and discourse, for the apparent simplicities of faithful observation or respectful representation, the treacherous simplicities of an unquestioned empiricism (the world and its truths exist; they need only be dusted off and reported). (Nichols 1983, p. 18)

I agree with Nichols and propose the i-doc as a space to accommodate the complexity of multiple and sometimes overlapping voices. Forms of narration are stripped away from the Breaking the News sequences, precisely to engage with the ambiguity and uncertainty that is still evident in the unedited stages of film research. I am arguing that a document’s evidentiary value is more intact in the raw form and that once re-authored, the document may be directed for a particular political agenda.

The voice coming through in my video footage is assembled alongside the voices of two other discreet authors, the ‘embassy officials’ and ‘news journalists’. In Chapter 2, I will expand on how these ‘characters’ are not performing as narrative vehicles, but represent a type of professional media identity. For it is when the narrative becomes caught up in responding to ‘respectful representation’ (Nichols 1983, p. 18) that characters are used to approximate the narrative binaries of heroes and villains.

I will take Nichols’ ideas forward through this dissertation as I explore how discrete modular
materials assembled in the i-doc may afford a more concrete context for each voice.

Figure 3. ABC Cameraman, Comoro, Dili 2006, Photographer: N Hansen

*Breaking the News* went part of the way in addressing the complexity of political events. This i-doc prototype project analyses the affordances and limitations of the online interactive form to discover how this model may produce a complex account more equivalent to the actuality of portrayed events.

This dissertation conducts interdisciplinary research through the theoretical fields of cinema, new media studies, documentary, journalism, software studies, digital materialism and archival practices. These theoretical fields, along with the practice-led research methodology, are tools used to ‘apprehend and represent reality’ (Braidotti 2013, p. 5). I will elaborate on the practice-led research methodology later in this chapter.

Judith Aston & Sandra Gaudenzi create a bridge between Bill Nichols’ four types of documentary to expand a critically minimal i-doc taxonomy. Aston & Gaudenzi refer to four interactive modes: ‘the conversational, the hypertext, the experiential and the participative’ (Aston & Gaudenzi 2012, p. 126). The project *Labyrinths &Leaks* resembles their definition of the hypertext i-doc mode because it ‘links assets within a closed video archive and gives
the user an exploratory role, normally enacted by clicking on pre-existing options’ (Aston & Gaudenzi 2012, p. 127). In refashioning my linear film *Breaking the News*, I consider how the hypertext model affords the participant a closer experience of the politics and material artefacts produced in social crisis. ‘For hypertext, displacement becomes the customary rhetorical strategy, whereas consecutive, chronological order is the exception’ (Bolter 2001, p. 137).

As hypertext displaces existing forms of exposition, narration and authorial control in the i-doc, a ‘pluralism’ raised by Corner (2011), De Michiel & Zimmermann (2013) through ‘varied sourcing’ (Corner 2011, p. 201) may afford an ‘open space documentary’ from where ‘In place of the politics of representation, it offers the politics of convenings’ (De Michiel & Zimmermann 2013, p. 355). It also offers ‘performances’, affecting the ‘fixed image as object, it offers fluidity, permeability, intersubjective exchanges’ (De Michiel & Zimmermann 2013, p. 357). In Chapter 3 I will elaborate on a series of *exchanges*, a digital affordance that frees participants from the displacing effect of the linear edit.

*Labyrinths & Leaks* uses the off-the-shelf software Klynt to examine an accessible production pathway for non-technical documentary directors. This prototype i-doc engages with an array of Klynt’s features to test the affordances and limitations of this software for the hypertext i-doc mode.

It must also be remembered that the Klynt software itself is performing the context with its ‘logics embedded within software’. And while I design the interface and combine third-party media, I am not changing how the Klynt software is performing, just as the participant is also ‘collaborating with programing code’ (Hight 2017, p. 85).

**Review of the literature**

In 1962, John Grierson defined documentary as ‘the creative treatment of actuality’ (cited in Dovey & Rose 2012, p. 6). If all documentary, whether linear or non-linear, remains tethered to rendering the real, as it should, then this research considers how the emerging i-doc form attempts to render the real differently and how I continue to see the resultant form as documentary. It is partly to maintain its links to the ‘real’ that the i-doc designer is motivated to reach the participant and offer co-authorship.

Aston and Gaudenzi point to the affordance of interactivity resituating the viewer…’within the artefact itself, demanding him, or her, to play an active role in the negotiation of the ‘reality’ being conveyed through the i-doc.’ (Aston & Gaudenzi p. 126, 2012).
The i-doc as a form which negotiates reality is particularly interesting as I use the form to renegotiate contested histories. Nichols states that ‘The world, as the domain of the historically real, is neither text nor narrative. But it is to systems of signs, to language and discourse, that we must turn in order to assign meaning and value to these objects, actions, and events.’ (Nichols, B. 1991, p. 110). As Nichols has indicated, events such as the East Timor crisis were neither text nor narrative. I have taken both texts and narratives in my i-doc project, evaluated their respective merits, and re-cast them in such a way that the viewer can make their own value judgements of the meanings each snippet makes.

Also, when defining interactive documentary it is worth pointing to Kate Nash’s discussion of Rafaeli (S.) who implicates the computer systems as principle in affording this relocation of ‘objects, actions, and events’. ‘The measure of interactivity becomes the bi-directionality of the communicative exchange’. (Nash, K, Hight, C & Summerhayes, C. P 55. 2014). In developing the interactive prototype Labyrinths & Leaks, I was aware to consider the manner in which participants can re-orient their view on historical records. In that re-orientation (explored through overlapping of various forms of documents) there is a sense the i-doc system, affords an exchanging of points of view.

Interactivity and an intention to render the real are the hallmarks of the i-doc. Gaudenzi defines the i-doc as follows: ‘[I]nteractive documentaries are digital non-linear narratives that use new media to relate and describe reality’ (2013, p. 10). Gaudenzi refers to the i-doc and its multiplicity of media as resembling an ecology. Hight talks about ecologies being ‘fostered and facilitated by an array of technologies’ and, referring to Manovich, as the ‘technologies, which enable transfer’ (Hight 2014, p. 227). I also argue that the i-doc can be considered an environment because its properties and functions are conditional upon its contents, software and use. In this dissertation I am arguing for Labyrinths & Leaks as a reflective research environment because this hypertextual i-doc form affords citations without ‘creative treatment’ (Winston 1993, p. 57).

Now I discuss how linear journalism can generalise evidence, to better understand the forms claims to authority. Journalists offered privileged access to news events in the form of a ‘scoop’ are exchanging the reporting of that event for the promise of an advantage over their opposition. In the case of ABC Four Corners, the ‘Rai Los’ gunfire display was a dramatic performance producing material that was later used as ‘evidence’ to advance the journalists’ and opposition politicians’ arguments. Nichols questioned this type of dramatic recreation: ‘Documentary displays a tension arising from the attempt to make statements about life
which are quite general, while necessarily using sounds and images that bear the inescapable trace of their particular historical origins’ (1983, p. 20).

In hindsight, we can say that conveying the fabricated ‘Rai Los’ gunfire display, through the programs generalising effect on evidence, collapsed the Four Corners-style investigative documentary format. The display was designed to supply proof; to expose the interior minister. The gunfire display was already nested inside a broader media event. The staging invited a metacritique: why this persistent, layering of intent was not thoroughly scrutinised?

If we unstitched the ABC’s edit of the gunfire display through an i-doc, we may start to network a more complex set of trajectories that are generalised in the linear sequenced format. My i-doc prototype aims to miminise these generalising tendencies through a ‘sobriety of nonfiction discourse’ precisely because linear documentary ‘employs many of the methods and devices of its fictional counterpart’ (Renov 1993, p. 3).

In response to the above event, my i-doc layers and brings into dialogue video, text-based cables and news. The aim is to cross-reference documents, take the space and time to follow where the evidence takes you, with the possibility for producing knowledge about the events. The hypertext i-doc, through its networked structure, maintains an ‘epistemic authority’ (Plantinga 2013, p. 40); a quality that would be lost if sequentially ordered.

This dissertation also draws from findings in the MIT Report Mapping the Intersection of Two Cultures: Interaction Documentary and Digital Journalism. Whilst the MIT report views structural and institutional problems from the journalism industry and my perspective is from the documentary industry, this report looks into ‘the intersection of two species, interactive documentaries and journalism, which are both adapting to a still-changing environment as they work to find relevant, expressive forms and to redefine their relations with one another and their public.’ (Uricchio et al. 2015, p. 103).

The MIT report found that ‘forward-looking journalists’ had learnt from interactive and participatory documentary’, ‘innovative story forms, to creative uses of a wide variety of sources, to newly-enabled partnerships with institutions, that, ‘journalists may draw in order to render their practice more robust and engaging while also extending their reach.’ (Uricchio et al. 2015, p. 103/104). These findings reflect where linear documentary practice requires an evolution, through what I will go onto to discuss as a hybrid journalistic documentary design practice.
In Chapters 2 and 3, I am arguing here for the i-doc's potential as a networked inquiry with a higher degree of evidentiary specificity. In Chapter 2 I will use Nichols, Renov and Corner to expand on my basis for a less authored and sober documentary. I will also elaborate on the relationship between evidence and argument in relation to the project.

**Digital materialism**

‘Digital materialism’, a term coined by Lev Manovich, describes his method of scrutiny of cultural objects to uncover ‘a new cultural logic at work’. ‘In Manovich’s terms, the materiality of “new media objects” is primarily defined as mathematical and programmable, as well as “mutable” and “liquid”.’ (Manovich cited in Casemajor 2015, p. 8).

The *Labyrinths & Leaks* i-doc imports multiple digital materials, each with their own unique professional and functional contexts and cultural logics. I began by examining the layers of audio, textual and video production in my video clips. The clip destined for the i-doc would be refashioned to decode and neutralise some of its cultural logic. This logic was built up over the course of documentary defining itself.

Through refashioning video, sound and photographic material from my film, I was considering whether that material required time to play, its dimensions and the visual space it required, and how it may link to other media. The materials’ compatibility and versatility shape how they will dialogue with other media and refashion not only the platform, but the broader network ‘that can be expressed in physical, social, aesthetic, and economic terms’. (Bolter & Grusin 2000, p. 17).

The *Labyrinths & Leaks* project is a prototype designed to make apparent, and mediate between, the cultural logics in the cables, news and video source material. The i-doc aims to foreground a reflexive experience of mediation, through both ‘transparent’ layers of content but also the opacity of a highly visible interface. Bolter and Grusin refer to this hyper-consciousness of transparent immediacy as ‘hypermediacy’ (2000, p. 227). The i-doc intends to politicise our act of seeing and then producing media, ‘aware that all media are at one level a “play of signs”’. (Bolter & Grusin 2000, p. 17).

On one hand, this ‘play of signs’ sets up a dissonance as diverse materials and associated ‘signs’ and, on the other hand, a transparency, as the participant interprets truths and falsehoods through overlapping layers of content.
The designer must decide how their content is attracting and holding a broad audience. Because the i-doc experience is complex and participant not experienced with narrative indeterminacy or no narrowing argument, may become uncommitted to the overall effect.

The broader network includes in this case a link to the completed 53-minute documentary Breaking the News. The film’s shooting/editing ratio of 80:1 makes available 79 hours of rushes and a wide variety of documents as a research archive. Once networked in the i-doc, my archive is brought into dialogue with the linked linear film, affording an intersection of formats. With no new content being created, directors transform into ‘context providers rather than content providers’ (De Michiel & Zimmermann 2013, p. 258). I wanted a context that combined diverse media to afford a cross-examination of materials. I will be referring to the leaked cables and news as ‘third-party media’. Both media sources are in the public domain, so I locate and link to them via a short summary in the i-doc.

Through foregrounding the production of contexts rather than content, Labyrinths & Leaks is aiming to afford a broader set of ‘the circumstances that form the setting for an event’ (Oxford English Dictionary, 2017). The ‘Rai Los’ gunfire display is a case in point of the effect of documentary generalising what is more complex. Labyrinths & Leaks is ‘an archive which engages and amplifies a specific history’ (De Michiel & Zimmermann 2013, p. 361). The news and documentary formats both require simplification, in part due their temporality. The contexts afforded through my i-doc prototype are designed to help participants’ dialogue with contested historical events, ‘as a network of associations, rather than a linear story’ (De Michiel & Zimmermann 2013, p. 361).

**Participation**

Through the broader set of circumstances and contexts, the i-doc may afford an interactive set of exchanges; what Henry Jenkins refers to as ‘collective intelligence’, citing Pierre Levy: the ‘distinction between authors and readers, producers and spectators, creators and interpreters will blend, to form a circuit’, each participant working to ‘sustain the activity’, of others. (Jenkins 2006, p. 95).

Mandy Rose articulates the difference between the i-doc production modes of participation, collaboration and co-creation, through discussion with Hi-Rise producer Kat Cizek. Cizek explains co-creation is defined by a collaborative intent to make ‘media with partners instead of just about them’ Furthermore, Cizek considers participation as a ‘sub-set of co-creation’, involving the subjects in making media by picking up a camera, or some other production device.’. (Rose. M, PG 50. 2017).
Of course, Rose is alluding to the possibilities for broader democratic participation referring to ‘Manuel Castells’ argument (2009) that communications networks constitute contemporary public space.’ And, ‘Whereas documentary rhetoric might intervene within the public sphere, interactive documentary can be a platform for a convening through which an audience becomes a public’. (Rose. M, PG 52. 2017).

As my linear practice shifts towards curating materials into interactive contexts, I am required to recontextualise my archives through refashioning its materials. The linear documentary research is being relocated in the i-doc medium and not post-produced within the framework of its originating medium. Bolter and Grusin point this out as a unique category of refashioning, i.e. by relocating the material into the i-doc – another medium – this is a step towards ‘understanding representation in earlier media’ (Bolter & Grusin 2000, p. 49). As I am not nesting predecessors in the same medium, this impacts the resulting form of reflexivity. Bolter and Grusin’s work on remediation and refashioning media will be carried forward throughout this dissertation.

The language and software used to refashion media has been developing for decades. Craig Hight refers to the formats leading up to i-docs, suggesting that DVDs in particular foster ‘reflexive perspectives towards mainstream documentary practice as a whole’. Hight shares thinking with Bolter and Grusin around the effect of refashioning when ‘a documentary is potentially “reframed” by these new layers of information that might previously have appeared as separate, extra-textual prompts for audience encounters with a documentary’ (Hight 2008, p. 5). Through design and inclusion of out-takes, the DVD afforded the layering of various points of view, setting up sophisticated reflexive contexts. This conceptual layering reflects Manovich’s discussion of the Photoshop project as ‘a stack of potentially hundreds of layers, each with its own transparency setting …’ (Manovich 2013, p. 289). This verticality disrupted the linear sequencing of film. Manovich says, ‘if film technology, film practice, and film theory privileged the temporal development of moving images, the computer technology privileges spatial dimensions’ (Manovich 2001, p. 157). It is with Manovich’s verticality in mind that I assembled documents in *Labyrinths & Leaks* in the hope that small details would ‘oscillate between immediacy and hypermediacy, between transparency and opacity’ (Bolter & Grusin 2000, p. 17). Through the assemblage of content and these space/time affordances, the i-doc designer is aiming for a ‘sustained exercise in reflexivity’ (Corner 2011, p. 201).

Judith Aston and Sandra Gaudenzi comment how the developer of interactive software, Korsakow Florian Thalholfer, argued that ‘interactivity can set up scenarios whilst at the
same time freeing the author from forcing a point of view onto his audience’ (Aston & Gaudenzi p. 133, 2012). Of course, traditional documentary makers are free not to force any one point of view and in many cases, they offer multiple perspectives in the form of mosaic-structured or even split-screen films, etc. But Manovich points to the unique new software affordance of 'random access' that i-docs seek to leverage: '[T]he user is free to navigate the document, choosing both what information to see and the sequence in which to see it' (2013, p. 38). It is through breaking of the linear sequence and the resulting spatial interaction that i-docs promise unique interactive experiences.

**Authorship and voice**

This research examines how the interactivity of the i-doc positions the reader as a co-editor of the work alongside the i-doc designer as the context provider. Dovey and Rose talk about the interactive documentary producer as a curator and the interactive documentary as an open text offering a collaboration with the participant: ‘Models like these suggest ways in which everyday life as well as excessive experiences can be represented through polyvocal hypertexts’ (Dovey & Rose 2013, p. 33). Rather than ‘forfeiting their own voice for that of others’ (Nichols 1983, p. 18), this approach immerses the director as just one voice in three in an open space, affording the participant both space and time to think. As the i-doc producer, I design the i-doc and assemble the media; the work is then handed over to the reader who becomes an active participant. Through an engagement with the media and the interactive environment, the reader then arrives at their own interpretation. As the i-doc form and content afford new contexts for the existing material, it is the voice in those materials which may speak to the gaps in 'who knew what when'.

In summary, by inhibiting the rhetorical and promoting sobriety, this delicately muted i-doc form, not unlike the Direct Cinema movement, aims to be 'opening access to new kinds of social spaces' (Hight 2013, p. 198). As stated earlier in this chapter, Nichols makes the point that without narration the documentary director may fail to 'make a case or present an argument as well as convey a point of view' (Nichols 2010, p. 42). But this loss of the directors’ voice in the narration-less documentary, poses opportunities as well as challenges in new technologies like i-docs, virtual and augmented reality. These technologies also disrupt the established voice of the director through literally expanding layers of the documentary form (like the i-doc). They also promote overlapping voices to emerge from newly exposed materials. So, while engaging in these expanded documentary practices, it might seem both ironic and optimistic that documentary directors retune their voices to enter relational dialogues with participants.
The *Labyrinths & Leaks* prototype is a proof of concept, positioned in the hybrid arena of documentary journalism. Prominent i-doc theorists Aston, Gaudenzi and Rose observe ‘the hybrid forms emerging in the context of digital media’ are notably ‘between digital journalism and interactive documentary’ (Aston, Gaudenzi & Rose 2017, p. 2). While genuine strategies towards engagement exist with *The Guardian* embracing the dynamics of collaboration (Dovey 2014, p. 20), it is perhaps a sign of the resource-stretched journalism sector that the notion of participatory investigation has further evolved.

Pointing to the possibility of future sources of funding and publication for producers, Dovey offers that the i-doc is ‘developing an industrial base, which is particularly apparent within the field of journalism’ (2017, p. 273). When Angelica Das asked *Citizenfour* director Laura Poitras if she identified as a documentary filmmaker or a journalist, Poitras responded, ‘It’s journalism plus’, with Das noting, ‘Documentary filmmaking is journalism (sic) (fact finding) plus storytelling’ (Das 2015, para. 3).

The recent rise of the fact-based community in response to the ‘war on facts’, ‘fake news’, ‘post-truth’ and Donald Trump’s frontal attacks on mainstream media invites further development of hybrid journalism/documentary forms, requiring a mixed skillset to support a critical and resilient practice. *The Dangerous Documentaries: Reducing Risk when Telling Truth to Power* report (Aufderheide. P, et al 2015) found that when ‘telling truth to power’, those identifying as ‘journalists or filmmakers face the same problems, but often do not share the same body of information or networks’. The report also found that ‘risks (legal, personal, etc.) are real and can create a chilling effect on works exploring important social issues’. (Das 2015, p. 1)

So what is challenging both industries and where does hybridisation benefit both? In-depth investigative research requires funding and time, and both documentary and journalism industries face structural changes that push stories challenging the status quo to the margins of funding. Journalist and academic Margaret Simons points to the availability of digital materials, meaning that in the future ‘we will be only a few minutes and clicks away from a citizen leaking information’ (Simons 2017). My low-production model of reusing and linking to existing media was developed with the understanding that ‘the network of relationships that produces and funds media is closely intertwined with other networks of power’ (Aufderheide. P, et al 2015).

The trust-funded *Guardian* has, according to the MIT report, been successful because it has been able to ‘successfully pivot towards a digital-first strategy, while letting story and
audience dictate form and not the other way around’. In this way, the subjects’ voices are considered at the design stages of the project. Sean Clarke, a Guardian Special Projects Editor explains the tenet of the User Centred Design (UCD) methodology, ‘where you start with problems actual people have, and then you try to solve them’. (Uricchio et al. 2015, p. 52). This approach wisely points to speaking with and not to audiences on their own terms.

Methodologies

The iterative development and production of the project *Labyrinths & Leaks*, as it is reflected and reported on in this dissertation, forms the practice-led research methodology and basis of these research findings. The Arts and Humanities Research Board refers to practice-led research as aiming ‘through creativity and practice, to illuminate or bring about new knowledge and understanding, and it results in outputs that may not be text based, but rather a performance (music, dance, drama), design, film or exhibition’ (Arts and Humanities Research Board 2003, p. 10).

Linda Candy offers that ‘[p]ractice-led research is concerned with the nature of practice and results in new knowledge that has operational significance for that practice. Such research includes practice as an integral part of its method and often falls within the general area of action research’. And Candy refers to, ‘The concept of reflective practice (Schön 1983) provides a link between action research and practice-based research. Schön is concerned with an individual’s reflection on his or her own professional practice as distinct from the early forms of action research which were concerned with situations more broadly’ (Candy, L 2006, p. 19). The concept of practice-led research refers to the combination of practice-based research and action research.

The practice-led research methodology outlines the benefits of iterative experimentation as a method where stages of trial and error are fundamental to inform research outcomes. The practice of research is being carried out through design stages towards the project prototype, with the research derived through these stages being articulated in this dissertation. The three distinct iterative design stages outlined later in chapter two as ‘Organising principle one’, two and three, adhere to this methodology to arrive at the current prototype. Ross Gibson refers to ‘experimentation’ being critical to this form of ‘research through the media’. (Gibson, Ross, 2015).

The rationale for experimentation through the project development in is to afford information and insights, which help form the research. The project took on agile design methods, to produce a compact prototype, in part so design changes and updates could be rapidly tested
and amendments made to the project. The development of the i-doc prototype through agile design methods and the practice-led research methodology helped deliver insights. In Chapter two, I will go in to discuss the challenges of working with diverse materials and discovering an organising principle or logic for their assembly.

As I developed, produced and tested the i-doc, I continued to use the reflective practice of journaling my thoughts for monitoring and evaluating the findings in relation to the research questions, and scrutinising the framework through which the research is carried out. While developing and producing the practical element of the research, one of these activities was technical documentation and journaling, akin to developing a production bible. This formed an ongoing discussion about research processes; what was working and why. Elements of this approach of documenting approaches and findings is synthesised through this dissertation to test the research questions and make visible specific affordances and limitations of the i-doc medium.

The reflective practice helped identify and evolve strategies while producing an i-doc prototype. The project is compact in scale, so design changes and updates can be tested and amendments made to this scaled-down version of the project. The act of producing designs was iteratively tested against the objective of creating a compelling i-doc prototype based on a segment of the linear documentary Breaking the News, and ancillary media and research from the film’s production. The affordances and limitations of the platform design, navigation, audio, layout, etc. were tested after the different types of media were imported.

After reviewing a video clip of a typically candid conversation with a fellow freelance journalist in Dili, Timor-Leste 2006, and considering how the clip may sit alongside other media sources in the i-doc, I noted in the journal.

‘The hope is this i-doc may divulge how these at times opposing cultures actually influenced one another.’

(Appendix C: Production journal notes, 16 June 2016).

This observation of the culture of our professional identities, relates to the candid and at times cavalier journalists, the officious but conversational embassy official and those, such as myself, making longer-form documentary projects. Apart from describing an attitude to our work, these roles shaped what we were seeking and the forms in which we could receive it. How and who we conversed with shaped the meanings we took from events. I then considered the i-doc participant observing these professional frameworks and skipping between their accounts, and the potential for this dialogue to shape new readings.
Reflective practice acts as a constant guide and monitor, as the project work involves iteratively adjusting the design of an i-doc work. It is also appropriate to test the work on myself as I produced, and in this I am transforming the key source documentary materials.

The final practical outcome is a prototype i-doc based on a segment of *Breaking the News* (2011) placed in an interactive context in online platform Klynt (HTML5). This research is centred primarily on the contextual affordances of expanded documentary and therefore located in i-doc field. This research examines how the i-doc may open the completed documentary by placing its form into dialogue with new interactive systems.

**Contributions**

![Image](image.png)

*Figure 4. Labyrinths & Leaks, i-Doc, Reporter Rosa María Calaf, Dili 2006, Video & Design: N Hansen*

This research will contribute to documentary practice in four key ways.

**1/ For documentary makers**

I have argued for an expanded role for documentary directors, from one who crafts story through creating content to one of ‘context provider’ (De Michiel & Zimmermann 2013, p. 358). I developed this i-doc as a reflective research environment so participants can cross-reference media, to simulate a journalistic ‘fact finding’ mission. Without the pull of a thesis-driven story, be that news or documentary designed to sway the participants’ point of view,
participants investigate source material and edit their own trajectory. This is a journalistic meta-media experience designed to promote news literacy.

This hybrid practice is designed to maintain the documentary journalists' critical voice, making portable and accessible their projects. This model proposes an expediently staged, document driven i-doc project that tightly ‘sets up’ the issue and opens into an assemblage of materials to propel the participant-led investigation.

A documentary journalistic practice would help bring i-doc projects to the public in a timely manner, to break documentary stories with greater rigor and protection from blowback. I argue this documentary journalistic approach can satisfy the standards of academic research as a new form of practice based inquiry. This strengthens the combined practices of documentary and journalism. The affordances of a trans-disciplinary practice for funding and distribution will be expanded on in Chapter 3.

The *Labyrinths & Leaks* i-doc prototype contributes an example for documentary (and drama) film producers who wish to convert or refigure completed linear films, rushes and their research onto the i-doc platform. The research practice produces and iteratively tests the interactive online documentary.

In relation to whether the *Labyrinths & Leaks* i-doc prototype is new within the field, I would say that the project is not new within the i-doc field but that the prototype draws from tendencies the field already contains.

Tendencies which already exist include where i-docs such as *Filming Revolution* (2016) address the struggles for journalists who make representation of conflict, both in society and within their own practice. *Labyrinths & Leaks* draws from tendencies being developed at *The Guardian Interactive* evident in their i-doc projects which incorporate reports to further expand and explore the intersection between journalism, documentary and research. *The Guardian Interactive’s NSA Files: Decoded* (2013) interactive and *The Nauru Files* (2016) (PG 62), use raw reports and at times live data widgets which produce and re-represent evidence the participant may explore in detail and link through to other evidentiary documents.

It must also be pointed out I am arguing specifically for the potential of this hybrid prototype and not for the i-doc form as a whole. Having said that the aim is that this i-doc prototype will be further developed in a separate stage beyond this research project.
2/ As a model
This i-doc site is also a working example of ways that linear media can be refashioned from an existing linear documentary work for the online interactive environment. This i-doc prototype model will be valuable for academics and practitioners in the documentary, interactive documentary, interactive journalism and media studies fields, and as communication for social change in the development sector.

3/ For the active participant
This research develops strategies to engage the audience-turned-active i-doc participant in accepting the challenge of an open-ended interactive experience. In Chapter 3, I will elaborate on how the displacing effect of linear narrative, through inclusion and omission editing, is replaced with a series of exchanges in the i-doc. Through the affordances of web 2.0 interactive technologies, these include information/content and roles and responsibilities. This barter is a feature of our digital age, where the viewer-turned-active participant earns the right to their own authorial point of view.

Although the i-doc requires more effort from the participant because they, rather than the journalist, must interpret the evidence, the i-doc provides visual aids to assist with this task. In Labyrinths & Leaks, I take advantage of the i-doc framework to set up a series of role and content exchanges so that overlapping evidence may be freely interpreted.

4/ Contested histories
This platform assembles specific evidence around contested histories. The i-doc affords participants an accessible online and on-demand environment to produce new associations with that evidence. This i-doc prototype aims to make a further contribution to journalism within and about Timor-Leste, and to assemble evidence around major unsolved questions. This i-doc aims to contribute to the former documentary subjects as the ideal participants, who through this i-doc are shaping their own narratives.

Chapter 1 has reviewed the literature and conveyed the project methodology. It also outlined how the documentary director’s practice evolves into an i-doc designer tasked with creating a complex framework that provides variable contexts for investigating existing materials. As an i-doc designer, I achieved this, refashioning multiple media sources so as to animate the voices in that material within a research environment. This theme will be developed in Chapter 2.

The i-doc is here being presented as a low-budget, minimally resourced production paradigm for documentary directors; furthermore, the project model is designed to
complement and enable a hybrid documentary journalism practice. As indicated earlier in this chapter, the journalism and i-doc forms are ‘both adapting’ in a shifting environment and furthermore ‘can leverage in relationship with each other’. (Uricchio et al. 2015, p. 103).

Chapter 2 will tease out how the refashioning of material and i-doc production sets up contexts and exchanges between participant’s roles and interactive content.
CHAPTER 2

Drawing on the theories in Chapter 1, in Chapter 2 I will explain my approach, establishing the i-doc as a reflective research environment. I will be referring to both linear and non-linear documentaries regarding design processes, ethics, story and strategies for factual representation.

Chapter 2 is an account of the development and production of the project, focusing on the production roles of the former documentary director, now i-doc producer and designer. The challenge is to design an interactive platform for participants’ entry into a dialogue with conflicting perspectives. In Chapter 3, I reflect on the impact of altered production roles on my practice and what type of i-doc model has emerged.

Chapter 2 also addresses the affordances and limitations of the i-doc form and Klynt software, including how the i-doc designer refashions content developed for linear production and, in turn, that material is remediated by the networked i-doc. I will also comment whether the off-the-shelf software Klynt is compatible with the documentary director who has no web design skills.

The interactive documentary form

In this section I will address through two case studies how this research does not accept a clear dichotomy between the linearity in films and the interactivity of interactive documentary forms. Through The Guardian Interactive project Firestorm (2013) and film Waltz with Bashir (2008), my arguments establish how the storytelling methods in each can mix and overlap linear and interactive methodologies and traditions.

The Guardian Interactive project Firestorm (2013), is described in the previously discussed MIT Report, ‘In six chapters, the story follows the life of a family in Tasmania hiding from a devastating and violent bushfire.’ (Uricchio et al. 2015, p. 47/49). The web based i-doc utilises a chapter based navigation structure which is made permanently visible on right hand side of the page. By rolling a mouse over each chapter header, the program reveals the sub chapters or what would be sequences outlined in a linear film script.

Interactive Firestorm also utilises the linear narrative device of following a tight knit group of central characters, affording a character based journey and story spine for the interactive participants. From The Guardian’s perspective this interactive documentary may appear as a deviation from journalistic practice but it remains closer to the scripted structures and
character journey of a feature news article or even the character based linear documentary. In this respect *Firestorm* foregrounds accessibility through an overt presentation of the project’s content offerings, an interactive documentary relying heavily on linear traditions of storytelling. The irony here for an interactive and what interactive journalism seeks to avoid, is the navigation and story structure of the *Firestorm* i-doc is directing the audience through a series of sequences towards a conclusion made evident throughout.

The essayistic film tradition must be addressed here within a discussion of linear and non-linearity and for that traditions development of non-linear structures within linear films. Timothy Corrigan refers to characteristics of the ‘essayistic practice’, ‘as a kind of editorial intervention in the news of everyday history:’, and to explore as his title suggests, ‘the Currency of Events’. (Corrigan 2011, p. 154).

Whilst examining the essayistic qualities of docu/drama film *Waltz with Bashir* (2008), I will be exploring ways Folman’s film overlaps documentary interviews including narration with fictional forms including animated imagery, to afford a non-linear film environment for audiences to experience concealed truths.

Corrigan ties the essayistic traditions relationship with time and space to Folman’s film structure as a series of overlapping circles and ‘journeys through the crisis of the present to the crisis of the past in a struggle to know those events as simultaneously past and current’. The film cycles through flashbacks of scenes of war, as director Ari Folman discusses memories of events with his former fellow soldiers as ‘the layered effort “to find out what really happened.”’ (Corrigan 2011, p. 169). Each time Folman’s interviews and narration lead the audience back into a recollection of a war event, Folman is presenting another opportunity to trigger the audience’s reflexivity towards the value of memory and even the role of film as a media construction. Corrigan adds ‘*Waltz with Bashir* works to recover the memories of a historical trauma as a responsibility within the fabric of the present by documenting a representational history of everyday disassociations recovered and admitted as ethically associated responsibilities.’ (Corrigan 2011, p. 166).

The media assets in the *Labyrinths & Leaks* project are intentionally modular, and the interface is utilised to literally calls to a visible layer, News reports, Cables and Maps which sit under the Interviews in the editing program. *Labyrinths & Leaks* utilises small differences in mouse over actions or navigation behaviour to reflexively alert participant’s that minor actions on the same button will call up different media. For instance, on mouse rollover the interview button for Tim Page’s 3rd June 2006 interview, brings up his title card and calls forth abstract textured layers which if repeated further obscure his image. Alternatively, on
mouse click, the button triggers a video overlay sequence of a press pack interviewing Alexander Downer, an event which occurred on the same day. Through repeated use of the interface participants are invited to experience ways the interface is programmed to call up underlying records and reporting of events, offering diverse perspectives on events which were occurring simultaneously in the field.

In summary, through the essayistic leanings of Waltz with Bashir we learn that Folman is both a former soldier and the director, who is active in producing the film but adamant to open rather than define one particular reading. Firestorm, rather than immersing audiences in the material, affords narration in the form of overly clear navigation to frame a way through a traumatic subject.

The essayist film tradition is of interest to this research because this is a genre where the forms of interactive documentary and linear film traditions overlap. As discussed earlier voice over narration is forgone in the Labyrinths & Leaks i-doc but I have argued that forms of narration still exist through the selection and curation of media materials in the i-doc. As participants interact with the Labyrinths & Leaks i-doc media assemblage and interact with Folmans sequences, each work become environments which are breaking and re-joining back-and-forth between linear and non-linear forms. In Waltz with Bashir Folman uses narration in his linear film, to repetitively and rhythmically guide audiences to interact with another sequence, towards the inner circle, the i-doc utilises selection and curation of materials as a replacement for the linear tradition of narration in the i-doc.

For the most part, the documentary Breaking the News reflected on the challenges local and foreign journalists faced in reporting the Timor-Leste crisis (2006–2008). This 53-minute documentary film was not overtly investigating and contesting the official versions of events but detailing the difficulties of local journalists doing so. The Labyrinths & Leaks i-doc prototype explores ways the i-doc form may afford new lines of inquiry into contested historical events.

In February 2008, following the dramatic and still unsolved shootings of Timor-Leste President Horta, rebel Alfredo Reinado and his bodyguard Leopoldino Exposto, Portuguese journalist Felicia Cabrita based her journalistic research on a complex relationship diagram or linkchart (Diagram of Relations, Investigation Linkchart, 2008) created for police investigations. This network diagram detailed activity between certain phone numbers in the days around the 11 February 2008 shootings. This complex set of relations assisted Cabrita in forming the assumption that a confidant of Horta and Reinado had betrayed them both.
Cabrita’s journalistic ‘voice’ was made pertinent, not based on a linear trail of evidence, but by using a network of complex information. The ABC’s Four Corners program *Stoking the Fires*, on the other hand, was at pains to trace an illegal distribution of guns from a police unit to the hands of the armed ‘Rai Los’ militia. I argue the linear Four Corners format had the effect of narrowing this inquiry rather than opening lines of investigation.

Sandra Gaudenzi points to the i-doc form being defined by its capacity to portray relationality of its objects; ‘it will be claimed that the interactive documentary should not be defined by its aims, or authorial voice, but by the relations (of) it forms’ (2013, p. 33). I am arguing the i-doc is not unlike the networked information in the 11 February relationship diagram, with more openings and less closures. Journalists’ use of investigative and data journalism tools to display and draw assumptions from complex information helped shape my interest in transferring those relational and networked representational affordances for i-doc participants.

**Dialogues**

The network is an organising and navigation principle in Alisa Lebow’s i-doc *Filming Revolution* (2016) that uses a nodal-points structure to promote lines of inquiry. Interestingly for a ‘meta-documentary’ about those who filmed the Egyptian revolution (2011–2014), Lebow insists it is ‘not a story, does not use a story, and is not interested in being a story.’ (Miles 2016, p. 6). Lebow’s interactive groups related content into clusters connected with lines. The non-linearity of this network-like design could be a design metaphor for the resentment Lebow’s filmmaker subjects felt for stories about the revolution, which are ‘simple, closed, finished and complete’ and which ‘needed to remain open unfinished, incomplete, and speculative’. (Miles 2016, p. 7). The interactive network design represents Lebow’s ‘organising principle’ and desire to ‘bring ideas into relation’ in a non-story form (ibid). In Chapter 3 I will expand on the argument for the non-diachronic, spatial affordances of web-based i-docs to open the possibility for exploration into the gaps in what we know.

*Labyrinths & Leaks* is situated among journalistic i-docs which address the subject of news media production. Whilst an i-doc designed as a network may afford a meta-documentary experience, it must also be stated that linear documentary production can also assert reflexivity, where meaning is reflecting back on the linear form. As I curated evidence and edited linear documentary *Breaking the News* I aimed for a reflexivity through the open ended-ness of the argument in the linear film. By asking more questions than answers, I aimed to set up readings where meaning was reflecting back on the linear form.
Just Alisa Lebow argues for her i-doc *Filming Revolution* as a meta-documentary (PG 23) the i-doc prototype *Labyrinths and Leaks* fits within the broader range of hybrid journalistic documentary i-docs which is investigating journalistic practices through the i-doc form.

Whilst I recognize the i-doc form, by virtue of its interactivity is not inherently reflexive, I argue the experience of *Labyrinths & Leaks* prototype can be reflexive and afford a heightened awareness of the participant's interaction with the media, despite the amount of content in it.

It is also worth noting that *Labyrinths & Leaks*, produced as a prototype within the agile design methodology, could be further developed in future to afford a broader array of media sources to produce a deeper reflexive experience.

The i-doc form was chosen for its capacity to assemble a diverse range of materials in one place. Rod Coover points to the inclusion of diverse materials as a participatory strategy to ‘maximize fragmentary information and navigation structures to draw users into intellectual (and empathetic) participation’ (2012, p. 211). I chose the i-doc form to examine its online interactive affordances. Therefore, Chapter 2 analyses and reports how the designer is refashioning source material in the i-doc environment so that it has various forms of agency including in this case linking to a third-party archive holding the complete source document.

Outlined in the next chart is an analysis of the layers of information conflated in a typical sequence in the linear documentary *Breaking the News*. 
### Embassy Cables

<table>
<thead>
<tr>
<th>FORM</th>
<th>Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image.png" alt="Diagram" /></td>
<td>Video – ‘ACTS’</td>
</tr>
</tbody>
</table>

**VIDEO SEQUENCES (Time)**
- PRESENTATION FORMAT: Time based video.
- NATIVE FORM: Video is recorded in time, is temporal, diachronic. Edited.
- n.b. The transcription (text) of a script can also be a final work.
- OVERLAYED FOOTAGE: (Location, elements often designed to add context, overlayed onto this material).

**CONTEXTS (Index’s)**
- NARRATION: Recorded as read(spoken) from written format. (Audio)

**MAPS (Space)**
- TITLES (Animated Graphic)
  - Speaker Title (text)
- Workplace or context
- Date (Text)
- SUB TITLES
  - Translation: Verbatim (Text)

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**Figure 5. Early assessment of materials, in mapping software**

i-Docs are a niche media and after researching software options, I found very few i-doc applications available. The criterion was off-the-shelf software that would be accessible for filmmakers on a low budget with little or no programming or web development skills. The Klynt i-doc software affords planning/developing, producing and online publishing of interactive stories.

The software developers Honkytonk state, ‘Klynt is an interactive and editing & publishing application dedicated to creative storytellers’, encouraging ‘News Reports, Documentaries, E-learning or Experimental’ genres (Honkytonk, 2016). I settled on Klynt to develop this prototype, for a combination of its simple user interface, features, pricing and support documentation.
The Approach

The final web-based i-doc prototype is linked to the 53-minute linear film *Breaking the News* (2011) to situate the i-doc as an extension to the linear documentary. What follows is an account of the project through the two major design iterations, each requiring a shift in the principles for organising or categorising the content. Using Klynt software, I assembled leaked US embassy cables, my documentary interviews and news media from one week in early June 2006 during the Timor-Leste crisis.

Sandra Gaudenzi speaks of documentary having a particular ‘purpose’: ‘If linear narratives are suitable to propose an authorial point of view, interactive narratives afford the creation of debate’ (Gaudenzi 2013, p. 36). The role of the ‘single-channel film-making’ director (Coover 2012, p. 210) in this particular format becomes one of designer and facilitator in foregrounding the source material from contested events. Coover adds that the i-doc expands the author’s affordances as ‘the maker may offer many arguments that would not fit together in the logics of a single-channel work’ (Coover 2012, p. 208).

It is worth noting that linear films are already open to interaction, certainly in the way we read, interpret and remember them – but especially as we interact with a DVD or streaming video – to pause and take time to research via a second screen. But the shift from TV to computer screen and web 2.0 interaction means that temporal narrative can be unlocked and distributed across space. This research proposes the i-doc as an extension to the completed linear production. The director–turned-i-doc designer must assume or delegate responsibility to offer participants context, usability and engagement. Chapter 3 expands on ways the documentary director must reconsider their role when producing i-docs.

Organising Principles

The challenge working with diverse materials is discovering a logic or organising principle for their assembly. The following addresses how the project iteratively evolved through this practice led research.

The *Labyrinths & Leaks* project adopted from the completed documentary production comprehensive research, film assets and work-in-progress scripts for short DVD extras. The initial focus was on refashioning these linear scripts. Drawing on Bolter and Grusin, the act of ‘refashioning’ refers to borrowing and reworking or altering a predecessor, where a predecessor is an existing work, possibly in another format (Bolter & Grusin 2000, p. 14).
To start building a project methodology, I assumed the role of the i-doc producer and wrote myself a design brief. The specifics of the i-doc space, being an interactive setting, necessitate a design to map the relations between the three source materials. This script maps content not just temporally in the chronological script format, but also spatially across the content categories. The film’s ‘audience’ or ‘viewer’ are transformed into a ‘user’ or more preferably the ‘participant’ who does not follow a story in time, but interacts and navigates media options across space. The above terms were explained by Janet Murray in 1997, who stated that when the book writer makes available ‘multiple possibilities,’ in the story ‘the reader assumes a more active role’ becoming an ‘active audience’. (Murray, J. p.43 1997). These interactive options and the rules for their interactivity Murray considers, are conditions for the ‘interactor’s involvement’, which are tied to a ‘participant’s actions’. (Murray, J. p.143 1997). Siobhan O’Flynn takes Murray’s term ‘interactor’ one step further in 2011 referring to our interactive relationship to the work conceived as an ‘engagement with a dynamic interface’ as changing us into ‘interactants’. (O’Flynn 2011).

The design brief helped iterate development ‘on paper’ and then test decisions on a small scale.

![I-DOC SPATIAL MAP - Template](image)

Figure 6. Screenshot of template script for spatial mapping.

To establish a tone at the outset, I researched titles, taglines and filmic factors motivating participation, such as the premise and elements at stake. At the same time I was outlining
three personae for the target audience and their user journey, a spatial process I had previously used in my website practice.

The Hook

The *Breaking the News* documentary asked ‘How do we know what we know?’ through the prism of journalism. The aim of the i-doc was to augment that inquiry, laying out material using the temporal and spatial affordances of i-docs, inviting audiences to now scrutinise ‘Who knew what when?’. The initial premise and hook was based on knowledge gaps: ‘Politicians move knowledge around, it is for you to explore, find, connect and organise it’. Again, pointing to knowledge gaps, the i-doc premise made an investigative call to action, implying that ‘the story is incomplete’.

Following the script-based and linear ‘set up’, the question for the i-doc producer is: what thread are participants likely to follow: dates, events, materials, characters? How would these categories be designed so participants can track or switch between media types? At this point, scripting turns to mapping, attributing modular media to spatial options. Developing the temporal documentary script would have involved shaping the narrative arc, plotting the rising action, an emotional peak and the falling action. The ‘pay off’ for the participant is being freed from linear time.
The development stage of an i-doc is not as writerly as pre-preproduction for a linear documentary. i-Doc development involves arriving at a design brief, where the source materials, user journey, user experience and design options fit as if overlaid on the same map.

Once through the scripted ‘set up’, the i-doc designer, anticipating the participant’s movements from screen to screen, iterates the map to stage and shape the experience. To complicate this, the former director must resist confecting story like sequences, by spatially designing materials as discrete sources.

The pace of development was slow, and involved the recategorising of materials, curating and testing interaction in the evolving interface. Graphic design was always preceded by modelling information and user experience design. Both i-doc and web development may require mapping the user’s path from summarised information in the i-doc to the detailed source in a third-party database. Both the i-doc and web design are shaped by the hypertext protocol, or the capacity to link from objects or one another.

Refashioning Materials

Once I had examined the features of the Klynt software, I considered the way each piece of media would be refashioned for the computer application Klynt. Being an i-doc about news media, the aim was to leverage a reflexivity where the participant is encouraged to become critical of the medium they are performing. This comes about in part through remediation of content or the act of ‘the representation of one medium in another’ (Bolter & Grusin 2000, p. 45). What follows are notes on ways I refashioned each of the three sources.

Video interviews

The documentary interviews and ancillary research media are from *Breaking the News*. These media and documents are press conferences and one-on-one interviews with local and foreign journalists. Refashioning or reworking media involved considering how layers built up in the video production process could be deconstructed and re-represented for the affordances of the i-doc format. By removing titles, overlay and voiceover narration from the film footage, the design was encouraged to express that material more immediately and concretely.
**US embassy cables**
The emergence of leaked US embassy cables in 2011 was the impetus for what I considered may be a short documentary DVD extra to follow up the already 'locked-off' 53-minute film. I was surprised how few researchers were working with the information the leaks revealed. The cables reveal the level of scrutiny the US embassy officials brought to the 2006 crisis and efficiency this information was shared with partner countries, who were informed daily of various actors’ plans. The detailed text cables are not easily accessible and require time to absorb, which suited the self-paced reading of the i-doc. So I cite an area of interest and link from the cable title to the complete cable on the Wikileaks server.

**News**
In contrast to the secrecy around embassy cables, the daily news bulletins are a product for mainstream consumption. News takes the form of text, audio and video reports. As with the treatment of cables, the summary links to the (for example) complete news article affords the broader context, including the cultural framing of the news outlet’s website. The complete source material stays located on its third-party server, with its set of affordances, for example the site’s search tools.

**Mapping**
Mapping is an example of the non-linear and spatial affordances of the Klynt software. The abovementioned media events can all be geo-located to an origin point though Google Maps. Apart from spatial navigation, mapping adds a locative context to media events. Mapping will be elaborated in the next section of this chapter.
Organising principle one – Time, space and place

The period of selection and refashioning of materials led to installing the materials in Klynt and testing its affordances. Navigation between content instigated a battle between a more traditional graphical and metaphorical use of icons and the discovery of a more direct method. This tension between navigation and content played out through the two main design iterations.

Initial approach respectively grouped Cables, Video (interviews) and News under the navigation options of Time, Place and Space. These categories worked as metaphors reflecting values associated with the source materials. News items were categorised under ‘space’ because the events on one level could be geo-located on a Klynt map, but news came to occupy historical space.

The original interface was to take an authorless approach. The aim was to have participants work through the detail in the materials to discover and hear the author’s voice. By denying a clear image of the embassy official writing a secret diplomatic cable, I wanted the participant to fill that gap and imagine his/her character. This indeterminacy was designed to open gaps
that are usually closed and ‘overcome by the film itself’ (Wiehl, A 2016) and to extend contingency in the material.

After assembling source material into a scaled-down version and testing it myself, the organising principles of Time, Place and Space began to feel too esoteric, contrived and indirect. The concern was that they would not appeal in the first instance to the participant. Also the design of the metaphorical icons, while aiming to convey a sign for their use – e.g. a pin for a map point – required too much decoding time that might be better used to relay the gravitas for engaging with the platform. The graphic buttons were indirectly promoting a story rather than the material behind it. Just as in documentary development, the simple crux, key point or ‘nub’ had not yet become apparent.

Rather than rely solely on navigation icons as metaphorical signifiers, a more direct method to name the source was arrived at. Rather than decode navigation metaphors, this approach invites the participant to decode the source media’s own agenda.

The production journal note below, from the early design stages of the project, refers to the spatial grid of my script design for spatial mapping, pictured earlier in the dissertation (PG 28).

‘Map strategies to encourage the participant to travel across the grid – to make their own connections. Encourage multi linear opportunities to review content in unique ways.’

(Production journal note, 14 April 2016).

The production note reflects the high priority I gave to foregrounding a design which afforded a comparison of media produced on the same day. The participant is being invited into a reflexive experience of various forms of media.

The i-docs stated premise there is ‘invisible content to discover!’ combined with occasional screens with missing content, was intended to suggest the volatility of gathering news content. The problems associated with processes of verifying witness based testimony.

Through navigation of fragments the participant is co-editing what is formally edited for them into traditional linear sequences. In this regards the participant is shaping their own experience through the available media.
Organising principle two — Author-based materialism

In the vein of a context provider, I reconsidered the character-led story model and arrived at a median point between the extreme of a materialist approach and one that recognised the author of the source evidence. I resolved as a more direct method to use the title ‘embassy official’ as the author of the source material to inform the participant of the professional motivations, point of view of events and methods behind developing the cable account.

I recognise that this organising principle does slightly personalise and borrow from conventional narrative techniques of affording audiences a ‘character type’ to whom they relate. But I do not consider this use of character as a story vehicle. Breaking the News used this model of scripting plot points around the characters’ challenges. I found this limited my director’s voice because the action had to come through the characters’ journeys. This is perilous if a main subject wants exclusion from the film.

In transitioning the design aims from data (materialism – time, place, space) towards character (or author), I intended to enrich the participant’s experience of the embassy cables material by categorising the content closer to the producer’s voice, in this case the ‘Embassy official’. The label explicitly nominates the author’s professional identity to frame their intent. The title helps the participant associate a point of view with the professional roles because the documents reveal their detailed observation of events. This was the shorthand required to frame the value in the content.

The organising principles and categories:
Embassy Official: CABLES
Documentary filmmaker (my media): INTERVIEWS.
News journalist: NEWS

The next iteration considered prioritising all three author-based categories across a timeline to prioritise these complex events in the order they occurred. The Timeline.js is a javascript widget ‘for telling stories in a timeline format’, (Knightlab 2017). The widget resides on the Knight Lab database and connects as third-party software into the Klynt project. This Timeline.js option afforded relief from the time-consuming practice of redesigning and updating metaphorical icons.
With material categories altered to reflect their author, it was not long before the Timeline.js solution took the interface in too linear a direction, prioritising materials across a linear documentary, time-ordered methodology.

The approach to the interface was eventually resolved as I sought a voice that both directly addresses participants but distances the director ‘as mediators of actuality’ (Hight 2013, p. 198). From the circuitous icons and metaphors to the first-person ‘direct address’ approach, the design criteria evolved to remove work required to decode symbols while affording more engagement for the participant.

**Organising principle three – Klynt icons**

At this stage I became concerned about how the design and in particular the navigation would appear on more vertically scrolling screens such as mobile devices. The Timeline.js feature would involve very small and illegible button label text. The final design stage explored and implemented the Klynt storyboard or ‘mindmap’ as a navigation option which affords an overview of the content structure. Klynt’s ‘mindmap’ Content can also be hidden from navigation in this view. This feature aligned well with the intention to inspire discovery in the call to action ‘There is much invisible content!’. The final navigation suggests there is much behind the simplistic seven nodal navigation menus. In contrast to this simplicity I created a navigable list indexes for each main material to afford a more data centric and alternative form of navigation.

With the objective of exploring the affordances and limitations of the i-doc form, and specifically the Klynt software, the final organising principle indexes the mediums of video, internet news stories, and embassy cables and presents them according to the producer or author of those materials. The mediums are organised to keep materials distinct but yet afford their overlapping through the experience.

The media is organised by medium and also by date through four-page footer buttons. The three index buttons: ‘CABLES - INDEX’, ‘VIDEO - INDEX’, ‘NEWS - INDEX’, are indexing media by medium, the ‘NAVIGATION’ button is indexing media by date. This affords access to the media by form and by date.

The Klynt mapping feature was used to geographically locate media on Google Maps. This affords a spatial representation of news, cable reports and my video interviews across specific days. The aim is to afford the user a spatial view of the social and political activities as recorded through various media.
In summary, this section discussed the significant changes in direction from being organised according to materials and types of data, to a convention centred around the author of the source material. Even without the time pressures of the linear form, there remains a need to remove as many constraints as possible. This acknowledges the perennial documentary quest for the ‘impression of untampered events’ and something closer to the ‘reality effect’. I found this through a ‘direct-address style’ that Nichols points out is associated with the Griersonian tradition and the ensuing cinéma vérité movement (Nichols 1983, p. 17). It is precisely the loss of the ‘director’ and associated overt narrative devices such as voiceover that foreground the need in the i-doc for direct communication with the participant.

The struggle for any designer is to provide a simple and elegant solution with unobtrusive context. Bolter and Grusin talk about refashioning media and the promise of ‘a more immediate or authentic experience’ (Bolter & Grusin 2000, p.17). The solution involves finding a direct voice that closes proximity for unencumbered engagement with the participant.

The elegant solution takes time because the interface is determined by the materials, and becomes the story. Resolving the interface is a process akin to finding the ‘tone’ of a documentary and offers a reason as to why each i-doc has a different interface. For this project, the key to arriving at an elegant organising principle was listening to the source material and iteratively building and testing scaled-down versions of the project.

**What I unlocked**

In this section, I focus on what was unlocked through the production of the i-doc prototype. In Chapter 3 I will further elaborate on what was unlocked in relation to the documentary director’s new role of i-doc designer.

Through the crafting of this i-doc, I unlocked a method to establish dialogue between diverse media sources. The i-doc content includes a combination of diverse source materials from the lead-up to the resignation of the Prime Minister Mari Alkatiri in June 2006. This is designed ‘to allow users insights into relationships between documentary representations and the contexts from (and by) which they were constructed’ (Coover 2012, p. 205).
Pressure for the Prime Minister’s resignation mounted over weeks through news media. I assembled three accounts emanating from the one event, where militia leader ‘Rai Los’ paraded a group of 30 armed men for the foreign media. This example tested the affordances and limitations of my design and the software to overlap three media accounts. The aim is to better understand and make transparent the shifting allegiances of ‘Rai Los’. At the same time, I wanted to invoke a sense of ‘non-transparency’ and make the design and the software as a medium more ‘evident’; a ‘hypermediacy’ or reflexivity that aimed to remind the participant they are viewing a medium (Bolter & Grusin 2000, p. 45). By decreasing the transparency of the medium and making it more evident and readily apparent, the participant is less likely to see evidence through this medium but alongside it as a delivery method.

Other findings include how the Klynt software platform affords participants the capacity to navigate between linked media objects, time-based compositions, maps and sounds. Labyrinths & Leaks is designed with and around the affordances and limitations in the Klynt software. Through combining ‘static’ pages with media assembled in Klynt’s indexes and stacking three related perspectives with a mix of media types, I unlocked a dynamic ‘software performance’ (Manovich 2013, p. 33). This performance occurs between static and dynamic media as ‘a number of objects that can be manipulated independently’; ‘And rather than “time-based”, the format outcome discussed above becomes, “composition-based” or “object-oriented”’ (Manovich 2013, p. 295).

Through the assemblage of source material, the project demonstrates how mainstream news reporting by foreign journalists in Timor-Leste was being closely monitored and reported on by US embassy officials. The embassy officials themselves, however, demonstrated a more thorough understanding of the evolving crisis than the newly arrived foreign news crews. The embassy officials relayed with interest what news media were reporting, as the media were indeed contributing to public knowledge and adding to the confusion surrounding events. Sociologist Richard Tanter commented at the time that ‘[t]he dominant characteristic of the coverage of Timor-Leste in May and June has been utter confusion’ (Tanter 2006, para. 1). Tanter added: ‘This is a moment when we need to take stock, to admit uncertainty, and carefully explore the underlying dynamics of a situation that is as complex as it is dangerous’ (Tanter 2006, para. 8). The non-deterministic qualities of my prototype support a nuanced way to ‘carefully explore the underlying dynamics’ of these contested historical events.

In 2001 Manovich observed that ‘The computer-based image is modular, because it typically consists of a number of layers’. For Manovich, modularity refers to both an image’s material
properties and ‘how images are actually used in computer culture’. (Manovich 2001, p. 204). It is the unseen code in the layers of an image that are also interacting, invisible to the user and quite apart from its surface appearance, within and amongst computer systems. When appearances are questioned and we investigate through connecting underlying dynamics, as is required in Timor-Leste, the i-doc form finds its place. I have observed that the i-doc form is characterised by its modular content and promise of interaction and discovery. Political crises, with their factional interests and contested narratives, are suited to a non-linear, non-deductive and openly networked representation such as found in the i-doc. Journalists who fell for the ‘false flags’ in 2006 made false narrative assumptions to bridge what was missing in the evidence. Forensic network diagrams, with links and nodes of interest, afford a joining of individual lines of inquiry. Where the content in each line of inquiry is contextualised, the participant is afforded an experience of overlapping accounts. This is where networks of inquiry form. This is the spatial affordance of i-docs; where shapes form from contested data – shapes that start to frame our investigation, like a constellation of stars, into the shape of what was missing.

Figure 9. Missing content screen – Labyrinths & Leaks i-doc

Reflective research environment

This i-doc model is designed as a reflective research environment to facilitate thinking through a complex topic. Much like De Michiel and Zimmermann call ‘a living archive for activists and researchers to return to and reuse’ (De Michiel & Zimmermann 2013, p. 361).
This specific project, through its assemblage of three sources, is a series of citations setting up a dialogical framework, affording interplay between the video interviews, embassy cables and news. This dialogue is not constrained to the frame of this i-doc, with the participant invited to experience the majority of the material in third-party archives.

This platform unlocks the need for a character-driven conventional narrative. The journalists, embassy officials and documentary filmmakers’ accounts are all now sources of evidence that are animated within the i-doc to afford the participant a documentarian’s experience: the focus needed to hold the identity of the producer of the document elegantly while going past that to the political actors at work in the evidence.

There is of course much direction throughout the design to achieve ‘a more immediate or authentic experience’ with the reality in these ‘tangible cultural artifacts’ (Bolter & Grusin 2000, p. 17). As that design ‘promises to reform its predecessors’ and ‘to remind the viewer of the medium’ (Bolter & Grusin 2000, p. 272), a reflexivity emerges to trigger the participants into editorialising and making meaning of the evidence in the documents.

This section explores the problems and breakthroughs faced during the production of the project, along with a broader appraisal of the i-doc form. In Chapter 3 I will further expand on the limitations of the interactive documentary form, proceeding to address aspects of the changing roles of the designer and participant.

Voiceover narration was used in *Breaking the News* to conveniently set up and conclude arguments and bridge sequences. A general affordance of i-docs is they are not intended to direct and control meaning. This raises the issue of whether some form of narration as context is required to help shape participants’ expectations throughout the interactive experience. Through editing and curation of citations that summarise longer documents, I am selecting and omitting, and therefore performing, an indirect – although not disguised – form of narration and argumentation.

While this type of narration is not about retaking control of the story, these practices, along with designing the interface, indexing and categorisation of materials, are all indirect forms of narration that help frame the i-doc experience. Gaudenzi points out that filmmakers are more inclined to want ‘to express themselves through their creative work’, whereas ‘interactive designers are more used to thinking through digital media’ (2017, p. 121). This need to ‘seek to retain control of the authorial voice of the project’ may blur the need to observe and solve design problems effectively from a User Centered Design (UCD) perspective. For this
reason, an i-doc requires specialist knowledge of interaction and user-experience design to strategically guide participants through a series of constructed events.

A simple and elegant solution to the much-maligned issue of navigation was the timely discovery of the Klynt storyboard feature. Designing custom icons takes considerable time, so discovering an agile ‘organising principle’ within Klynt itself was a relief. This storyboard doubles as a navigation menu, and will be more legible on mobile phone screens. The option also affords easy updates.

![Klynt 'mindmap' – a storyboarding feature as navigation (detail) Early development stage. – Labyrinths & Leaks i-doc.](image)

Whilst considering which i-doc software to use in the production of the *Labyrinths & Leaks* prototype I not only trialled Klynt, but also Korsakow, Mozilla Popcorn Maker and Racontr software.

Korsakow software supports the presentation of media fragments which can be presented through multiple interfaces, and thus the audience is encouraged to discover the work through repeated experience. Adrian Miles refers to Korsakow inviting ‘an iterative form of making and viewing that is a direct result of this computational architecture,’ (Miles, A p. 207, 2014). Korsakow ‘has an autonomous agency as a generative, combinatorial engine – an aleatory machine – and this autonomy is integral to the poetics of Korsakow.’ (Miles, A p. 208

Korsakow software would proffer a more poetic assemblage, whereas this project is designed to foreground an experience involving overlapping evidence. The project’s intent
could be expressed more directly through Klynt’s design options. Not unlike Korsakow, the Klynt based *Labyrinths & Leaks* prototype afforded the discovery of combinations of layered media. But this was more predictable and repeatable through the participants’ cursor rollover actions.

Popcorn Maker was utilized in part to produce the highly celebrated i-doc *Hi-Rise*. *Hi-Rise* had a significant budget that also afforded custom programming and design options beyond Popcorn Maker offerings. At the time of survey, however, Mozilla was withdrawing support for further development of its free software Popcorn Maker, so its use was discounted. *Racontr* whilst similar to Klynt was more expensive and therefore less accessible to those directors on a budget. The Klynt website offers free tutorials and many examples of finished projects, which demonstrate Klynt’s technical features.

To summarise Klynt was selected over other possibilities for its production interface which conforms to, and is accessible for, those familiar with the ubiquitous Adobe suite of software. Klynt utilizes the Premiere–like media timeline, media and tools panels and the Dreamweaver-like behaviours options for non-programmers. The media drag-and-drop features also support those producing an i-doc with no web design skills. Klynt more closely met my key criteria of a production environment that was more compatible with a documentary director’s skill-set and more accessible for directors working on a low budget. The project also required software that enabled a hybrid documentary journalism practice. The manner in which Klynt allows media and events to be geo-located on Google maps supported this objective.

For software that champions non-linear experiences, Klynt quite heavily relies on conventional timeline-based media editing and presentation features. Klynt incorporates the production timeline feature we see in Premiere and Final Cut Pro for playing sequenced media. It must be said, however, that Klynt extends this with versatile software in the form of software widgets. These widgets link media to Google Maps, support advanced interaction for indexes of media and provide buttons, actions and behaviours we would associate with web design software such as Dreamweaver. In this regard, Klynt does afford refashioning and extending linear media for the experience of a multitude of perspectives. The Klynt software is also more attuned to multitasking because it promotes ‘addition and co-existence’ over ‘replacement’ (Manovich 2001, p. 325) because widgets and design allow locating research and events across multiple navigation forms.
In summary, the technical affordances mentioned in this chapter need to be weighed among an even broader set of issues discussed above, and will be framed within Chapter 3 in relation to the current and future roles for the i-doc producer and participant.

With regard to the Klynt software, I think it is compatible with the documentary director skill-set due to its generic interface of timelines, toolboxes and drag-and-drop design features. Its software manufacturer Honytonk releases updates to resolve software bugs and the online tutorials and repository of completed project examples offer comprehensive guidance for those new to web design. However those directors without any design methodologies will require external help, especially regarding the interaction design and experience design, and planning the user journey.

As discussed in Chapter 1, this project is borne of a need to develop a critically reflexive practice that differentiates and protects the factual media practice from promotionalism and propaganda. By positioning the director as a facilitator and softening their voice, the designer is aiming to elevate and ‘oscillate’ (Bolter & Grusin 2000, p.17) between the voices in the documentary evidence so that through shifting transparency and opacity, facts may emerge from the material. I will briefly expand in Chapter 3 on this effect of reanimating the various archives, positioning the participant to editorialise from the evidence to forge their own deductive account of events.

I agree with Manovich who wished ‘to open up again the tradition of spatialized narrative suppressed by cinema’. I am arguing this i-doc form is disrupting cinematic codes through ‘co-existence’ rather than ‘replacement. This approach maintains evidentiary links and the voice we are preserving in the source material itself. (Manovich, L. 11/16, 1996). Through this arrangement of materials, the participant has a role in hearing and locating those voices in the raw materials. Nichols fears that the director’s voice is lost; further, Renov claims that it is neutralised by lack of narration. The director is now a designer of contexts and the participant experiences evidence-based media through those contexts. What was once the director’s deductive argument is now relayed through the criteria and design in the i-doc environment.

This chapter found both the author’s voice and associated arguments, while dispersed initially, reappear through curation of materials, the interface and design functionality. By distributing the author’s voice, any argument is made less explicit, more incremental and non-deterministic due to the participant’s non-linear navigation.
Through the i-doc production, we explore to what degree the author’s voice is distributed and non-deterministic due to the participant’s non-linear navigation.

Through its multiple voices, the i-doc becomes a reflexive platform where participants are encouraged to exercise discretion for media literacy. *Labyrinths &Leaks* is not a case for either a linear or interactive approach. If we are careful to avoid binary approaches, the work becomes an argument for both in dialogue as a meta-documentary environment.

Just as the two platforms afford an environment to compare media forms, through linking the linear and i-doc forms, the participant here is encouraged to reflexively investigate how each distinct form is treating both the media evidence and the voices of journalists, embassy officials and news producers.

Chapter 2 has drawn on both journalistic and documentary examples where investigation is afforded through forensically assembling evidence. The i-doc is characterised by an interactive environment that affords a relational performance of discrete media materials. This project and dissertation argues for a hybrid form through which docu-journalists can invite audience investigation into cold cases. The facts are also viewed depending on the interpretive frame provided for it. The i-doc model I propose here is not a deductive argument; it is an interpretive framework, a reflective research environment where the experience of participatory critique and analysis is the end goal.

There are few straight lines in investigations. They curve, circle around events, before shooting off to link with another cluster of data. Reflecting on evidence, Nichols says facts do not 'speak for themselves' and that interpretation is ‘an act that fissures into multiple directions depending on the purposes and goals of the interpreter.’ (2013, p. 33–34). There is no neat resolution when the i-doc sends evidence ‘into multiple directions’. But the lines, nodes and clusters can help engage the imagination and give shape to complex evidence.

The remediation or 'representation of one medium in another' (Bolter & Grusin 2000, p. 45) is a borrowing from the past to reform it. By virtue of being relocated in this i-doc, all media are being refashioned and have the potential to alter the social and cultural context or network in which they were or are viewed. This project and dissertation argues for the i-doc being considered a research environment where audiences engage in a one-on-one experience with contested events. This platform is designed to push analysis and critique amongst diverse overlapping source materials.
Throughout this chapter I have further elaborated on ways complex politicised events can, with the benefit of time, archival materials and spatial representation, elicit a more nuanced, multiperspectival reading of history. In Chapter 3 I will expand on propaganda proofing a media practice. This is a serious, sober and ethical consideration where producers may start to safeguard their own programs to limit their historical impact.
CHAPTER 3

‘Nations, like narratives, lose their origins in the myths of time and only fully encounter their horizons in the mind's eye’

_Nation and Narration_, Honi Bhabha (Bhabha. H 1990, p.1)

Bhabha’s words suggest that narratives can propel themselves away from their origins. In the process, they shift form, becoming so unrecognisable they must be refashioned to be read through another format. If each material assembled in the i-doc was a mirror, and the narrative trajectories cast a reflection, where these overlap may be where we can cast off myths and reveal truths.

The reflective research methodology, combined with my professional practice through the development of _Labyrinths &Leaks_, afforded a framework suitable to draw solutions from my research questions. The reflective practice methodology combines practice-led and action research modes to test assumptions and iterate designs, concepts and methods towards a set of findings. Through practising this research, I was inspired to simulate the effect of reflective research for the participants of my project.

By way of summary, Chapter 1 has outlined the theoretical learning, and Chapter 2 framed the technical and related project. I emerge here to consider what I have learned from the project, and to consider the shifting production roles required to produce new contexts and points of view on contested events.

The _Breaking the News_ film, in the face of complex politicised events, posed open-ended questions to viewers. The _Labyrinths & Leaks_ i-doc prototype makes interactive an assemblage of evidence, so that participants may actively reflect on and critique media representations. I continue to argue that compared with the more passive reception of linear film and news media, the form and interactive qualities of this i-doc invite participants to the practice of research.

In Chapter 2, I reflected on the benefits of relational diagrams to assist forensic investigations. I compared this with the problems encountered through the linear narrative news models. To highlight the benefit, this i-doc assembles various lines of inquiry into an ‘interpretive frame’ (Nichols 2013, p. 34) where overlapping enables these lines to interlace into a network of inquiry.
If we define evidence as ‘any data that lends credence, or warrant, for belief that something is the case’ (Plantinga 2013, p. 40), the i-doc thus becomes a tool for interpreting anomalies in accounts of events; facts require interpretation. Where the ‘story’ of an unreliable witness (Curveball, ‘Rai Los’, Freitas) achieves credibility through news, the news industry is responsible for that passage into the public domain. At times, the news media conveys fictions through lack of due diligence.

Through the interpretive framework of the i-doc, participants are encouraged to detect unreliable testimony and identify falsehood from evidence. While not strictly academic, the participatory qualities of my i-doc are designed to inspire choice, criticality and reflection. I set up competing perspectives on events, for each day over a week. This results in the participant having a detective-like experience of editing these accounts. The interactive intervals between content are also crucial, affording time for reflection upon the material and discovering the ‘stories’ that get between the facts. The ongoing experience of choice and gaps is designed to simulate a fact-finding mission, an investigative research activity. The i-doc that can contextualise, with no need to render in image form what evidence is missing, may sustain rather than disrupt participation. The gaps or disappeared evidence is not a hindrance or negative space but an invitation, restoring expression to an articulated i-doc medium and practice.

Later in this chapter I will expand on how the Labyrinths & Leaks prototype gives shape to what is missing through the gaps. Through the practicalities of design, we can also point to what is missing rather than what is made available.

My ‘false flag’ experience in the Timor-Leste 2006 crisis I call the ‘hospital scene’, because these emotional scenarios are used across the world to manipulate media during crises. Two freelances and I were taken by an opposition politician to record injured local East Timorese at the Dili Hospital. The injured, including one in coma who later died, were characterised by opposition politician Angela Freitas, who was also our translator, as her opposition colleagues who were ‘shot or bashed’ (‘E Timor Prime Minister denies new “hit squad” claims’, 10th June 2006) by the same government-backed militia group featured in the Four Corners program.

Later that day and before I could verify the footage, I was approached by ABC journalist Anne Barker to buy my footage. If Anne Barker had verified the contents of my footage through her local translator (who I sighted and later interviewed), which I did after returning to Australia, Barker would have discovered the injured man interviewed in my footage states that he and his friend in a coma were off-duty army and were injured in a car accident. But
Barker’s story transcript states a doctor ‘confirmed two men attacked in the suburb of Delta Comoro were admitted on Thursday evening, one with serious head wounds who’s now in intensive care.’ (‘E Timor Prime Minister denies new “hit squad” claims’, 10 June, 2006). Also verification of Freitas’ claims in my footage would also have revealed a discrepancy in her translations around the day the victims arrived to hospital.

I asked the head of ICU Doctor Filomena about the man in a coma, via Angela Freitas, who was translating.

NICHOLAS HANSEN: What day and time was he brought in?
ANGELA FREITAS: (translation) What time was he taken into the hospital?
DOCTOR FILOMENA: (translation) He arrived two days ago at 9pm.
ANGELA FREITAS: Around 8 o’clock, 8 o’clock yesterday. Yesterday!
[end interview]

(Appendix D: Nicholas Hansen interviews intensive care doctor with Angela Freitas translating, Photographer David Dare Parker also present, 9 June 2006, Dili Hospital.)

Again, I only discovered the discrepancy in the doctor’s translation on returning to Australia.

What is also concerning is in Anne Barker’s report, the day the victims arrived to hospital corresponds with Angela Freitas’ mistranslations. This suggests Barker may not have independently verified accounts with the doctor. Freitas repeats in the above mistranslation that the man was brought in at 8 o’clock yesterday and because my interview was conducted on the Friday, this means Thursday evening. But the doctor said this man ‘arrived two days ago at 9pm’, placing the man’s arrival as Wednesday 9pm. What the doctor is saying does not match with the day that Freitas claims her colleagues were beaten and shot.

To confirm these men were not Freitas’ colleagues, I re-interviewed the same doctor in April 2008. On sighting printouts of video screenshots of all the injured men in the ICU, Filomena confirmed via his translator, ‘They came here because of a car accident and injuries’ (Hansen interviews Dr Filomena, Dili Hospital, 16 April 2008).

Nested in Barker’s and Jackson’s respective news reports was tainted evidence in the form of fictional story elements. Published within days of each other, both make reference to a ‘hit squad’. This news exacted damaging consequences for the democratically elected Prime Minister Mari Alkatiri, who responded, ‘People are now looking to really, to demonise my
image’ (‘E Timor Prime Minister denies new “hit squad” claims’, 10 June 2006). This did not save him from the mounting media chorus against him.

The above case explicitly points to issues independent documentarians face in the foreign field. The long-form documentarian will verify footage prior to publication. Without resources for experienced translators, we and the agile i-doc field producer can be a target for manipulation and must verify material if publishing from the field, or point out the ambiguities in their published material.

That these foreign news crews could deliver such a benefit to opposition members in the middle of a crisis speaks to the need for platforms designed to neutralise rhetoric, now referred to as the ‘weaponisation’ of news media.

The strict, linear, character-based format of *Breaking the News* could not accommodate the hospital scenario. But the i-doc affords the flexibility of unlimited time and space to unpack it at a future update.

We media producers cannot completely ‘propaganda-proof’ our media, but my i-doc prototype is a step towards affording a critical interpretive context to do so. Decrying the confused state of most news media in this ‘post-truth’ time and in support of software that performs plurality, Gaudenzi (2017, para. 18) states, ‘We need to fight for digital platforms that are based on the values we want to defend: inclusion and multiplicity rather than manipulation’.

*Breaking the News* broke with traditional approaches to narrative conclusion, asking questions to which there were only suggestive answers. The film’s thesis pointed towards the missing facts, spelling out the difficulty for local journalists in a politically charged environment. *Breaking the News* wasn’t propelled by story beats and narrative plot points. My open-ended and inconclusive linear documentary form embraced more nuanced content. So the *Labyrinths & Leaks* i-doc picks up these nuanced narrative threads, and contests them against competing points of view.

As the participant, I am afforded a network of inquiry. Cables, news and my video interviews are connected in a navigable grid in Klynt’s ‘mindmap’ view. The vertical nodes according with a calendar week are populated horizontally with different source media of accounts from each day. I find the project is best experienced from the start of the week to the finish so meaning may accumulate. There is no escaping the preferred diachronic reading. As events unfold, so does ‘new’ content and insights into what characters’ know and how this is
effecting their actions. The preferred reading direction is offset by the further indeterminacy of interactions outside the i-doc in the detailed third-party content. The detail is relevant to trigger multiple readings, further nuanced conversations and possibility for various reconciliations of anomalies.

Figure 11. Navigation in Klynt. (left) lists all content. (right) with some content/thumbnails hidden. Labyrinths & Leaks i-doc.

My Role, my practice

Some of the more significant challenges and realisations arise through exchanging my narrativising skills for information and experience design. In so doing I reoriented my skills and practice further towards context provision. Directing Breaking the News involved detailed set ups. I was careful to introduce only content that could be contextualised and resolved within each sequence. If linear audiences do not follow the narrative, they easily
switch off. As the designer, after the initial i-doc splash screens, I don’t want to control the order in which a participant views content. This frees my design practice from refashioning content at each point to meet the participant’s questions. There is, however, significant curating of modular contexts to afford the participant a layered experience on their unique user journey.

As a traditional director, I was also trained to strategically direct audiences. For this project, I had to shift my priorities: i-doc designers must also capture attention but then open the space for an immersive experience of diverse content. Gaudenzi flags the considerable problems for the end user experience when ‘i-Doc producers are carrying their linear documentary praxis’ (Gaudenzi 2017, p. 119). My background in web development and programming meant that I could juggle the refashioning of linear content while considering User Centred Design (UCD) principles.

Archival content — particularly embassy cables — present challenges because it is often mundane encoded information produced for the readership of a select few embassies. But while the cables lack the entertainment of news that include photos and/or video, they are functional, documenting events in minute detail. In a cable on 8 June 2006, the embassy official describes the news report in which ‘Rai Los’ tells the ABC that his 30-strong group are armed by the Prime Minister, but the embassy official notes ‘Rai Los’ told them a week ago that he had already...

“...taken the weapons to the President and relayed the story. He showed Emboffs* a pistol he was carrying with him that he said was given to him by police at the President’s house when he delivered the 18 weapons.”

* Embassy officials. US Embassy Cable 06DILI300, 8 June 2006

In a cable dated 17 July 2006, the ambassador follows up on a detail, observing the ‘Rai Los’ group’s official handing over of weapons:

Notably, however, Railos did not handover his pistol, which remained visible in his pocket.’

US Embassy Cable 06DILI300, 17 July 2006
Through the i-doc, I experienced the voice of the US ambassador as impartial, critical and consistent, like a news reporter, drawing my attention to small but important inconsistencies. Notably though, whilst drawing attention to the agency of journalists and their reports, the cables are not reflexive or inclusive of what the embassy officials intend to produce.

The first iteration of Labyrinths & Leaks launched participants straight into the content, inviting them to discover the voice of the producer through the material itself. This was multitasking the participant at the projects outset. My concern was that participants may lose interest before developing their own threaded interest in the source media.

The voice in the material itself is still prioritised through design. To attribute agency to the project, the author may, like programmers, ‘seek to remove the traces of their presence in order to give the program the greatest possible autonomy’ (Bolter & Grusin 2000, p. 27). The designer’s voice is dispersed through the i-doc and its contexts - the frameworks for materials both found and from the documentary director’s archive. This sentiment extends from Breaking the News, which aimed for neutrality, but required a god-like narration to set up and decode complex politicised events.

As stated in Chapter 2, the final strategy for organising principles around navigation and content was to use direct address. Through a more direct dialogue with the participant, the voice of the project takes the path, not through a character but through their authored documents. By avoiding a character-based narrative structure, we also spare that character any blowback effects from those representations.

**How might this research change my profession?**

This section asks what specifically was learned and how might this research alter my approach to my profession.

By comparing the traditional linear production stages with the five interactive production stages, from development to publication, this reveals the specific processes and dynamics of each production stage. As argued throughout this dissertation, the non-linear production cycle of the i-doc is informed by expanding on the material qualities of the discrete media elements. The web based i-doc relies on, for example, hyperlinking from text, sound, video and design interface elements, rather than sequentially editing that media into a linear film.

As a traditional documentary maker, I was tasked by this research through development to publishing production cycles;
1/ **Develop** the i-doc, including scriptwriting.

In development, the linear scriptwriting stage often emphasises articulating a character based journey as the vehicle for audiences to also take that journey and share an experience of the character’s passage through a narrative.

The non-linear development stage is an exercise in spatially scripting or mapping how technology and design can best afford a networked experience of fragmented media. This production stage is characterised by speculating what types of contexts are required to afford a participatory experience of the ‘story’.

Whilst the i-doc involves less narrative construction than the linear production following a character, the i-doc must also establish the premise and stakes to engage a participant. This stage is characterised by mapping in such a way that an experience of fragments of media can engage the participant to edit together their own narrative.

2/ **Pre-produce**, research and project manage the digital interactive.

The linear and non-linear pre-production stage are very similar securing funding, logistics, interviews and preparing legal contracts. Whilst the non-linear production also involves interviews it may also involve, to a greater degree, access to media archives. As the non-linear i-doc may set up a comparative narrative environment, it requires greater access to media to afford the experience of a narrative context, than a character through-line as story vehicle.

3/ **Produce**, video, sound and graphic media.

The production of a linear documentary relies on development of documentation, one part of which is character-based interviews. The linear production methodology involves access to video and media assets, and sound and graphics archives. But these assets are chosen to support the viewer’s ability to follow the character journey. The non-linear production methodology also requires accessing archives but may require a broader array of digital materials, including links into interactive database material, which cannot be included in the linear documentary.

The linear and non-linear production methodologies remain linked to asset generation.
Production of video, sound, and images or photos for the i-doc, is layered with considerations of the suitable graphical interface through which the principle for organising the media will be resolved. The production stage takes into consideration the reception stage.

4/ Post-production, video, sound, photos and other material assets, assembled in the i-doc interface design. Including graphic, experience (UX) and interface design.

The linear post-production stage is defined by importing diverse, non-interactive media assets into the editing environment, formulating a linear character based journey and post producing this through a grading process for linear screening output.

The non-linear post-production stage similarly involves editing but in such a way as to retain any interactive characteristics of the media material. Roles include archiving and editing diverse media for presentation on interactive screens through the i-doc medium.

The post-production of media materials for the i-doc and web delivery involves compressing any large video, sound or graphics elements to smaller file sizes. Whilst this process includes grading of media, this occurs with domestic software and not specialist software for high resolution output on cinema or high definition screens. Because this stage does not require specialist and costly post-production services supplied by third parties, this stage can remain in-house and is therefore iterative, affording flexibility to the production schedules, budgets and resources. Where the editing of linear films is more often ‘locked off’ and production transferred to specialist post-production houses, this makes reediting a very costly exercise. The iterative production of the i-doc is crucial as post-production often occurs in conjunction with designing and testing the platform which accommodates the media assets.

The non-linear post-production is characterised by inventing a platform in parallel with organising principles for the diverse media assets to remain as interactive as possible so their configuration engages participants.

5/ Publish the i-doc online.

Currently the linear documentary is published through cinema, television and or online streaming options. The screening events are often determined by the commissioning process and include up-front commission and or pay-per-view streaming. Because producers cannot determine the pathways of interactive i-doc participants we
cannot determine the number and duration (?) of media modules (?) received by the interactant. Whilst linear programs are at times linked to other live discussion programs and or online discussions, the non-linear i-doc is in this regard less curated as it is not time-based programming. I-docs afford the linking to specific social media channels which can, over time, develop discussion of the i-doc content.

To summarise, the linear production methodology is constructed to afford context as the program unfolds in time. The intent of the i-doc is to afford engagement and interaction to elicit an experience of contextualised materials over time and space. The linear production emphasises an assembled narrative versus a mapped narrative in the non-linear i-doc.

It should go without saying that, like any professional, I want to evolve my practice to maintain output while also sustaining a career. Digital media production and reception have disrupted business models and production pathways in the documentary industries. Producing documentary films for TV or theatrical distribution requires development and production funding and logistical support. These processes are slow and require liaison with many people and, often, the very organisations that Breaking the News was critiquing! Before documentary making, my professional practice was in web development, and in many respects i-doc development combines these two skillsets in the form of documentary production for the internet.

It is an uneasy but necessary requirement that documentary directors again question the linear documentary form and our authoritarian relationships with the audience. As methodologies for sustaining i-doc audiences are not yet established, this makes more work in the short term for designers as ‘authoritative works frequently seem to be more easily (and passively) received’ (Coover 2012, p. 209).

While I have addressed the i-doc format for its affordances around dialogue, I would also like to examine the i-doc experience as affording elements of effective exchange between designer and participant, and participant and the i-doc. The more transactional term exchange is in recognition of an urgency brought forward by ‘post-fact’ claims and the fictionalising effects of politics because it is affecting the production and reporting of ‘evidence’. The immediate threat to factual media production comes from ‘ordinary and organised lying’ (Corner 2011, p. 132) and, as established through Breaking the News, the problem of ‘political news-making’ (Corner 2011, p. 130).

While much of the glamour associated with the director’s role is our assumed command and performance of authority, ‘the authoritative voice (whether an actual voice or a productive
mode) limits choices in how to read images and their meanings’ (Coover 2012, p. 209). Ceding authorial control is part of unlocking the documentary practice and expanding the documentary form to help examine complex media events. We have witnessed journalists who, while trying to manage manipulation and perform the authorial, end up in a position of false authority. For producers, this means changing the form of delivery to effectively exchange content with active audiences or participants in different ways.

I will now briefly expand on how the term ‘exchange’ can help explain a variety of transfers occurring through i-docs. As discussed, the i-doc designer aims to transfer not just information but the director’s editing role or ‘final cut’. This is a change in roles from reader to an experience of researching documents. In transferring an experience of documents and the documentarian role, I am exchanging some of my curiosity with the participant so they may adopt a researcher’s interest and rigor. As mentioned the director’s role was resolving ambiguity in the linear sequence. Now the designer assembles that ambiguity in the i-doc and invites the curiosity of the participant to resolve it. Another way exchange is made overt is through the first-person address. This affords a deliberate economy in the i-doc ‘set up’, ‘premise’ and ‘stakes’. Referring to ‘you’ simulates a more immediate and urgent voice, engaging the participant in closer proximity.

This model of exchange takes into account the reductivist ‘whodunit’ genre that hooked many ‘armchair detectives’ into popular television series such as Making a Murderer (2015–) and the successful Serial podcast (2014–). While not i-docs, these series have activated audiences and demonstrated the markets for collaborative forensics. The manner in which these audiences are activated suggests a high degree of exchange to the amateur investigator.

The term exchange also recognises the ongoing technical roles of maintaining, updating and possibly expanding the i-doc. This involves tuning the i-doc to maintain technical operability. For example, a web browser software update may affect the i-doc’s functions. This currency sets up an ongoing network of exchange between designer and participant.

**How has this research changed my perception of my practice?**

Through my research from the crisis in 2006 to 2010 in Timor-Leste, something severed between my practice and the TV broadcasting medium. Television welcomed my first feature Rash (2006), but as I critiqued both ABC and SBS through Breaking the News, the commissioning editors could not find in their schedules a broadcast slot for the film. Breaking the News could be considered an earlier form of practice-led research. By rejoining my
earlier web design to my documentary practice, I am exchanging the broadcast market for the online network.

Through this research, my documentary practice has further hybridised into a journalistic documentary design practice. Design and journalism that previously promoted the documentary are now more central to production. Gaudenzi points out that ‘i-Doc production roles are not fine-tuned methodologies’ (Gaudenzi 2017, p. 118). After moving slowly through two ‘organising principles’, I appreciate there will be time-savings by resolving ‘a design methodology’ at an earlier stage, so the i-doc designer is ‘putting the user at the centre of their creative process’ (Gaudenzi 2017, p. 117). Choosing methodologies from ‘design’ rather than ‘film’ practice has helped me iterate stages of production. Because each i-doc design is determined by its content, the ratios of journalism, documentary and design methodologies will remain project specific.

The next thing is discovering what the software platform can do to assess compatibility with the project’s aims. This requires a technical knowledge of the i-doc software to plan refashioning media into suitable formats. While the formal design is carried out primarily in post-production, considering it even prior to asset generation will help resolve a media and design methodology.

The designer is best to start a small-scale project, adding and testing software features and gradually adding media assets to iteratively test approaches on a small scale. Initially I took some more conceptual and experimental designed approaches to navigation, so recommend keeping a user-centred design methodology at each stage.

My perception has also altered in relation to a project’s creative impetus. The documentary director can simply start filming to research and discover their project. Being an extension of an existing film, Labyrinths & Leaks involved no filming. All the project assets were refashioned from the film and its rushes archive or third-party websites. Directors need to acknowledge the i-doc involves more strategic design thinking than creative impulse.

Through this prototype i-doc, I propose an archival model that takes pressure off the director to produce original content. In my experience producing Labyrinths & Leaks, the creative rewards flowed from recontextualising various forms of content. This archival i-doc model focuses on curating and reperforming existing media material. There is much archival material available that through remediation may elicit revealing perspectives on historical events.
Hybrid practice

Another shift in perception of my practice comes with the hybridity inherent in this journalism/documentary/design practice. The blend of the rigor and criticality of journalism, the scale and scope of the documentary, and the sobriety of design, points towards an i-doc environment affording ‘more direct and explicit attempts at political engagement’ (Corner 2011, p. 190). When the truth is stretched or hidden, the i-doc network is a tool to layer the available evidence across space and time, aiming to give shape to what is missing, not just what is available.

Multidisciplinary practices combine diverse professional methodologies to push boundaries. By giving way to each other, a practical form or method can have surprisingly practical application. Through a combination of diverse forms of evidence with diverse points of view, there are two actions: a triangulation of evidence and a dissolution of professional boundaries. Combined with the disruption to authorial control, the designer cannot assert there is one truth. Furthermore, this exchanged authority is distributed throughout the networked structure of the content.

The ABC News coverage of the 2006 Timor-Leste crisis caused me to question some aspects of the authorial documentary. As stated in this chapter, performing the authorial linear news documentary promotes command over historical events and while authenticating the evidence, leads media producers towards positions of false authority. I have exchanged that authoritative directorial role for that of a contextualiser. This specific i-doc form develops material contexts around very specific historical events while the journalist, film director and now even the i-doc producer/designer are not the final authority.

In practice, by contextualising three or more sources in the i-doc, I avoid a binary collision but ironically invoke a triangulated narrative structure. This sets up a dynamism where the protagonist, antagonist and the influencer pursue each other for resolution. Through the interface, participants use buttons and the search function, establishing a state where ‘the user is constantly switching between different mentalities’ (Manovich 2013, p. 99–100). Through the combination of contingency of materials and functions, the project cannot be easily co-opted for one political agenda. Therefore, the i-doc potentially becomes a tool for disrupting authoritarian types of discourse.

What follows is what can and should not be replicated in future projects. This prototype can be replicated for other documentary filmmakers with finished films and archival materials. But if the director has no design experience, I recommend a collaboration
between designer and director to avoid the danger of the director needing ‘to express themselves through their creative work’ (Gaudenzi 2017, p. 121).

Through design, it’s worth asking which tone of voice will ‘speak’ to the participant. The direct address method should be replicated as an expedient and personal way to engage participants. My i-doc design dropped the former use of icons as metaphorical navigation devices in favour of a ‘first person’, direct address of the participant as ‘you’ and the authors of the source material. Directness in many design respects is the safest and most time-efficient way to break down proximity to the participant and engage them in the content.

**Implications for the research questions**

In Chapter 2, I addressed how the designer is tasked with contextualising multiple forms of evidence to afford overlapping, to hear the voice in the raw materials. A sufficient context will afford the inference of meaning from the provided materials. Chapter 2 also discussed at length the long journey to discover the voices in the material and how this asserts itself on the form and design of the interface.

The project aims to promote investigation and help visualise ‘Who knew what when’ from the source material. This becomes a ‘space-building’ exercise. In Chapter 2, I referred to the i-doc script as a spatial and temporal map of relations so the participant can navigate between the i-doc summaries and third-party content, developing associations between actors and events.

As the documentary director exchanges their role of authorial content creator for that of the designer and context provider, I consider how this may open up the context for the i-doc as a reflective research environment.

In Chapters 1 and 2 I discussed ways the i-doc may move towards a reflective research environment to afford dialogue between argument and evidence. In this intervention of documentary into journalism, the question is also how can the i-doc import some academic rigor while giving shape to our thoughts around complex political and historical topics?

Gathering qualitative data and assembling it in a reflective environment forms an analytical practice. The i-doc space is also left open to not prejudice the material and draw specific conclusions and arguments. The conclusions remain cerebral, unrecorded in the i-doc and individual to the participant.
The first research question asks how the director-turned-designer becomes a ‘context provider, rather than content creator’? The broad design implication is that we have to work with the archive at hand so we need to know its limits. For example, the *Breaking the News* early research video that broadly canvased the crisis media topic, is more versatile and useful than when I became focused on the main characters. After my filming focused on a few characters for the linear documentary format, I started to plot the main characters’ journeys and this reduced sample narrowed my data.

The first research question asks what is the impact on the director’s practice when their role shifts to refashioning existing content into the i-doc. And how does the i-doc designer refashion media from a completed linear documentary, along with the film’s research, into another form (the i-doc)? The Klynt software does not determine a database aesthetic where content is mapped to an x and y-axis. However, this particular i-doc does compare events over time against multiple characters. This returns to the materials determining the shape of the i-doc. If the film’s rushes are based on one or two characters, the i-doc will likely be shaped by this into a character-based i-doc. I avoided this by using my early rushes.

**Other developments and possible new directions**

When reviewing developments subsequent to the project and possible new directions, the biggest problems arise when making films that challenge the status quo. Problems occur at the funding and distribution stages. ‘Broadcasters often are not interested in work that challenges the powerful and entrenched’ (Aufderheide. P, et al 2015, par 87). i-Docs are readily published online, which both makes the project available to broad audiences but points to the issue of marketing to an interest group of participants. This independence from making a project with universal appeal means i-doc subjects can be specialised and directed to a very niche audience. This makes marketing to that target audience a much more focused activity.

Through this research period, I have discovered a vibrant community of theory and practice, which is reassuring when developing an independent i-doc practice. As documentary practices expand, some form of i-docs will evolve. If the practice is to evolve, i-doc developers must regularly innovate its form to address the contemporary concerns of media producers. This internet-based practice can move beyond the patronage and production paradigms established by the TV broadcaster-centred film industry and assume the immediacy and independence of blogging.
I will also continue to produce linear documentary films primarily for the online space. But the availability of software such as Klynt to afford low-cost interactive productions that can be independently distributed, make i-docs a viable artistic pursuit.

There are structural shifts in the industry that make embarking on the single one-off documentary a more perilous task, and advocate for the shift from ‘context providers rather than content providers.’ (De Michiel & Zimmermann 2013, p. 358).

Labryinths & Leaks is currently situated as an extension of the completed documentary Breaking the News that was funded in development through the state body Film Victoria and produced through federal funding agency Screen Australia. The public funding bodies currently reflect the broader interest of the TV broadcast industry and while there are initiatives for online delivery of web series, these are often linked to streaming and broadcast TV series. There have been pockets of funding support for interactive documentary in 2008 and 2011, including industry seminars Transmedia Victoria by Christy Dena in 2010. Surprisingly the broadcasters, particularly the ABC Research and Development Unit, have renewed interest in virtual reality (VR) to engage viewers in early pilot projects, which result in more 360-degree interactive video presented through the browser. However, VR is reliant on VR headsets and unless downloaded, the event is more installation and gallery-based. This points to interactive documentary currently sitting at the margins of broadcaster and funding bodies’ interest.

Apart from incorporating interactivity and potential multiple story pathways, the main benefit for a producer of online documentary is internet distribution. The internet affords distribution opportunities but the audience must be attracted and continually engaged. A work with niche interests can be strategically promoted to niche audiences via links in various social media. This small-market focus is unique to online delivery and outside the broadcasters’ remit. For this reason, crowd funding campaigns considered at the outset of the project are best directed towards people who share the same interest as the subjects of the film. This could be coupled with online delivery targeting outreach.

**Where and how am I going to use these new skills?**

Due to the i-doc’s capacity to both store and animate evidence in readily accessible archives, the form has considerable application in the areas of activism and community development programs.

Some of the more accomplished hybrid documentary journalistic interactives are produced
through *The Guardian Interactive*, an arm of Guardian News. *The shirt on your back* (Guardian Interactive 2014) is an interactive about the collapse of the nine-storey Rana Plaza garment factory in Bangladesh. A striking 1130 people died and we are told, ‘The victims were making clothes sold in western high street stores. Right now, you could be wearing something made by one of them’. The designers used direct address for highest possible personal impact. The interactive story builds suspense in a filmic manner. We are introduced to the personal life of the central character, the fashion industry, working conditions and context. A back-and-forth linear structure builds up to the collapse of the building. Apart from language and style of address, the use of a timer tracking how long ‘you have been on this interactive for’ calculates how much a local labourer would have earned in that time compared with how much ‘UK retailers have sold’. This tracking feature personalises the issue. An associated online forum interviewed a selection of people in London and posted responses online. Through ‘Ophan, an in-house analytics engine’ (Uricchio et al. 2015, p. 51), *The Guardian Interactive*, discover what features successfully engage audiences and then add them to future production templates. Their *NSA Files: Decoded* (2013) interactive includes the direct address approach, of live interactive data, as a form of reporting tool, displaying impact in a manner which grabs the attention of the participant. The data widget, producing live statistical evidence announces ‘Since you began reading this, the NSA has selected [X] terabytes of data for review’. There is also more traditional evidence based reporting we see in *The Nauru Files* (discussed next) of leaked incident reports. The inclusion of reports in their live statistical or evidence based forms support a project proffering an authorial voice with discursive independence.

Another activist, consciousness-raising approach is *The Guardian’s* interactive production *The Nauru Files* (Evershed, Liu & Davidson 2016) that comprises a calendar view of three years of leaked incident reports. This ‘database interactive’ about ‘The lives of asylum seekers in detention detailed in a unique database’. The simple interface colour grades the grid squares to indicate the severity of incident. There is also a search criteria feature to narrow an inquiry. Like my representation of leaks in *Labyrinths & Leaks*, the aim is to transport and engage participants with the detailed reports in the database. The inclusion of reports in their live statistical or evidence based forms support a project proffering an authorial voice with discursive independence.

Owing to the i-doc’s online availability and updateability, other possible applications include helping groups lobbying to raise the profile of distant or hidden issues, possibly where groups are seeking legal redress. The i-doc has use promoting issues of corporate abuse. The i-doc would publically display and make searchable the documents to build and support
a case being brought to court. This model combines education, interaction and archiving documents for an impact-style campaign with awareness and activist objectives.

Through its participatory qualities, interactive design may help educate and develop a support base. Interactive data-based graphs and innovative displays of impacts may activate participants to the urgency of the issue. Where niche causes rely on international members to develop a campaign, an i-doc may help users track the effects of a case through comparative data, interactive media and video content. The i-doc can be used to raise funds, awareness, resources and skilled volunteers for international legal cases. Apart from the Guardian newspaper supported consciousness-raising i-doc examples stated above, i-docs could evolve into the fundraising and resource development areas, seen in the Quipa Project (2014). This i-doc aims to raise awareness, support engagement and reduce the proximity of those isolated voices affected by ‘Peru’s unconsented sterilization policy’. A ‘Take Action’ button leads to ‘four ways you can take action’. ‘1. Let them know they’ve been heard by leaving a short message’, ‘2. Make a Donation’, ‘3. Become a Volunteer’ to help translate a media archive, or ‘4. Sign a Petition’, (Quipa Project 2014). Through its hybridity of form, sitting between documentary and journalism, i-docs may document and detail a case but seek impact and change through exchange.

The contingent qualities of the documentary form are extended through the i-doc form to help bring aspects of evidence into doubt. There is no best way to organise tainted evidence, but utilising the i-doc helps bring all media into equal ambiguity and doubt, establishing a space for criticality that safeguards against claims to truth.

By assembling my video media in proximity with contradictory viewpoints, I am not undermining the validity of my content but inviting a healthy friction with the views of others. The hybrid mix of media forms – the news and cables being reports with my raw video interviews – encourages comparison not competition and disrupts one form taking command. Establishing all media as ambiguous and questionable is a way to ‘propaganda proof’ my media practice and place limits on its historical impact, for the ‘historian must pose questions that infer what really happened rather than adopt the views of others’ (Nichols 2013, p. 34).

Through exchanging narrative agency with the participant, the i-doc designer affords a non-deterministic, un-repeatable program unable to determine the participant’s reading or enter into rhetorical discourse. Interactivity does, however, initiate a form of contract with the participant that things will be discovered through ‘more direct and explicit attempts at political engagement’ (Corner 2011, p. 190). In Chapters 1 and 2, I found a direct mode of address
for a voice to speak through archival sources, curation and i-doc design so that a
refashioned voice now speaks to participants through their own actions. Chapter 3 also
proposed that throughout the i-doc there are a series of exchanges of roles and content. The
notion of i-docs as an economy of effective exchange was explored to draw out any agency
that could drive that role. These contingent qualities allow the unforeseeable and
unexpected to open contested historical events and disrupt the manner in which linear
media afforded their untimely closure.

Because Labyrinths & Leaks and Stoking the Fires programs share the same internet
platform, through sharing keywords I can ensure that they have some proximity in search
results. The programs can continue to contest and refashion each other online as points of
view on media manipulation and contested historical events. We must also consider how this
i-doc as a predecessor may be refashioned in an improved interactive experience?
Following publication, my project is likely to evolve through another point of exchange and
erosion of authority because further remediation of this project by myself and others may
impact forms of knowing and possible reconciliation of events.

In conclusion to Chapter 3, this project has opened exploration into the gaps in what we
know. The reflective practice methodologies have informed this prototype as a reflective
research practice. I found that ceding authorial control through minimising narration helped
refashion media materials, which in turn refashions and unlocks my documentary practice.
And as the boundaries between documentary, journalism and design practices are diffused,
a practical form evolves for multidisciplinary working relationships.

I proposed this i-doc as a monitoring device and model for networked inquiry, where the
participant may discover anomalies in evidence. The choice of a participatory form is
intentional to invite users to invoke critique; not just to view, but experience through the
available evidence, how politicians were actively shaping not just the coverage of the Timor-
Leste 2006 crises, but the ensuing social discourse.
CONCLUSION

Aftermath

Ironically, wrapping up a project about i-docs in linear form involves resolving any loose threads, delivering on promises and closing the narrative arc. It might seem artificial that a project about contested histories be offered that kind of closure. The linear film viewer would be dismayed if the lines of inquiry kept opening out rather than concluding.

This project and dissertation is in part asking what incompleteness looks like. *Breaking the News* was about unanswered questions and *Labyrinths & Leaks* intentionally embraces the open and incomplete. Even so, in these concluding paragraphs I will summarise some key findings, remembering the open documentary is a platform for ‘arguing against narrative enclosure’ (De Michiel & Zimmermann 2013, p. 358).

In Chapter 3, I expanded on the argument for the non-diachronic, spatial affordances of web-based i-docs to open the possibility for exploration into the gaps in what we know. While i-docs have application in Timor-Leste and my film and i-doc prototype focus there, the model I think will have application in post-colonial societies, including Australia. For there are great gaps ‘in an aftermath culture such as Australia … vital evidence is missing, partial, broken, obscured by denials’ (Gibson 2008, p. 186). The scale of such a project would require collaboration among a team of researchers. To further decouple fiction from facts,
myths from evidence, stories from accounts and to assemble and contextualise much broken evidence would be a larger production than the linear film, which drives audiences to particular conclusions.

I have been exploring the manner in which accounts may be analysed across the same time period, but this i-doc is also suitable to contest historical accounts, collapsing the past with the present and vice-versa.

There is benefit having my linear film and this non-linear i-doc linked to each other. Apart from referring different audiences back to the other, the participant may witness remediation while footage from the linear form is reworked for the non-linear form. (Appendix E, Breaking the News website) This networked inquiry i-doc model, through remediating its predecessors, has the potential to alter the social and cultural context or network in which those predecessors were or are viewed.

The Labyrinths & Leaks project is an intentionally compact prototype, which will be expanded and further developed. The aim is to consolidate the i-doc’s capacity as a reflective research environment; a site to interpret a variety of contradictory accounts with possibly dissonant and ambiguous outcomes. By overlaying these threads, this i-doc model affords comparison as to how those narratives formed such a singular perspective.

The premise of this research was to afford a shift in the shape of my practice, beyond the broadcaster, to continue producing programs that challenge the status quo. The resulting hybrid journalistic documentary design practice has disrupted the methodological emphasis from storytelling and narration towards designing investigative contexts. Through this research and the problems that gave rise to shifting perspectives on my practice, I notice a refashioning of not just media but also my professional form. Between balance and disruption, the platform, my practice and media content are for a moment in a form of assembly.

This research has unlocked my documentary practice through creating a networked inquiry! This dissertation has discussed in detail the shortcomings of the linear documentary, especially with regards to rendering the politics of crisis. The linear narrative is ironically convenient for authoritarian figures and also documentary filmmakers producing deterministic narratives. As argued throughout, the linear narrative form can dislodge unofficial voices and serve to ensnare alternative perspectives. This i-doc can be used as a kind of reflexive monitor to hold the content and broader story open to interpretation because
‘closure and linearity of story-worlds is politically problematic’ (De Michiel & Zimmermann 2013, p. 356).

When modelling a networked inquiry, the designer’s various states of privilege should also be considered. If we sit outside the culture, we may seek answers differently to the affected community and design an i-doc accordingly. And just as this research addressed not ‘making people into films’ (Wiehl 2016, p. 7), outsiders need to be careful to afford models that allow for different types of interpretation of source materials.

In Chapters 2 and 3, I conceptualised how a series of linear inquiries may be networked and overlaid to afford an interpretive experience of that material. The spatial qualities of this i-doc affords networking of all manner of digital documents and invites the ‘audience as collaborator’ (Gaudenzi 2017 p. 124) to order or edit their own experience.

However, there are significant challenges for i-doc designers to bring participants to the project and hold and maintain quality engagement. Viewing i-docs is an individual experience requiring an active concentration. The fact that an i-doc has no fixed play time may confound a user in our attention economy. This sober form of the i-doc, however, offers as a reward to the participant the authority derived from editing their own account.

In Breaking the News, I chose not to draw hard conclusions. Instead I pointed out the fallacies, and as is often the case for local journalists, accepted there maybe no definitive version of events. While Labyrinths & Leaks proposes networks of inquiry, further research should be conducted into how i-docs mediate and reconcile accounts through reflexivity and incompleteness.

It is worth drawing attention to the former Prime Minister Alkatiri acquittal and innocence of arming illegals ‘hit squad’. This story about Alaktiri’s plans to sue the ABC for defamation, was reported by Anne Barker. Appendix F: Mari Alkatiri found innocent and threatens to sue the ABC.

**Problems and opportunities**

The first research question asked what the refashioning of media from an existing linear film and research into an i-doc would mean for the practice of the documentary director? Chapters 2 and 3 proposed a model to disrupt rhetorical discourse and narrative formation. This research found that by removing the authoritative voice over narration from footage, the i-doc participant is more able to hear the ‘voice’ in the source material.
The director-turned-designer has a voice that is now liberated from the authoritative task of directing and is ‘heard’ through the i-doc interface. Through refashioning, the linear media director’s practice has become one of a designer who strategically curates content into contexts, which best affords the expression and reception of various ‘voices’.

Having refashioned the narration from *Breaking the News* to dispel the narrative equivalent of the omniscient view, I am relieved to discover that exchanging that authority for a distributed voice in turn protects i-doc designers from creating false evidence and positions of false authority. Renov was concerned that the director’s political intent would be neutralised through lack of narration; I can comfortably say that voice has been liberated.

The second research question addressed the implications for the documentary director’s practice when becoming a context provider rather than content creator. I have argued, especially in Chapter 2, for the documentary director’s altered role as a contextualist. The research outcome acknowledges that the designer who is producing the i-doc interface is, in effect, content. The interface is effectively content because it is enabling viewing material in various contexts. It will help the designer if they consider they are producing content in the form of contexts. If this design is successful, the interface design helps convey the voices we found existing in the materials.

**Solutions**

This dissertation titled *Unlock the Doc!* implies an unlocking of the documentary form. But the ‘Doc’ also refers to unlocking the potential for assemblies of documents to in turn unlock the questions implicit in each account. Also unlocked are the gaps appearing in evidence, which throughout this networked structure are gateways rather than blockages. The designer in many respects needs a philosopher’s sensibility to acknowledge the value of these omissions and afford connections across these gaps, while inviting inquiry into what is not there.

I have advanced the argument for the i-doc as a documentarian experience, contextualising meaning from an assembly of source documents, for the participant to experience a revision of historical accounts. The i-doc can be customised into an analytical and investigative form for the participant to experience the role of the investigative journalist or documentarian; to facilitate insights and debate on niche topics. The effect of layering my video alongside embassy cables and news media has a ‘thickening’ effect on the networked evidence. The original question of ‘who knew what when’ has, through the experience of this networked
media form, expanded to include ‘how’ actors knew ‘what’ and ‘when’. This outcome adds further unintended contextual benefits. As a proof of concept Labyrinths &Leaks succeeds in demonstrating the potential for this approach to achieve a resolved work in the deployment of media sources for the purpose of opening up significant new interpretations of the East Timor events of 2006.

Future research might consider expending a reflective research environment through dialogue between designer, participant and the broader participant community. In further iterations, this prototype could include features for uploading documents and a discussion forum for participants to share their knowledge.

As discussed, this project could also be expanded through an archival practice. In the MIT report Mapping The Intersection of Two Cultures: Interaction Documentary and Digital Journalism, Uricchio notes that materials from the past can be reassembled ‘bringing new life, context, and meaning to their findings’, that ‘reports and resources accrued over time’ can be recontextualised and afforded renewal, thus becoming a ‘unique set of resources in the present’ (Uricchio et al. 2015, p. 40). This research affords unlocking and reviewing media materials ideally alongside the methods of their documentation. And while disruption remains a feature of our digital environment, the methods and materials of documentation will be refashioned, affording new possibilities for remediating from my own and others’ archives.

The knowledge derived from this research combined with this prototype model affords me the basis to develop and produce i-docs as a counter-propaganda form of communication. There are currently coordinated cross-border public relations campaigns that manipulate publics through mainstream media. When it comes to reporting these events, the contexts – at times involving a variety of actors, data sources, times and places – become too complex for linear news media accounts. My i-doc-based networked inquiry is a model supporting complexity through coexistence rather than replacement. This model can be used to publish research environments that support participants, reflecting on intricate experiences of evidence.

I am excited to consider how media producers whose productions may have halted because they only had a story full of holes may now assemble a program which acknowledges the gaps or omissions in evidence for their potentiality. With those gaps now as gateways this form of networking inquiry also reflexively affords inquiry into invisible networks.

Throughout this dissertation I have emphasised ‘exchange’ as a transactional term. The
alternative concept of ‘impact’ strikes me as blunt, making a dent in the public knowledge around an issue. Manovich talks about ‘transfer’ (2013, p. 334) and De Michiel and Zimmermann refer to ‘exchange’ (2013, p. 357); I think about how the idea of argument has been nuanced through this i-doc form to encourage a reciprocity between the evidence and inquiry.

To engage with the i-doc, the participant accepts they are part author of this environment, switching among content and contexts to contest and give shape to events. In exchange for coauthorship, I am asking the participant to at once hold multiple conflicting views in mind. The linear film viewer would be dismayed if the lines of inquiry kept opening or broadening out rather than concluding. This network affords a different representation of reality, one enacted as participants actively inquire, interlacing evidence, to experience electricity in the exchange.

By disrupting narrative drive and the authoritarian need to jump to conclusions, Labyrinths & Leaks has expanded on the sober trajectory of Breaking the News. I have found that the i-doc allows the evidence, or what the designer wanted to make evident - through documents, speak for itself.
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APPENDICES

Appendix A: President Gusmao use of Four Corners program

Below are edited sections from embassy cables on 19 and 20 June 2006, which show the US embassy staff taking particular interest in President Gusmao’s proposed use of the ABC Stoking the Fires program.


**President Gusmao says he will dismiss Prime Minister this week**

> President Xanana Gusmao told Ambassador Rees this afternoon that he will request Prime Minister Mari Alkatiri’s resignation tomorrow morning (June 20). Gusmao will present Alkatiri with what he says is detailed evidence of Alkatiri’s involvement in serious crimes including murder.

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As recently as last Wednesday the President’s Chief of Staff, Agio Pereira, told Ambassador that "the President thinks it is important for the future of the country that everyone know Alkatiri fell on his own, rather than being pushed." In today’s meeting, however, the President said he had decided it was time to act.

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Australian television news program "Four Corners." Gusmao said the program will reveal detailed information linking Alkatiri to a group of ex-guerrilla fighters that has claimed Alkatiri and former Interior Minister Rogerio Lobato gave them money, automatic weapons, and other equipment and directed them to kill certain Alkatiri opponents including opposition politicians and some or all of the ex-FDTL "petitioners." (Note: The program did air tonight.

The above sections of US Embassy Cable, demonstrate that whilst not accessible to be interviewed by Four Corners, then President Gusmao appears to have detailed knowledge of the contents of the program, even ahead of its broadcast in Australia and East Timor. The cable details his anticipation of its impact and his next move.

Then Australia’s foreign minister Downer is recorded as requesting to see Four Corners 'evidence'.

Embassy has also received a credible report (please strictly protect) that Australian Foreign Minister Alexander Downer called the Australian Broadcasting Company and made an unsuccessful "demand to see the evidence" that would be presented on "Four Corners" program about Alkatiri and the armed group.

20 June 2006, US Embassy Cable, 06DILI320 Wikileaks

President Xanana Gusmao told Ambassador Rees that he sent a letter to Prime Minister Mari Alkatiri this morning requesting his immediate resignation. The letter was accompanied by a videotape containing what the President described as evidence against Alkatiri in the Railos case.

Embassy officials note it was implied that foreign minister Downer may have ‘intended to dissuade’ President Gusmao from sending the Four Corners tape to Prime Minister Alkatiri.
According to a source at the Australian Embassy, the charge d'affaires had been instructed to request a meeting with President Gusmao, but subsequently received an instruction to cancel the meeting request. The Australian source implied that Australia’s Foreign Ministry may initially have intended to dissuade the President from his proposed course of action, but that ultimately --- perhaps after interagency discussions --- the Government of Australia has decided neither to encourage nor to discourage the President.

In summary, through the cables we can observe the US embassy’s close tracking of ‘Rai Los’ mixed claims around timing of handing weapons to the President. This combined with Gusmao’s intended use of the Four Corners program as ‘evidence’ was possibly monitored via these very cables by a concerned foreign minister Downer in Australia.

Although just outside the timeframe of my current prototype, the above material helps justify my interest in the Four Corners case and reinforces my focus on the issues related to the ‘soft power’ effects of news media in conflict.

The effect of combining materials in the i-doc, in this case embassy cables and publically available news, helps to thicken the evidence trail. Through this layering of information, there is an expansion of the original ‘who knew what when’ question to include ‘how’ actors knew ‘what’ and ‘when’.

Appendix B: The Walkley Awards: 2006 Judges’ Comments


This story had a massive impact and brought down a prime minister. It was an outstanding piece of investigative journalism, produced under trying circumstances, in which Jackson doggedly uncovers a running battle for power. Displaying exemplary field craft, the program looked beyond the events of the day to investigate new leads. Amid a flood of very good reporting of the East Timor crisis, Four Corners stood out from the pack, unfolding the narrative largely through the words and actions of the participants.


Appendix C: Production journal notes, 16 Jun 2016

Media artefacts (from crisis) and the cultural logics behind their production. I am increasingly aware how this i-Doc can present three points of view on those trying to make sense of the Timor-Leste 2006 crisis. By conflating news journalism, documentary artefacts and secret embassy cables, through the i-doc I am exploring
the cultural logics of each profession. May these various meanings and knowledge, which appear to influence one another, create a shared understanding of events? Do they translate meaning across their margins?

Appendix D: Nicholas Hansen interviews intensive care doctor with Angela Freitas translating, Photographer David Dare Parker also present, 9 June 2006, Dili Hospital.


Includes some (translation) elements made weeks after the events were recorded.

Angela Freitas introduces us to a man with bandaged arm standing outside the intensive care ward (ICU).

DAVID DARE PARKER: Do you speak, Who hit you?
ANGELA FREITAS: (translation) Were you shot or chopped?
BANDAGED MAN: (translation) I was hit by the metal pipe.
ANGELA FREITAS: With wood and with machetes, machetes
ANGELA FREITAS: (translation) Who attacked you, I mean the group who hit you?
BANDAGED MAN: (translation) The group were the Loromunu (westerners) who attacked us
ANGELA FREITAS: (translation) This is from the government side, the government giving the instructions.
ANGELA FREITAS: this is what happens…
At the same time they attacked these people who…

We are taken walking into ICU ward.
39:10 ANGELA FREITAS: This is the man of the committee.
ANGELA FREITAS: (translation) If it is possible to open the dressing so they can see the wound, because it is really important.
39:32 Middle bed having his bandages removed.
39:50 exposing the wound we see the stitches … the man panting with pain.
ANGELA FREITAS: (translation) Be patient and calm down. We have to have trust in each other. We do good things for each other.
ANGELA FREITAS: They deny they are doing this. It is Mari Alkatiri and Rogerio Lobato giving instructions to do this. This is responsible Rogerio Lobato and Mari Alkatiri. Mari Alkatiri people shoot.
ANGELA FREITAS: Seventeen people attack the house.

I ask man in middle bed who is conscious
NICHOLAS HANSEN: What group are the people from who shoot?
ANGELA FREITAS: (translation) How did this happen?
VICTIM: (translation) There was an activity, our activity we did in FDTL
VICTIM: (translation) There were a few of us, and some were hit hard and occurred that car thing, not people that...
NICHOLAS HANSEN: Does he know what group are the people from?
MAN IN MIDDLE BED: F-FDTL (talking a bit louder)
ANGELA FREITAS: (translation) Who is that group?
VICTIM: (translation) We are from FDTL and a friend of mine wanted to see his children, since there was no car then he went to Metinaro to borrow a friend’s motorbike. And then he followed him and this happened.

NICHOLAS HANSEN: Does the doctor speak English
DAVID DARE PARKER: What is this man’s condition?
ANGELA FREITAS: (translation) How is his condition?
DOCTOR: (translation) This man’s condition is very critical.

DOCTOR: (translation) He is in a coma.
DOCTOR: (translation) He has fractured skull, his head is fractured. In a way where…
ANGELA FREITAS: (translation) He has broken head.

DOCTOR: (translation) He has blood coming from his ears.
ANGELA FREITAS: He is in a coma his head is broken so his situation is bad to survive.

DOCTOR: (translation) (Speaks Portuguese... medical terms) come out from his ears. From the right as well as the left.
ANGELA FREITAS: So much blood because of broken head, he also says that it is hard to explain how this can be happening like this.

DAVID DARE PARKER: Where was he shot?
ANGELA FREITAS: (translation) In the head or in…?

DOCTOR: (translation) Him, is only on head.
ANGELA FREITAS: (translation) In the head.

DOCTOR: (translation) in his head there are two wounds.
ANGELA FREITAS: Right in the head so….

DAVID DARE PARKER: (How big are the bullets? Does he have the bullets?)
ANGELA FREITAS: (translation) How is the hole? How is it?

DOCTOR: (translation) It’s broken the head there is fracture and the fracture had got a wound.

ANGELA FREITAS: (translation) small. He cannot classify the bullets.
ANGELA FREITAS: Yeh in the head, the situation is, he cannot classify this. Inside the head is less percent to survive because so many blood.

NICHOLAS HANSEN: What day and time was he brought in?
ANGELA FREITAS: (translation) What time was he taken into the hospital?

DOCTOR FILOMENA: (translation) He arrived two days ago at 9pm.
ANGELA FREITAS: Around 8 o’clock, 8 o’clock yesterday. Yesterday!

[end interview]

Appendix E: Breaking the News website www.breakingthenews.com.au
Appendix F: Mari Alkatiri found innocent and threatens to sue the ABC

At trial, the former Prime Minister Mari Alkatiri was found not guilty in court of the suggested crimes, but the Interior Minister Rogerio Lobato was convicted of illegally supplying weapons to civilian groups.

Mari Alkatiri threatened to sue the ABC.
‘Alkatiri may sue ABC’ Wed 7 Feb 2007
Anne Barker

The above story was produced by Anne Barker who had reported the ‘hospital scene’, claims of a ‘hit squad’ and repeated unsubstantiated rumours of ‘a massacre of 60 unarmed protesters in April, and dumped their bodies in a mass grave’.

<http://www.abc.net.au/am/content/2006/s1660023.htm> (Viewed 1 November 2017).