WHICH STORIES WILL WE TELL - IF AT ALL?

INTERACTIVE DOCUMENTARY FROM STORYTELLING TO METHODOLOGY

DR. ANNA WIEHL
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DANCING WITH KORSAKOW
Looking on interactive documentary through three different lenses:

• the lens of cinema – the tradition of documentary film
• the lens of new media
• the lens of media ecologies and performativity
"The generative, procedural possibilities that interactive documentary offers have affinities to the world that make it distinct from those that story and narrative and representation offers."

Miles 03.04.2016 at i-Docs Symposium
"to take this dense multilinearity, the way that parts are allowed to find and form multiple relations amongst themselves, as a key affordance of interactive documentary. [...] Such multilinearity is not teleological, emerges through its doing, and allows its parts to have more agency and autonomy than stories generally allow."

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UNDERSTANDING KORSAKOW CONFIGURATIONS

SNU
SMALLEST
NARRATIVE
UNIT
UNDERSTANDING KORSAKOW CONFIGURATIONS
UNDERSTANDING KORSAKOW CONFIGURATIONS
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DIMENSIONS OF EDITING IN KORSAKOW

• editing the SNUs
• SNUifying, i.e. adding POCs / keywords
• performative ("readerly") editing, i.e. realizing one of many virtually possible versions by the user-interactant
DIMENSIONS OF EDITING IN KORSAKOW

editing SNUs
DIMENSIONS OF EDITING IN KORSAKOW

algorithmic editing
DIMENSIONS OF EDITING IN KORSAKOW

performative editing
PARADIGM SHIFTS IN DIGITAL DOCUMENTARY PRACTICES

representational paradigm

↓

performative paradigm

↓

experiential paradigm
DANCING WITH KORSAKOW
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• Bogost, Ian (2012): Alien phenomenology, or, What it's like to be a thing. Minneapolis: University of Minnesota Press.
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