

New Forms of Documentary-Filmmaking within New Media

Ersan Ocak
Bilkent University, Turkey

Abstract

New technologies have always been a great potential for artists, who are seeking "new forms" in art. Today, so called "new media" has a great potential for filmmakers, especially for "non-fiction storytellers," i.e. documentary filmmakers.

With the development of new media, new documentary forms emerged on the Internet. These new forms are labeled such as webdocumentary (web-doc), interactive documentary, database-filmmaking, transmedia, non-linear documentary, etc. All of these new documentary forms are done by utilizing not only the computational and telecommunication capacities of the Internet through softwares and apps (applications), but the prevailing use of the Internet as one of the major medium of daily life as well. Today, more and more people are watching and following new forms of documentary on the Internet (especially young generations, who are born into new media).

New media documentary, with its distinct features, not only enforce documentary filmmakers to think, imagine, design, and develop documentary projects within new forms, but also enable them to make documentary in different ways. In short, it offers new forms of representation and production for documentary filmmakers.

In this paper, I will discuss the distinct features of new media documentary such as its openness to non-linearity in storytelling and interactivity in experience (watching and navigating in a web site); its capacity of a wider distribution; its potential for a more collaborative production. I will elaborate these features in a critical approach to understand what is really 'new' in new media documentary.

Keywords: New media, Documentary filmmaking, Webdocumentary (web-doc), Database filmmaking, Non-linear documentary

Introduction

I am a filmmaker and an academician. On one side, I am making experimental and documentary films. On the other side, I am making research and giving courses on cinema. Thus, I have two distinct but joint positions in life. In this paper, I will keep my these two distinct but joint positions and discuss "new forms of documentary filmmaking" within these two perspectives simultaneously. Hence, I will give all my effort to understand the new forms of documentary filmmaking within new media, in practical terms and theoretical concepts, as a filmmaker and researcher.

In cinema, explorations and experiments on the forms of representation have been made mostly by documentary and experimental filmmakers. First of all, we have to understand why documentary filmmakers have always sought new forms of representation. This will help us to understand the emergence and expansion of new media documentary projects as new forms of documentary filmmaking.

Secondly, I will attempt to make a definition of new media. Indeed, we should clearly see what is "new" in new media and (thus) in new media documentary, both for filmmakers and researchers. Later, I will exemplify this discussion through some existing new media documentary projects on the Internet.

Mark Tribe states that "some technologies seem to hold considerably more promise for artists than others." (Manovich, 2001:xi) It is obvious that, new media is more promising and has great "potential" for documentary filmmakers. But, at this point, we have to be very careful not to fall into "technological determinism." It has always been the easiest way to explain innovations of the time with new edge technologies. Today, new media, as one of the consequences of new edge technologies of our times, is seen and used as a magical key term to explain many innovations, which we use in our daily life. Rather than falling in line with technological determinists, I will focus on new forms of representation in new media documentary. I will make an inquiry on the possibility of new ways of documentary storytelling, which may enable us to understand our contemporary world better. To discuss the changes in forms of representation will necessarily take us not only to seek for new theoretical approaches for documentary but to reformulate the documentary filmmaking and filmmaker as well. In this section, instead of making a hypothetical discussion, I will elaborate all these issues through new media documentary project examples, which exist on the Internet.

Finally, in the conclusive part of the paper, I aim just to emphasize some significant issues on new media documentary for both documentary filmmakers and researchers. These will be in the form of conclusive remarks rather than results in the form of a fixed template.

In Search of New Forms in Documentary Filmmaking

Who searches new forms in cinema? More specifically, what types of filmmakers are in the search of new modes of storytelling? Or, which genres are essentially more inclined to or open to new forms of representation? These are not commonly asked questions. Instead, there is a common opinion that 'the cinema' is always in progress and thus naturally should be looking for new forms. However, this is not totally correct.

As John Ellis mentions, when people say 'film' they mostly mean 'fiction film' in entertainment cinema (1993). Otherwise, they mostly feel themselves obliged to mention its difference as genre or production, such as saying documentary film, arthouse film/production, independent film/production, animation film, etc. Then, as a public opinion, the fiction cinema is presumed to have an innovative nature and thus, it should essentially be looking for

new forms of representation. However, this is not the case either.

Indeed, there has always been a paradox between two basic genres of cinema, i.e. fiction cinema and documentary cinema. On the one hand, fiction cinema is always after an “ever-increasing-realism” for its fictive stories, through spectacular effects of cinematic vision, for the sake of making them seem ‘so real’ (Ellis, 1993:50-51). John Ellis states that “What is really happening behind this supposed development of realism (in fiction cinema) is a development of the spectacular effects of cinematic vision” (Ellis, 1993:50). Therefore, we can conclude that, fiction cinema has essentially looked for and mainly developed the spectacular effects of cinema. On the other hand, documentary cinema always seeks new modes of storytelling and new forms of representation for telling real stories, through the perspective of documentary filmmaker, for the sake of exposing a “reality” (not the real itself). Therefore, documentarians have always essentially been in the search of new forms of representation in cinema (of course, with experimental filmmakers). In this paper, I will concentrate on new forms of documentary filmmaking within new media, which emerge as a result of the essential characteristic of documentary cinema towards its never-ending-search for new modes of storytelling and new forms of representation.

Walter Benjamin, in his renown essay “The Storyteller”, tells us how the storyteller of both oral tradition and literature faded away. In this sense, he keenly concludes that “the art of storytelling is coming to an end.” (Benjamin, 1969:83) Indeed, I disagree with Benjamin: the storyteller did not disappear. Within the inevitability of change of the world, both the storyteller and forms of storytelling passed through a transformation. Today, documentary filmmaker is the contemporary version of the storyteller. In the past, the storyteller had written down the tales from the speech of the many nameless storytellers. Since the beginning of the twentieth century, documentary filmmakers have been writing down these stories by their audio-visual apparatuses in an audio-visual language.

Indeed, the first recordings of cinema, which are called “single shots”, were all document-shootings. Starting from the films of Lumière Brothers and Edison, cinematographers first documented social, cultural and political events and situations. Later, John Grierson used the term “documentary” and defined it. Hence, documentary emerged as one of the basic genres of cinema. Some filmmakers, who called themselves as documentary filmmakers dealt with the real stories and established new forms of audio-visual representations in exposing them. But in a short time, the existing mode(s) of storytelling and form(s) of representation became insufficient and lacking with the changing reality of time; with the new zeitgeist of newly coming historical periods. Documentary filmmakers necessitated new modes of storytelling and new forms of representation in order to be able to expose new reality of new times. Bill Nichols states that “to some extent, each mode of documentary representation arises in part through a growing sense of dissatisfaction among filmmakers with a previous mode” (Nichols, 2001:100). He briefly explains that,

“The desire to come up with different ways of representing the world contributes to the formation of each mode, as does a changing set of circumstances. New modes arise partly in response to perceived deficiencies in previous ones, but the perception of deficiency comes about partly from a sense of what it takes to represent the historical world from a particular perspective at a given moment in time.” (Nichols, 2001:101)

While the oral tradition of storytelling becomes a rare asset under cultural preservation or just a reference in related theoretical literature, newer forms of storytelling are still emerging in our age, such as different forms of new media documentary projects on the Internet. While fiction cinema reproduces an ever-increasing-realism in fictive stories through the progress in spectacular effects of cinematic vision, documentary cinema reproduces filmic reality of non-fictional stories through seeking new forms of representation and bringing out experimental approaches in the design, production and distribution processes of documentary filmmaking.

New Media as a Potential

For being able to discuss the “newness” of new media documentary, we simply have to understand what new media is. However, it is really difficult to make a straightforward definition of new media. Here, I will follow the conceptual framework of Lev Manovich, who is a well-known scholar in new media studies.

In his seminal book “The Language of New Media,” Manovich analyzes “the language of new media by placing it within the history of modern visual and media cultures” (Manovich, 2001:8). In that sense, he draws upon the histories of art, photography, video, telecommunication and design. In addition to this, Manovich sees cinema as “the key cultural form of the twentieth century.” Thus his “key conceptual lens” through which he looks at new media is the theory and history of cinema (Manovich, 2001:9). Manovich states that,

“A hundred years after cinema’s birth, cinematic ways of seeing the world, of structuring time, of narrating a story, of linking one experience to the next, have become the basic means by which computer users access and interact with all cultural data. In this respect, the computer fulfills the promise of cinema as a visual Esperanto—a goal that preoccupied many film artists and critics in the 1920s, from Griffith to Vertov. Indeed, today millions of computer users communicate with each other through the same computer interface. And in contrast to cinema, where most “users” are able to “understand” cinematic language but not “speak” it (i.e., make films), all computer users can “speak” the language of the interface. They are active users of the interface, employing it to perform many tasks: send e-mails, organize files, run various applications, and so on.” (Manovich, 2001:xv)

To explain what new media is, Manovich, first of all, lists the categories commonly discussed under this topic in the popular press: “the Internet, web sites, virtual worlds (3D computer generated interactive environments), virtual reality (VR), multimedia, computer games, interactive installations, computer animation, digital video, digital cinema, and human-computer interfaces.” (Manovich, 2001:8-9) He underlines that the popular understanding of new media has a limiting approach and “identifies new media with the use of computer for distribution and exhibition rather than production.” (Manovich, 2001:19) According to him, to understand what new media is and its effects on the society, we have to understand the effects of computerization on culture as a whole. Manovich claims that, we are arguably living in the middle of a “new media revolution” and witnessing its initial effects.

“... just as the printing press in the fourteenth century and photography in the nineteenth century had a revolutionary impact on the development of modern society and culture, today we are in the middle of a new media revolution—the *shift of all culture to computer-mediated forms of production, distribution, and communication.*” (Manovich, 2001:19; *italics mine*)

For Manovich, “new media represents a convergence of two separate historical trajectories: computing and media technologies.” (Manovich, 2001:20) While he points out the Babbage’s Analytical Engine as the origin for modern computing technologies, he makes modern media technologies start with Daguerre’s daguerreotypes. Hence, the synthesis of the histories of modern computing and media technologies bring out “new media.” This becomes possible “with the translation of all existing media (photographic images, graphics, moving images, sounds, shapes, spaces, and texts) into numerical data accessible through computers.” (Manovich, 2001:20)

After establishing the conceptual framework of new media, Manovich explains five basic principles of new media, which should be kept in mind in the analysis of new media documentary projects. These five principles are numerical representation, modularity, automation, variability, and transcoding. From the very beginning, Manovich warns us that,

“Not every new media object obeys these principles. They should be considered not as absolute laws but rather as general tendencies of a culture undergoing computerization. As computerization affects deeper and deeper layers of culture, these tendencies will increasingly manifest themselves.” (Manovich, 2001:27)

The first two principles have an axiomatic character—which means they are taken as initial points of theorization without the necessity of proof, and further theorems are proved on their basis. Last three principles are dependent on these first two principles. Here, I will briefly explain each of them.

Numerical representation: “All new media objects are composed of digital code; they are numerical representations.” (Manovich, 2001:27) It does not matter whether they are reproduced on computer or converted from analogue media sources through digitization. As a consequence of this principle, every new media object can be formally (mathematically) represented and is always subject to manipulation.

Modularity (or fractal structure of new media): A new media object has the same modular structure on different scales. Hence, “new media objects may be combined into large-scale objects but continue to maintain their separate identities.” (Manovich, 2001:30)

Automation: The first two principles (numerical representation and modularity) “allow for the automation of many operations involved in media creation, manipulation, and access.” Hence, within the limits of a template or an algorithm, new media objects can be created, manipulated or become accessible, without direct human intervention. (Manovich, 2001:32)

Variability: “A new media object is not something fixed once and for all, but something that can exist in different, potentially infinite versions.” (Manovich, 2001:36) This also becomes possible with the first two principles (numerical coding and modular structure of new media objects).

Transcoding: For Manovich, cultural transcoding is “the most substantial consequence of the computerization of new media.” (Manovich, 2001:45) New media can be considered consisting of two distinct layers: “the cultural layer” and “the computer layer.” And every action we make on computers through HCI (human computer interface) can occur through a transcoding between these two layers. A story is composed of plot; verbal (or visual) composition and point of view; with mimetic or cathartic affects; in the form of a comedy or tragedy and all of these belong to cultural layer. When the story is written on a computer (or re-established as a web site), all of its cultural layer components are simply transcoded into computer layer categories such as “process and data packet; sorting and matching; function and variable; computer language and data structure.” (Manovich, 2001:46)

“Because new media is created on computers, distributed via computers, and stored and archived on computers, the logic of a computer can be expected to significantly influence the traditional cultural logic of media; that is, we may expect that the computer layer will affect the cultural layer. The ways in which the computer models the world, represents data, and allows us to operate on it; the key operations behind all computer programs (such as search, match, sort, and filter); the conventions of HCI—in short, what can be called the computer’s ontology, epistemology, and pragmatics—influence the cultural layer of new media, its organization, its emerging genres, its contents.” (Manovich, 2001:46)

In the following section, I will analyze some examples of new media documentary projects, in order to expose the possible new forms of representation in new media documentary filmmaking. Before that, I want to underline two significant issues.

First, Manovich does not make an explicit speculation about the future (of new media) in his theoretical discussion. Instead, he prefers to analyze new media “as it has actually developed until the present moment.” His main motivation (very similar to the intention of this paper) is “to understand the present and to stimulate practical experimentation.” Although he does not speculate about the future, his book contains “an implicit theory of how new media will develop.” (Manovich, 2001:10)

Secondly, new media documentary projects, as consequences of computerization, should not be read and understood within technological determinism. These projects are simply outcomes of new media age, which are fed by essentially innovative characteristic of documentary filmmaking. However, in this paper, I will have a critical approach in the analysis of new media documentary projects, in order to elaborate new forms of representation and production for documentary filmmaking.

New Forms of Representation within New Media Documentary

In this paper, I use the label “new media documentary” rather than “webdocumentary” (or shortly web-doc), which is more common. I preferred that because I want to discuss the new forms of representation and production in documentary filmmaking through new media debate, rather than formulating the problem as a ‘continuity,’ ‘extension’ or ‘remediation’ of conventional cinema or TV documentary. For example, Kate Nash uses the term “webdocumentary” and, from the very beginning of her article, she underlines the continuities between webdocumentary and conventional cinema or TV documentary. She says that, “the name webdocumentary consciously reference film and television documentary.” (Nash, 2012:195)

Nash also states that, “it is possible to trace continuities in representational strategies, purpose and production practices that situate the webdoc within the documentary tradition.” (Nash, 2012:195) Of course, documentary filmmaking within new media has continuities in representational strategies, purpose and production. But, in this paper, my aim is to expose the changing cultural forms of both production and consumption of documentary in new media age with the computerization in culture. Here, as a filmmaker and researcher, I want to understand and clarify the possible new modes of storytelling and new forms of representation within new media by thinking and looking through the lens of new media culture. Hence, in this section, I will discuss some new media documentary project examples. In each example, I will bring forth the distinct aspect of that specific project, which can make us reconsider the new forms of representation in new media documentary. In this way, I also want to point out the basic differences of new media documentary from the conventional cinema or TV documentary.

The new media documentary project examples below are well-known ones. They all have common aspects, which make them new media documentary projects rather than simply being an extension or remediation of the conventional documentary understanding of cinema and TV. These common aspects can be formulated as follows: These projects utilize “non-linear storytelling” and mostly have “open-ended narrative structures.” This non-linear storytelling and open-ended narrative structure can be possible with different “database structures,” which are basic components of computer culture. Another common aspect of new media documentary projects is their “interactivity” aspect. According to Kate Nash, however interactivity is a constant in all new media documentary projects (Nash, 2012:34). Here, I have to emphasize that, in this paper, the remediation of linear conventional documentary films onto the Internet is not taken into consideration.

Almost all of the conventional cinema and TV documentaries are linear stories with a closed-ended narrative structure. However, new media documentary projects are “non-linear” stories mostly with an “open-ended narrative.” “Database structures,” specific to digital culture, even enables open-ended structure to be considered in an infinite way, at least hypothetically.

Interactivity, as another digital culture component of new media, operates as a representational strategy for new media documentary. In this sense, interactivity in new media documentary challenges conventional forms of cinema and TV documentary. Through interactivity in new media documentary, “audiences have become users and, although this transition is hardly unique to documentary, its impacts are likely to be significant for documentary theory.” (Nash, 2012:196)

Discussion on New Media Documentary Project Examples

In each example, I will first give the name and web site address of the project. Secondly, I will make a quotation of the introductory statement or explanation of the project from its web site. Finally, I will explain the specific new media aspect(s) of the project that also make me choose it.

7 billion Others

“In 2003, after *The Earth seen from the Sky*, Yann Arthus-Bertrand, with Sybille d’Orgeval and Baptiste Rouget-Luchaire, launched the 7 billion Others project. 6,000 interviews were filmed in 84 countries by about twenty directors who went in search of the Others. From a Brazilian fisherman to a Chinese shopkeeper, from a German performer to an Afghan farmer, all answered the same questions about their fears, dreams, ordeals, hopes: What have you learnt from your

parents? What do you want to pass on to your children? What difficult circumstances have you been through? What does love mean to you? Forty-five questions that help us to find out what separates and what unites us. These portraits of humanity today are accessible on this website. The heart of the project, which is to show everything that unites us, links us and differentiates us, is found in the films which include the topics discussed during these thousands of hours of interviews. These testimonies are also presented during exhibitions in France and around the world (Belgium, Brazil, Spain, Italy, Russia ...), and on other media such as book, DVD or on TV." (<http://www.7billionothers.org/node/64>)

"7 billion Others" has been one of the most enduring new media documentary projects since its start in 2003. It is a typical database filmmaking project. Manovich defines database as "a structured collection of data. The data stored in a database is organized for fast search and retrieval by a computer and therefore, it is anything but a simple collection of items" (Manovich, 2001:218). Hence, "7 billion Others" database consists of video interviews made with more than 6000 people from different areas of the world. There is not a single, total film, which has the claim of representing the film stock or archive as a whole. The logic of database and database filmmaking is different than linear storytelling. Manovich explains that as follows.

"After the novel, and subsequently cinema, privileged narrative as the key form of cultural expression of the modern age introduces its correlate—the database. Many new media objects do not tell stories; they do not have a beginning or end; in fact, they do not have any development, thematically, formally, or otherwise that would organize their elements into a sequence. Instead, they are collection of individual items, with every item possessing the same significance as any other." (Manovich, 2001:218)

In "7 billion Others" project, each and every shot has equal significance; each and every character has equal significance; each and every story (interview) has equal significance. Although it is possible to make some selections and establish a linear story, its database logic makes this possibility to become in infinite combinations. Instead, user goes into an interactive relationship with the database through the interface of the web site and becomes the author (active producer) of a non-linear story within the database.

"7 billion Others" project still keeps its relation with the conventional linear, close-ended narratives and its database is used for the production of books and documentaries for TV. In this way, this example shows us that, new media documentary projects can be in relation, or even in integration with conventional modes of storytelling and modes of representation.

Capturing Reality

"Werner Herzog can memorize 60 hours of footage, but only for two weeks. Rakesh Sharma films without a script. Thirty-eight of the world's most influential documentarians discuss their approaches to non-fiction storytelling." (<http://www.nfb.ca/interactive/>)

"A journey into documentary filmmaking with some of the world's top directors. What is documentary? Why make them? Where do people get their ideas from? Do documentaries represent the "truth"? Errol Morris, Kim Longinotto, Nick Broomfield, Jennifer Baichwal and many others reflect on the power of their craft, and the creative and ethical choices they make as storytellers." (<http://films.nfb.ca/capturing-reality/>)

Like every new media documentary, "Capturing Reality" is also a database filmmaking project. Like "7 billion Others" project, it unfolds its database structure on its "opening interface" ("establishing sequence" with cinematographic terms) that operates as a pedagogical guide for the user. The user understands, feels and learns easily how he/she can navigate in this database structure in order to bring out different narratives to establish a non-linear story. The database of the project consists of the interviews made with some of the well-known documentary filmmakers of the world in different topics. The user can establish his/her own sequence flow and, in a sense, makes a non-linear editing of the project each time he/she makes his/her selections from the filmmakers or the topics in the project web site.

In "Capturing Reality" project, also a DVD is produced. But this DVD is not only for watching a linear close-ended film. It is designed to be used with an educational guide in the PDF format, which is provided freely on the project web site. In the educational guide, there are educational suggestions on how the database of the project can be utilized in different schools, in different departments. Therefore, DVD is also produced for a non-linear, customized use.

Here, we see that how the database logic of new media can change the conventions of use on DVD medium. In conventional logic of filmmaking, DVD is at most seen as "a platform that has the potential to construct a variety of frames for documentary texts, as background, 'making of' and update materials included as DVD 'extras' provide an insight into the nature of documentary practice employed by filmmakers and television producers." (Hight, 2008:199) In "Capturing Reality" the design of the DVD is made within the database logic of new media and becomes not only an interactive medium, but operates in an integrated way with the project web site as well.

GDP

<http://gdp.nfb.ca/intro>

"To stumble. To doubt. To persist. To imagine. To build. To extend a hand.

Since December 2008, Canadians have been living through a global economic crisis of unprecedented proportions. In a thousand different ways, the impact of this historic event has been playing out in communities across the country and around the world. The crisis has resulted in hardship, job loss, stress, dislocation, but it's also sowing the seeds for new thinking on how we organize our economy and lead our lives.

As the country's public film producer, the National Film Board has been telling stories that reflect Canada back to Canadians for seven decades now. With **GDP - Measuring the human side of the Canadian economic crisis** (gdp.nfb.ca), we are contributing the country's first bilingual web documentary, a pan-Canadian project that bears witness to the far-reaching effects of the crisis in our lives and communities.

This innovative new media project has taken shape under the direction of documentary filmmaker Hélène Choquette and her formidable team of directors and photographers based in a range of locations. Together they have embarked on an ambitious quest to document personal stories of the worst economic crisis since the Great Depression. Drawing on extensive research, they have engaged with communities across the country, creating an interactive account of the recession as it plays out in the lives of ordinary Canadians: stories of loss and struggle, resilience and invention. Stories of strength, courage and vision. From "coast to coast", a diverse spectrum of Canadians have agreed to share their experiences

Started in September 2009 and completed in September 2010, these unfolding stories appear on this site. In all, over 185 short documentaries and photo-essays, each about four minutes in length, combine to create a mosaic of how Canadians are experiencing this crisis.

You too can be part of this exciting interactive initiative. We welcome your participation. Post your comments and images. Join us as we use the web-documentary form to tell the collective story of a country in transition. Together let's document this critical moment in our history." (<http://gdp.nfb.ca/project/412/about>)

"GDP: Measuring the human side of Canadian economic crisis" is a long-term, "participatory" new media documentary project. NFB (National Film Board, Canada) started this project in September 2009 and the project was finalized in September 2010. In one year, the personal stories of Canadians—who were dramatically affected by the 2008 economic crisis—were collected in a database in the form of photo essays or video stories.

In "GDP" project, database structure of the project is not so open as it is in the "7 billion Others," or "Capturing Reality" projects. The user has to learn to navigate for accessing the video stories or photo essays. There are different layers in the design of the webs site interface. The map of Canada and chronological timeline of the project is synchronized into each other. Hence, when the user makes a selection on the timeline, the visual information on the map is changing. The map is showing us the produced video stories and photo essays. Each and every click on a component brings out another information from the database and informs the user. The user by collecting information with different tools and making selections on the video stories and photo essays develop a non-linear narrative.

The most specific aspect of "GDP" is its "spatio-temporal interface design." This new media documentary project not only brings different forms of documentary storytelling such as video stories and photo essays, but it also establishes different modes of relationships between temporal and spatial information in its design of navigation and interactivity. In "GDP" project, the form of interactivity in the multi-layered design of the interface, which utilizes the navigation strategy of find and apply, reminds a video-game structure, rather than a typical new media documentary (like "7 billion Others," or "Capturing Reality"). In addition to all these different aspects of the project, it also includes a blog and tweeter account. It seems that, the project designers have developed as many new media tools as possible for making the participation as much as possible.

Out My Window

"Emmy Award-Winning Out My Window—one of the world's first interactive 360° documentaries—explores the state of our urban planet told by people who look out on the world from high-rise windows." (<http://www.nfb.ca/interactive/>)

"One highrise. Every view, a different city.

This is Out My Window—one of the world's first interactive 360 degrees documentaries—about exploring the state of urban planet told by people who look out on the world from highrise windows. It is a journey around the globe through the most commonly built form of the last century: the concrete-slab residential tower. Meet remarkable highrise residents who harness the human spirit—and the power of community—to resurrect meaning amid the ruins of modernism. With more than 90 minutes of material to explore, Out My Window features 49 stories from 13 cities, told in 13 languages, accompanied by a leading-edge music playlist." (<http://interactive.nfb.ca/#/outmywindow/>)

"Out My Window: Interactive views from the global highrise" is 360 degrees new media documentary by Katerian Cizek. It consists of 49 stories through 49 interactive photographs of 360 degrees. The high level of interactivity not only in 360 degrees navigation on each photo, but also some components of the photo story help user to unfold the components of highrise stories.

"Out My Window" is also a multi-layered new media documentary with a spatio-temporal design. On its opening page, the interface is established with a collage of highrise window scenes, "places" (which points the highrise stories on an interactive world map), and "faces" (from which user can select a storyteller, who tells his/her highrise and scene from his/her window).

Indeed, "Out My Window" is a part of a highly integrated new media documentary project "Highrise." Therefore, there are interconnections and modular passages between "Out My Window" and other projects in "Highrise." Here, we can see another aspect of new media documentary project: mainly because of the modular structure of new media, new media documentary projects can be integrated and expanded, when it is foreseen in the design process of the project.

Conclusion

The numbers of new media documentary projects are increasing each year. Some institutions are directly supporting new media documentary productions. From the official web site of NFB, people can reach new media documentary projects under the heading "interactive." France24 is another broadcaster which offers an annual webdocumentary prize (Nash, 2012:197). IDFA (International Documentary Film Festival Amsterdam) has a special section for new media documentary projects, called "doclab" and has an annual competition in many different categories. Doclab official web site also works like a node, from which many new media documentary projects are accessible.

For being able to understand the present; for being able to communicate with young generations, who are born into new media; for catching up the changing cultural forms on the world, new media documentary appears as one of the new modes of storytelling in filmmaking. This does not mean that, the conventional filmmaking will end. The close-ended, linear storytelling of conventional cinema or TV documentary will exist along with open-ended, non-linear storytelling of new media documentary filmmaking on the Internet.

Today, the scene of documentary filmmaking is like plenitude for documentary researchers. There are so many topics to discuss and there is an urgent need for creating new concepts, especially on the issues of database (logic of) documentary filmmaking and interactivity. For documentary filmmakers, experimentation and exploration become inevitable for catching the reality of time. Spatio-temporal design capabilities on the Internet (which operate on database) is an exhilarating issue and enables documentary filmmakers to think, design, and produce their new documentaries in a different logic and form of representation.

The future is shining for documentary filmmakers and researchers, who are open into collaborations in an interdisciplinary approach. Those documentary filmmakers and researchers that can establish interdisciplinary production and research teams will be able to tell new stories of our times. As Craig Hight states,

"Collectively they (digital documentary or new media documentary projects) offer the potential to change the nature of documentary practices, aesthetics, forms of political engagement and the wider relationship of documentary culture as a whole to the social-historical world. Such a shift poses a considerable challenge to documentary theory, which has emerged in discussion around a canon of cinematic and, to a lesser extent, television texts produced from a relatively well-understood collection of audio-visual technologies." (Hight, 2008:3)

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