Lifemirror:

A Reconsideration of Cinema as a Collective Process Between Digital and Organic Networks

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To Nori, my pink flower in the land of technology.

Acknowledgements

Abstract

This thesis argues that cinema is going through a radical transformation. When cameras and screens become digitally networked a circuit is formed, not only between films and their audience, but to a shared reality in time. Crowdsourcing, cloud film and myriad mobile applications are bringing together individual perspectives in ways that render experience as collectively cinematic. This accelerating transition is further reflected in the increasing refinement of interactivity in social networks. Underlying these emergent practices remains the assumption that directing and editing film is fundamental to the experience of cinema. This practice-led thesis reconsiders the control function of film by reframing it as a temporal sense-connection between organic and digital networks. By iteratively replacing authorial film structuration with networked sensitivities, a collective psycho-mechanical quality of cinema is produced. I develop and question this emergent quality as a 'network-image' in relation to its creator-audience and ask how future development of the concept may realise wider socio-cinematic transformations. In this way, the thesis contributes a preliminary artefact and foundational theory intended to mobilise a practice and discourse for a network cinema.

The thesis is theoretically informed by the philosophical frameworks of Giles Deleuze, and in particular his engagement with time through the lens of cinema. Using these ideas as a foundation, I identify the collective form of cinema as an evolutionary step in media consciousness. An experimental incarnation of this process is embodied in the submitted artefact, Lifemirror, a system that connects cameras to generate and observe film as a shared process *in* time rather than an authored production *of* time. As an audience-led incarnation of cinema, the films produced by the system challenge dominant models and reposition narrative as inherent to an environment unfolding through individually mobilised sense and contingency. As such, the research finds a temporally directed perceptual space between organic and digital networks that forms a distinct foundation for a 'cinema-without-cinema', a cinema-to-come in between networked movements that prefigures an engagement with co-conscious time.
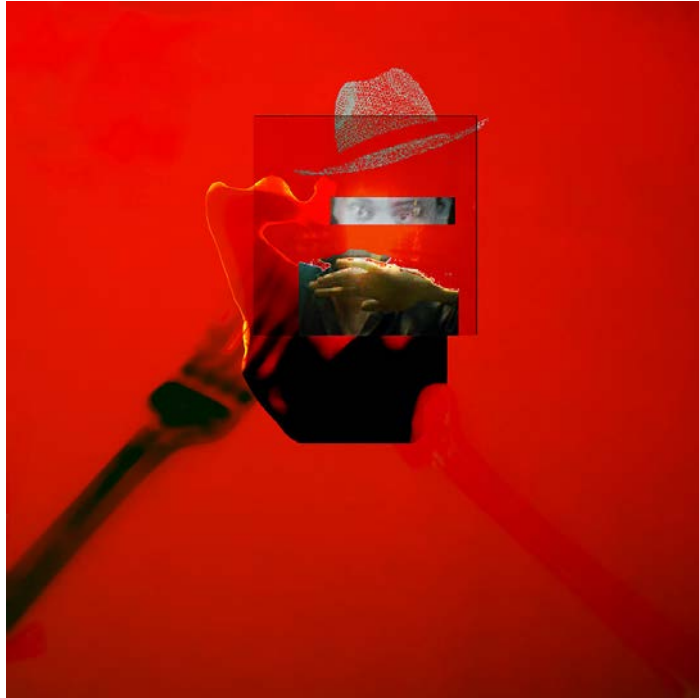
In the best of all possible worlds, art would be unnecessary…The professional specialization involved in its making would be presumption…The audience would be the artist and their life would be art.

Glen Gould (1984: 126)

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Life in a Day

Where is cinema - this art that originated in the strict control, both in the studio and during the editing process, of the representation of the world, and is now steeped in a sort of lava flow of images, consumed by its own infinity - heading?

Alain Badiou (2013: 18-19)

1.1 Introduction

Throughout cinema's short history, the exclusivity of the apparatus and its inherent power as a medium of mass communication has caused the machine to evolve a literary form that maintains a one-to-one/one-to-many relationship with the audience. This has caused a gravitational bias towards the director-as-author and an emergence of film theory centred on practices developed by a fortunate few. Today, cameraphones have made available a freeform of cinematic expression through the medium of networked digital video. From Twitter Vines to mobile film and live-stream broadcasting, we find ourselves in the presence of images of images and authored narratives all vying for virtual attention. This thesis relocates cinematics within a concept of a mobilised, many-to-many cinema in order to interrogate an image of community consciousness in network film practice. By engaging with theorists who broke away from accepted views of narrative by confronting the ontologies of cinematic perception, I propose an alternative concept of cinema that may break from some of its rules in order to provide alternative social functions through co-reflective, psycho-mechanical engagements.

The essence of film as a captured and projected set of moving images is now at consumer fingertips and the sharing and distribution of vision is being globally mobilised. This radical shift in the balance of cinematic creation and consumption animates new freedoms in the film arts as the line between industrial structures and personal industry blurs by the day. In our own time, just over 100 years since the birth of cinema, we are sharing the moving image through personal devices with a speed and definition close to natural perception. Mediated cinematics morph and multiply at network speeds verging on the instant and are now transmitted with the lightest of touches. Furthermore, the everyday use of mobile video has become a second nature for the cinematically informed

consumer whose screen experience inspires a personalised repertoire of moving-image communication. On the crest of a surging Internet trend towards graphic motion and personal camera interaction, new generations immersed in media are becoming cinematically networked whether they like it or not.

At the heart of this technological shift lies the architecture of cinema. The mysterious power of the picture house has progressed in many forms but its subservience to industry control has caused the fantastic and often desire-inducing artifice to overshadow its many other potentials. The emancipation of cinema has long been a mission for alternative cinematic practices, the most enduring of these found in the idea of Expanded Cinema (Youngblood, 1970) which recognises the (r)evolutionary relationship between human consciousness and the moving image. The pioneer of the movement, Gene Youngblood, proposed a 'radical evolution' taking place in the twentieth century that 'would be kinder if it were better understood; but it won't be so long as commercial entertainment cinema continues to represent a "reality" that doesn't exist' (Youngblood, 1970). Cinema's strength for illusion and escape was built on literary tradition and is rapidly advancing as digital culture transitions into 3D environments and interactive game-worlds. This thesis proposes that consumer-level technology, and in particular the recent appearance of networked cameras, has the capacity to create counter-spaces for filmmaking through contingent user-audiences. In harnessing the ubiquity and connectivity of mobile cameras, cinematic form may be able to evolve from its literary origins and reveal story in a manner more relevant to the current and future conditions of society.

An example of a collective re-action in cinema, and an inspirational source for this project, is the crowdsourced film *Life in a Day* (2011), a narrative constructed entirely from videos contributed by a global network of YouTube users. The film was conceived

as an experiment between director Kevin MacDonald and producer Ridley Scott who asked the YouTube audience to 'pick up a camera' and start filming within the 24hr period of a specific day. The resulting 93-minute sequence compresses and organises 80,000 video contributions from 192 nations around the world to tell 'a story', from sunrise to sunrise, of a single day on earth. It is truly an Internet-enabled film and the format has since inspired country-specific versions such as *Britain in a Day* and *Italy in a Day*, with Israel, Germany and France currently in the making (Wikipedia, 2015). It was also the first film in cinema history to be streamed live from a major film festival and was not only released through commercial theatres and DVD but also shared freely in the network. Widely praised for its ingenuity and receiving multiple awards, the work managed to incite emphatically contrasting responses from its networked user-audience,

> This most amazing movie was like sitting by the ocean watching the many different waves clashing on rocks, fish jumping up, seagulls flying by, clouds moving slowly, children in the distance playing running laughing, wind blowing, waves rolling to my toes, up my legs, up my body, me sinking a little deeper with every crests and troughs.... immersed in the reality of all these people. (Guest, 2015)

And…

> Just random clips, no storyline, no subject, no message, no correlation, Not my cup of tea. (Ankur Orthodontist, 2015)

These comments (appearing in the same thread) highlight both the spectacular nature of subjective truth, the diverse expectations of film, and the inherent power of cinema as a

medium and experience of both reality and illusion. Audiences are beginning to realise that cinema is always, in a sense, a reflection of the human condition on both sides of the screen, whether in the mind, physical reality or both. In the case of *Life in a Day*, human encounters and observations are gathered by a simple call to cinematically relate simple questions such as 'What do you love?' or 'What's in your bag?'. The simplicity of these remote provocations and seeming honesty of their outcomes moved me to ask whether it might be possible to make 'life in a day', every day, using network technologies in place of a production team; or at least discover and bring to the screen, something of the film's unique feeling of togetherness. If our fragmented condition is becoming ever more visually connected on the Internet, how do we understand films that become 'network'? And further, how do we consider a network that increasingly becomes film?

Life in a Day is described by Kevin Macdonald as a 'metaphor of the experience of being on the Internet', weaving between fragments, 'clicking from one place to another, in this almost random way…following our own thoughts, following narrative and thematic paths' (Wall Street Journal, 2011). This reflection from the filmmaker suggests a disparity between film and Internet experience that may be resolved through interactive cinematics. I would further argue that the film uniquely questions authorial voice, narrative form and the techno-social evolution of cinema in a digitally networked world, and in doing so, the future of audience as a cinematographically informed 'creator-audience'.

Multiple voices in separate locations speak on the same day in the light of the same sun. Direction is distributed in the form of 'written rules' to an online community rather than filtered through specialised departments. Story evolves through the interleaving of individual meta-narratives gleaned from a selection of contributing 'meta-directors'. The

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result is a film that is at once both one and many, and both programmed and spontaneous. However, since it was made in 2011, cinematic mobility has significantly evolved. Smartphones can now process cinema quality images and send them instantly to a shared digital space in the cloud; a ubiquitous moving image is shedding another skin of its materiality through codification. Layers of film both past and present are now numerically indexed; in constant motion, and accessible to all. As Lev Manovich observes, 'in the computer age, cinema, along with other established cultural forms, indeed becomes precisely a code' (Manovich, 2002). In every moment, meta-directed film is transmitted globally at speeds verging on the instantaneous. As one network multiplies into many, one could say that a collective moving image is constant, ubiquitous and quantified, and this raises important questions on how we share and make sense of the mobile cinematic gesture. As such, I argue that the current situation influences the evolution of cinema by suggesting an emergence of hidden narratives that renegotiate both individual and industrial responsibilities in the collective visual consciousness.

1.2 Flipbook narratives

Film stock is being rapidly replaced with the digital processing and unlimited storage space offered by networked computers. Through the digitally blessed marriage of cloud, phone and camera, we are now seeing an unprecedented personalisation of image-creation to the point of saturating archives of an individual's trajectory and their viewpoint on the world. While there are myriad mobile applications that encourage meaningful video treatment, the everyday fragments of life, or 'flipbooks' of personal narrative, are generally deleted (if perceived 'bad') or sorted into folders on hard drives

(if perceived 'good') and often with no more application than to form dustless archives and holiday slideshows. More recently, consumers are storing their data on the Internet and it is becoming easier to visualise filmic narratives intertwining in the numeric patterns of the digital. A collective film is already in production. As such, it could be argued that sequels to *Life in a Day* are always-already formed in each moment but with no awareness of their unfolding and the still undiscovered forces connecting their potential extra-individual meanings. Indeed, it is a central aim of this research to reconsider the editorial function of cinema in the network with the thought that a participatory movement of filmmaking may emerge outside the given mechanisms and architectures of the industry. In this way, we might be able to find new ways to converge fragmenting and virtualising life narratives to make room for a community-driven spectacle within cinema spaces. For this, it is necessary to question the individual's control of the mobilised image in the context of current consumer technology, and move forward while embracing values of inclusion, equality and free visual speech.

To flick through photos on a phone, or to play a slideshow on a computer, reveals an instance of narrative through each gesture of the camera. When in motion, camera-encountered reality morphs into a continuous reflection onto which we provide our own narrations. The sequential unfolding of photographs has often been used in films such as *The Passenger* (1963), *Chaffed Elbows* (1966) and Agnes Varda's *Salut Les Cubains* (1963). The most powerful and enduring example is perhaps Chris Marker's *La Jetée* (1962) which recounts in black and white still-images a fictional account of a man reliving his own death. In this film, narrative flows 'as if our subjective histories were thus determined by the memory-life of the image itself, carrying and expressing history' (Ffrench, 2005). Online technologies now let the consumer share camerawork by tagging

and rearranging, rather than splicing and cutting, creating a practice that opens new pathways for the digitally equipped meta-artist. Each life encounter is a double projection of a film that evolves in the present, past and future, even when we are not recording. As Bernard Stiegler has noted, 'life (anima – on the side of the mental image) is already cinema (animation – image object)' (Stiegler, 2002: 162). In the network, cinema becomes both singular and plural where connected it is better equipped to make sense of the fragments that form a world experience.

If *Life in a Day* has gone some way towards a collective cinematic reflection, and if we accept that current technologies are increasingly capable of reconfiguring film distribution (such that instant video channelling between cameras and cinemas is technically possible) then to achieve a sense of shared assemblage we must bring into question editorial control and the conditions of crowdsourced form. Subverting cinema with networked cameras envisions a democratic model of a 'picture house' sculpted by an undirected user-audience with images that do not lose a connection to the individual meta-artist. Discussing Benjamin's critique of the technological effects on society, Pavle Levi remarks that 'it is as if our lives take place in a reality that is *really* a technological spectacle of shooting an infinite film in which we are the central protagonists' (Levi, 2008). How then might a machine weave individual perspectives into a larger narrative? If we are all protagonists, will it be possible to create a co-presence without authorial intervention? In essence, what conditions are necessary for a community constructed cinema to emerge? To begin thinking about cinema in a participatory form it is necessary to reimagine traditional production as a shared process both in the computer network and in material reality. To begin making it, there is the challenge of harnessing the agency of an audience expecting an author, some kind of story – stars and worlds.

1.3 Crowdsourcing

To explore cinematics in terms of a digital network, it is necessary to make use of emergent practices such as crowdsourcing that facilitate virtual connections between a distributed community and the work in question. The term crowdsourcing was coined by Wired columnist Jeff Howe in 2006 as representing 'an act of a company or institution taking a function once performed by employees and outsourcing it to an undefined (and generally large) network of people in the form of an open call' (Howe, 2006). Since then, the rapid evolution in digital practice has meant that such formal definitions have been evasive. A key academic inquiry that surveys the scholarly literature surrounding the term concludes that,

> crowdsourcing is a term in its infancy, which, as new applications appear, is undergoing a constant evolution. Following the analysis of a group of scientific articles, it has been shown that distinct definitions of crowdsourcing exist, clearly illustrating the lack of consensus and a certain semantic confusion. (Arolas et al., 2012).

This statement is best illustrated by the authors' findings concerning Wikipedia which revealed that, as a shared process of bottom-up crowd creation rather than top-down management, it fails to conform to the specific definitional requirements to call it a crowdsourcing system. Daren C. Brabham accepts this disagreement over terms and furthers the definition by excluding Wikipedia from the argument and refining the definition as a leveraging of the Internet's inherent participatory culture, or as 'a deliberate blend of bottom-up, open, creative process with top-down organizational goals' (Brabham, 2013: 4). While it is tempting to agree with Brabham that 'the locus of

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control regarding creative production of goods and ideas exists between the organization and the public', in the case of film production and cinema more generally, it is important to question what is meant by 'organisational goals' and the 'locus of control'.

Outside the information-led industry of crowdsourcing, Iona Literat focuses on crowdsourced art which she terms as,

> The practice of using the Internet as a participatory platform to directly engage the public in the creation of visual, musical, literary, or dramatic artwork, with the goal of showcasing the relationship between the collective imagination and the individual artistic sensibilities of its participants. (Literat, 2012).

This contrast between the minds of industry and art may imply a split in the terms of meaning, or at least indicate a primitive use of the word that would benefit from disambiguation. Literat also provides a useful overview of co-creativity in crowdsourced projects and describes a 'pyramid' of participation. She defines an alpha artist as any person that assumes the role of what has traditionally been described in filmmaking terms as 'auteur'. The evolving model suggests that traditional notions of the role dissolve and reform as we become meta-artists in a networked process of generating narrative. She goes on to say that 'the long-standing notion of art as the individual expression of one person's vision and artistic sensibility is questioned within the inclusive, participatory modus operandi of crowdsourced art' (Literat, 2012). It is this questioning of vision that stretches between author, audience and machine that this research takes up through a practice-led cinematic inquiry.

Artistic practice has already questioned this unchartered economy where a forceful example can be found in Aaron Koblin and Takashi Kawashima's *Ten Thousand Cents* (2008). The digital artwork involved paying an online crowd to paint ten thousand portions of a one-hundred-dollar banknote without informing them what they were contributing to. Participants were paid one cent for filling in these individual portions using Amazon's Mechanical Turk and the work is presented as a video displaying all the pieces being drawn simultaneously. While the work primarily questions digital labor and virtual economies, we are also confronted with a reminder that the networked environment persistently questions the role and intention of the author and audience. In the case of films, there is the added force of their inherent power to affect a global audience (and I would extend this to any media production). Cinema, as the gathering place for audience, is considered by Alain Badiou as a 'mass art' or 'democratic emblem' (Badiou, 2010: 233) but one that exists in its own contradiction between 'immediately for-all' and 'eventually for the few' (Ling, 2011: 44). As a technological form of movement that pervades the architecture and visual consciousness of modern society, I submit that cinema becomes the central point of departure for framing mobile cinematics in the shared information space of the network.

1.4 Network cinema

Throughout its short history, cinema has often attempted to democratise its production and distribution by introducing the 'crowd' into its processes. The travelling performances of Mitchell and Kenyon brought film reflection to the reality of ordinary working lives. Mobilising hefty equipment, the company travelled the UK to film communities and project the results back to them in pop-up cinemas. For the big screen

to include the audience was a momental revolution in the form, encapsulated by marketing slogans such as 'See yourselves as others see you!' (Hindley, 2005). Resonating with this, the idea was playfully aligned with Lifemirror for a presentation in 2014 (DVD 7). More militant approaches in collective filmmaking include Alesandr Medvedkin, a Soviet Russian political activist who pioneered a cinema with a politically critical agenda aimed at revolutionising the consciousness of rural communities. Modifying a train into a travelling production studio (the Cinetrain), he enabled remote communities and fellow travellers to participate in the filmmaking process, documenting their life stories to make heard a 'community voice'. The virtuoso filmmaker Chris Marker, revisited Medvedkin in *Le train en marche* (1971) and even named his activist filmmaking group after him. The filmmaker understood deeply the disruptive power of camera technology and identified an 'operativist emphasis' on the potential of the camera, 'not simply to record a pre-existing, extra-cinematic reality, but to participate in its transformation' (Stark, 2012: 135). This sentiment becomes all the more noteworthy as consumer video grows exponentially in speed, definition and connectivity and suggests a need to re-examine the function of a 'movie' enabled camera–phone as an essential mediator of movement and time.

The subsequent democratisation of media production in the twentieth century has empowered current generations to accompany and comment upon centralised sources of cinematic production. As a formative channel for feminist film theory, Laura Mulvey has more recently pointed towards an elementality of the recorded moving image behind the big screen that is moving beyond, or perhaps 'rhizomatically overtaking' the given narratives in cinema. She writes:

The now-ness of story time gives way to the then-ness of the time when the movie was made and its images take on social, cultural or historical significance, reaching out into its surrounding world. At moments like these, images from film culture (documentary, fiction, avant-garde) mix on equal terms with those from films of record (public, such as newsreels, or private, such as home movies). (Mulvey, 2006: 31)

When theatre and literature were taken on by filmmaking it began a process where cinematic narratives overlap those inherited by the audience. The possibility of developing and projecting a 'theatre of life' in the network, fuelled by ever more capable consumer technologies, confronts physical cinemas to question the dominating influence of Hollywood forms (at least in part) in favour of acknowledging the perspective and imaginative potential of a community voice. Cinema production began in exclusive conditions but the digital turn is closing the gap between theatre, screen and audience. Anticipating the continual connection of mobile devices, the idea of crowdsourcing film for the organisation and control by an 'alpha artist' can be put aside in order to consider cinema as a co-experiential mirror of a continually shared audiovisual consciousness.

As a medium of reflected life, early cinema immediately took to extending literary and theatrical forms and has proceeded to author stories for the masses. This must be seen as an important mechanism in human psychological evolution because the machine 'de-ontologises the unconscious and further suggests that the unconscious is cinema's product' (Beller, 2006: 11). As an audience to film, the masses have become reflective through cinematic technology in a profound way but as Jonathan Beller notes in his subsequent work on the labour value of the spectator, this places the audience in a state of perceptual submission. He writes:

With the images of daily life in motion, the cinematic mode of production orchestrates the mise-en-scène for the production of consciousness and the consciousness of production. We cut, edit, produce, and direct; we watch, we process, we wait. You think all those movements, all that time, is your own consciousness, even though what plays on the screen in your theatre comes somehow from beyond you. (Beller, 2006: 80)

Though Beller arguably forms a polemical position, the idea of 'consciousness production' as 'something beyond' has far reaching implications. As if watching through a viewfinder high above history, the question of collective awareness running through the cinema machine transcends dialogue around the modern art of film to become a question of how we share and understand our individual cinematic realities as they merge and dissolve into code.

Industrial film production and distribution, as a means of storytelling, seems outmoded when considering the mobile experience of cinema 'at one's fingertips'. Where the traditional model sits alongside the collapsed space of a mobile network, story is propagated through a system that bypasses the experience of a creator-audience. Walter Benjamin considered such a predicament when he warned of the gradual disappearance of the storyteller. His reason is that 'experience has fallen in value. And it looks as if it is continuing to fall into bottomlessness' (Benjamin, 1982: 83). The elision of film and television through episodic online productions (such as produced by Netflix and Amazon) suggests that a coding of film is indeed being perfected. As an audience, we may remind ourselves that 'story is about eternal universal forms, not formulas' (Mckee, 1997: 3) and as such, look for alternative means to resist the formulation of film as commodity. Modern filmmaking adapts to this realisation; either in an experimental

fusion of collective experience as seen in *Life in a Da*y (the interweaving of collective narratives), or through ground-breaking authorship as found in *Boyhood* (2015) where the individual character's narrative is taken to the extreme of a 'life-lived'.

With regards to crowdsourcing cinema in the network, the 'cloud filmmaking' movement pioneered by Tiffany Shlain has been producing films in a positively-charged participatory movement. The manifesto's first principle is 'to use the cloud to collaboratively create films with people from all over the world' (Let it Ripple, 2013). The altruistic agenda of the movement signals a desire for political change by evolving the medium; however, the results remain in traditional, authored film form. These films select community media in the editing room and so preclude elements of live-ness inherent to mobile video. Examples of emerging performativity can be seen in apps such as *Periscope* (Twitter, 2015), which allows individuals to open a 'window' via their cameraphone lens to make live broadcasts to the Internet community. More value-driven projects such as *Be My Eyes* (Wilberg, 2015) allow the hard-of-sighted to call upon a camera-enabled community to resolve problematic day-to-day challenges. Collective filmmaking apps such as *WeVideo* (Rustberggaard, 2011) generally look for ways to make films collectively though co-operative editing in friend groups. Online crowdsourced film experiments often rely on narrative templates as found in *Star Wars Uncut* (2013) or *Man with a Movie Camera – Global Remake* (2012). A pinnacle example is the commercialised *Hit Record* (Gordon-Levitt, 2015), where filmmaking finds the crowd through established celebrity. The online collaborative project was founded by *Inception* (2010) star, Joseph Gordon-Levitt, and brings the audience into play for every possible creative process, from voice acting and poetry, to animation and graphic design.

Fueling this expanding cinema is a collective engagement with the mobile gesture of video where filmmaking is considered a co-experiential process rather than an intellectual assemblage. With the understanding of such a young network in constant motion, this research produces a core contribution in the form of an online artefact *Lifemirror*, which is offered as a consideration and potential catalyst for an emergent 'network cinema'. The system, which is essentially code (and therefore immaterial), initiates a counter-machine to film production by returning to its ontological foundation as events 'recorded by the camera as a set of moving images'. The digital network consumes cinema, but does not know cinema, and so the practice is positioned from a ground-level of cinematic innovation where I believe a community-led action and reflection can be achieved (and especially in times of a digital media spectacle). By distancing the inquiry from co-production trends informed by industrial cinema, this research aims to observe pre-linguistic spaces between digitally mobilised images. In short, by removing the *structure* of dominant cinema whilst upholding the architectural and virtual *space* of cinema, I look to appraise a collective expression where the contingency and openness of images are a pre-condition of its form. As such, network cinema might evolve through a lens of 'film as-it-is', or non-editing, sense and ephemerality.

1.5 Challenge

As a practicing filmmaker adopting digital technology, I was interested in the idea of using smartphones to explore new cinematic forms. This led me to develop a filmmaking practice that uses mobile technology to challenge my accepted narrative structures and be inclusive of a technology becoming increasingly connected. Incorporating networked

cameras into the practice adds to the complexities of navigating the moving image within digital environments (where it should be reiterated that the digital image is essentially a numerically-based code). The non-linearity of directed film, yet sequential delivery of its form, reflects my own position as a creative practitioner within research (and notably the difference between imagination and everyday perception). Immersion in the digital sphere often incurs a confusion of accepted time and space that destabilizes, but also orders, through programming and programmed tools. Digital technology also extends the capacities of each discipline which in turn blurs their respective media into hybrids of medium and meaning. As Jean Baudrillard has observed, 'the reality effect becomes hazy; acceleration brings a jostling of causes and effects, linearity gets lost in turbulence' (Baudrillard, 2008: 47). Digitisation realises a significant stage in the exponential spread and connectivity of image-making technology and puts us on the 'knee of the curve' as each technological advance, aided by computers, arrives more rapidly than individuals can process them.

In order to create an environment where I could observe a cinematic network, I introduced Lifemirror into my practice as a machine for temporally ordering mobile video into generative loops based on film titles. This would extract from the network 'a movement of images' or what Roland Barthes alludes to as 'the sacred essence of cinema' (Barthes, 1977: 66). The intervention has a curious effect of both slowing down (the speed of an edited spectacle) and speeding up (the individual movement-images are short), but it in this way, it becomes a valuable reference point for the surrounding research-practice. The machine came to be called *Lifemirror* in order to reflect this proposed balance of temporal mediation and while the 'system' was developed through various iterations, the core function of the machine remained the same – that is, to

facilitate a collective cinematic that forms in a linear, uninterrupted time. In this way, the act of watching film signifies something closer to the early cinematic apparatus, only here it is formed in the 'zero dimensional' space of the digital and spread across the network[1].

On a meta-level, Lifemirror explores how the 'time of the digital', both individually and collectively, may be navigated in terms of the image mobilised in code. Thus, to understand collective cinemacity as something untouched by the conditions of an industrial cinematic consciousness, I pose the following questions to guide the inquiry:

Can crowdsourced cinema evolve without authorial control?

By exploring the limits of removing authorship in digital filmmaking, I ask what opportunities there are for realising a collective cinema. In what new ways can digital film take form? What degrees of control are needed from the initial recording of movement, to the final projection of combined movement? And how does cinematic narrative change when the single camera consciousness of film fragments into networks?

What kind of film emerges in a digital network? And what narratives might it open?

Replacing authorship with a network process challenges previous conceptions of narrative where the network becomes the condition for its development. As such, the question arises as to how films evolve through participatory creator-audiences. What

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[1] Vilém Flusser argues that computational images collapse into 'particles' and therefore signify a posthistorical, dimensionless future of media communications (Flusser, 2012: 6-7).

conditions emerge from the crowd-recording of the world? What patterns form through a collectively-made 'film-as-it-is'?

How does networked film evolve cinematic consciousness?

When *Life in a Day* premiered simultaneously in cinemas and online, it signalled a leap forward in welcoming a networked audience onto the big screen and so effected a format that challenges given notions of authorship and spectatorship. Taking into account the increasing quality and connectivity of cameras, I ask how filmed images function in digitally mobilised conditions and explore the problems and possibilities that arise between a creator-audience and their technology.

1.6 Thesis structure

Chapter 1 opens the argument by providing an outline of the historical and current trends working through creator-audiences and network cinematic practices. The initial review positions the inquiry between early cinema and current crowdsourced projects to suggest that a reconsideration of industrial film (having influenced digital image production and consumption) may open spaces for considering new forms of community expression and understanding within architectures reappropriated for cinematic mobility. The thesis is then situated within the context of practice and an explanation of the chosen structure is offered with a clarification of the core questions that underlie the research. The chapter concludes with a short bridge to the subsequent text by discussing the obstacles in documenting artistic research and a clarification as to how these challenges have been addressed.

Chapter 2 describes the methodologies and methods proposed for exploring film control in digital practice and how reconsidering these processes opens pathways to understanding an emergence of networked cinema. The practice-led research is rooted in filmmaking, and as a trained practitioner in the film arts, I use reflective practice to trace a journey from accepted film form to a co-evolving state of network cinema. The digital transition under inquiry is characterised by real and virtual change and is therefore approached using a performative research strategy where knowledge emerging through contingency and ephemerality is managed and reflected through praxis. The central contribution to the thesis directly observes a collective form of cinematic movement through the design and implementation of Lifemirror, an online machine that generates crowd-filmed images.

Chapter 3 draws on the philosophy of Giles Deleuze in order to introduce a theoretical position on the Lifemirror machine in relation to cinema. I argue that through his effort to form a 'logic' of cinema, Deleuze affords alternative interpretations of how film might function in terms of movement and time, rather than authorship and narrative. The evolution of cinema and its influence on modern media is then discussed through theorists who recognise the impact of cinematic control on society and the increasing significance this has in transitioning from material-based recording to the numerical-abstract space of the digital. Critical theory is used to approach the question of control and democracy in film and subvert the given forms of industry in order to consider a co-created emergence of cinematics based on contingency. The concept of a creator-audience is then discussed in terms of thought's relationship to the image, and a network cinema is contemplated as an alternative economy to dominating models.

Chapter 4 analyses the machine-produced films. From these network-emergent images (network-images), individual moments and wider themes are highlighted and reflected upon in relation to the creator-audience perception of film form and function. Where necessary, surrounding elements of praxis are introduced in order to provide more robust textual descriptions of the ongoing process. The chapter concludes with speculations from the creator-audience on the potential application and development of the Lifemirror concept to other areas of practice.

Chapter 5 interprets the machine itself as a generator of network-images and describes the pattern of its movement in relation to theory. Firstly, network cinematics are considered in terms of their effect on consciousness in order to frame Lifemirror as an alternative means of understanding a shared visual culture. The Lifemirror concept is presented as a way of understanding images in the network and how they begin to function in individual and collective timespace. By re-engaging with Henri Bergson, a primary source of inspiration for Deleuze, a theoretical position is offered for considering cinematic time and light in digital networks.

Chapter 6 draws philosophy from the machine itself to situate the research within an historical context of sense, time and community. Drawing on Henri Bergson's understanding of consciousness, Giles Deleuze's perspective on the 'Other', and Jean-Luc Nancy's theoretical framework of community, I propose a divergent model of cinema as a networked process that operates outside of its pre-technical constructs. Here, the concept of thinking cinematically between digital and organic networks is highlighted to further understand an emerging human-cloud consciousness.

Chapter 7 reflects on the thesis as a whole, revisits the original research questions, and offers a statement of contributions. Future work is considered with pointers to relevant literature and final conclusions report on personal learning realised through the project.

The thesis coexists with an extensive practical inquiry which is documented on an accompanying DVD that is also accessible online (Available at: www.networkcinema.org). A linear approach is taken to the narrative in order to reflect the organically unfolded nature of the inquiry and encourage the work to be read as, in itself, a temporal narrative. The chapters on the DVD trace a journey from a singular, authored film event to a decentralised multi-authored film process. The first phase performs a deconstruction of a film-object to reveal signs of 'otherness' in its construction and consider elements of camera consciousness that are not present but 'always already at work in the work' (Derrida, 1982: xx). This is actioned for the express purpose of revealing otherwise overlooked processes that are evolving within the construction so that they may open up alternative strategies for thinking about filmmaking. Following the audiovisual deconstruction, the second phase presents experimental methods of digital filmmaking using network technology. A video co-created over email, and a film made from a cameraphone archive, proceed to inform the final stage of designing, implementing and observing Lifemirror. A selection of these films are presented in correspondence with an analysis of their content and form in chapter 4. The DVD concludes with two appendices of cinematic reflection on practice which use some of the methods identified through critical analysis. It is important to note that the thesis is signposted with DVD chapter markers that point to the associated recordings. The reader is free to consult the images at any point or indeed watch the DVD in its entirety before, after or alongside the textual portion of the thesis. From a

directorial perspective(!), I would suggest the reader engage with the thesis first, followed by a linear viewing of the DVD in order to experience the linear development of the research and the resulting transformation of the image and author.

The diagram in Figure 1 (on the following page) makes approximate correlations between the text and DVD that may serve to assist the reader in navigating the static and moving elements of the research. The enclosed film-object that begins the inquiry (*The Gift*, 2011) is a singular cinematic construction that initiates the journey towards a sense of network cinema. It should be reiterated that the resulting 'network-images' presented in the Lifemirror section of the DVD are theoretically 'always in motion' and 'available to all' in the network.
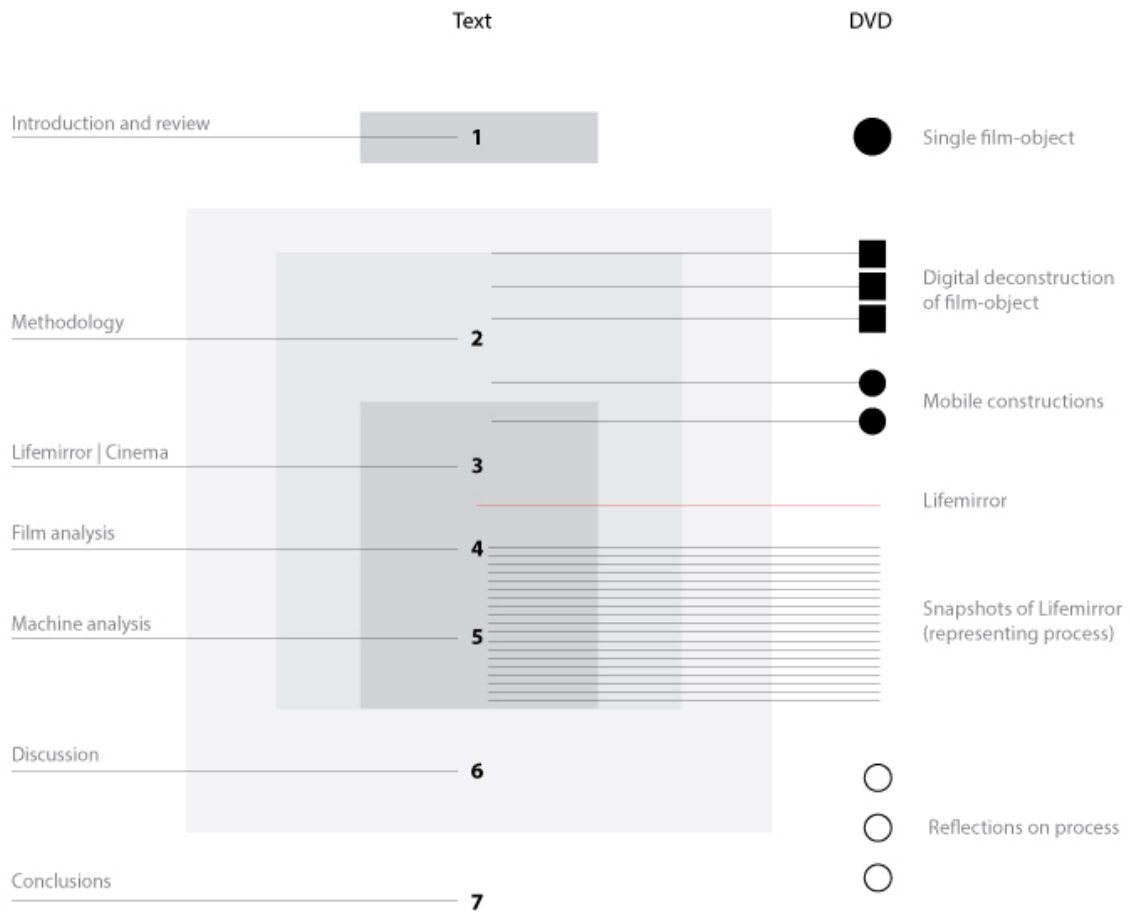
Figure 1. Thesis structure in approximate relation to the DVD

1.7 Documentation

Peter Lunefield regards the digital space as a performative environment (2010: ix), a view that is echoed and reflected in the methodology outlined in chapter 2. Viewed as such, the accompanying digital documentation is not a collection of individual works but an image of practice that has developed as research. In his introduction to the anthology of essays *The Digital Dialectic* (2010), Lunefield compares the digital experience to the transient nature of dance or theatre:

> Rather than thinking of the digital media and environments mentioned herein as though they possessed the stability of painting or architecture, better to embrace their mercurial qualities and conceptualize them as being somehow evanescent, like theatrical performances or dance recitals. We encourage the theater critic to evoke a great performance without expecting to be able to attend it, much less recall it from the archive. We accept dance's transience as no small part of its power. We should do the same for digital culture, at least for now. (Lunefield, 2010: xx)

It is with this sentiment that the documentation and artefact have evolved in the hope that it will be received with similar mind. Unlike a formal film production, these images are resistant to narrative structuring so that they may undulate between the limits and boundaries of the control and freedom of images.

The temporally linear narrative of the DVD (from construction to contingency) marks the beginning of a wider research inquiry that bleeds into a future cinematic space and theoretical future-past. Piccini and Rye (2009) remind us that 'documentation is never a purely archival relation to history as a sum of facts but rather is an opportunity to grasp

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and to creatively engage with latent futures in development'. I therefore submit these works as a project for which the documentation is both intensive and extensive to the accompanying machine and which may be taken forward together or separately as a process within the larger cinematic network. To emphasise this, I have extended the documentation to include appendices that partly make use of the methods drawn from the research. Rather than constructing meaning through editing, I have placed media elements in the 'timeline' (of the editing software) as they were found. In this way, they play together without interruption or manipulation and in their original temporal order. For example, *processdoc1* (DVD 29) has been formed by placing still images found within a PhD related folder alongside words extracted from an early journal and read aloud by the computer[2]. What will hopefully become clear through reading the text is that the DVD narrates an inquiry into the destruction of a controlled image and its subsequent reconstruction in a network movement where cinema may be reconsidered as a 'flow of sense' and open to collective engagement.

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[2] The notes were written in 2011 and reflect on my plans and thoughts for documenting this research.

Locating research in practice

Homo faber, Homo sapiens, I pay my respects to both, for they tend to merge.

(Bergson, 1946: 98-9)

Introduction

The purpose of this chapter is to explicate the core methodology, Practice as Research (PaR), and evidence the development of praxis undertaken throughout the inquiry. The framework is used to explore emergent processes of filmmaking in relation to digital video and develop an original concept of network emergent cinema. Key developments in thought and practice are signposted in relation to their associations with surrounding theoretical frameworks and technological development. In acknowledging the tacit knowing of the practitioner-researcher, an epistemological position is established through a reflective practice that proposes to address the question of cinematic consciousness in terms of digital networks.

2.1 Pattern and resonance

Watching life unfold on screen, even if recorded in the same place and only moments after, we become aware that *what* we are watching, while familiar, is in fact a very different space and time. In short, we perceive change, the fundamental truth of our existence. We happen upon this by way of a surface, a film that, although two-dimensional, makes part of the human brain momentarily believe it is there. In the cinema, recordings are manufactured with the intent of immersing audiences in the place, time and action of others. 'Film-worlds', in both fiction and documentary, are produced and directed in order to sculpt narrative and oversee the myriad processes that conspire to connect viscerally with an audience. However, there is a fundamental distinction between the two genres. While both aim to create or recreate worlds, fiction tends towards illusion, and documentary, unless it has ulterior agendas, tends towards truth. As Hitchcock once quipped, 'In feature films the director is God; in documentary films God

is the director' (IMDB, 2015). We might then ask where God resides in the aforementioned docudrama *Life in a Day,* which credits 29 co-directors and contributions from countless others around the world. As we enter into a global participatory environment, notions of authorship and the separating lines between documentary and fiction are being challenged as new narrative directions surface from the everyday recording of the world.

In approaching co-creative cinema from a standpoint of digital inclusivity, I deem it important to acknowledge the inherent performativity and ephemerality of mobile-cinematic production. The fragility of the line between documentary and fiction prompted me to seek ways of understanding mobilised film as an embodied practice in the world, and in doing so, engage with a mobilised cinema as a form of collective engagement. For this reason, I adopt a performative strategy which upholds the notion that speech and other communicative gestures are not simply made to communicate, but act in themselves and perform identity as an ongoing play between threads of engagement (Austin, 1975, Derrida, 1988, Butler, 1990; 1993; 1997). I have also drawn from a post-human performativity proposed by Karen Barad (2003, 2007) in order to consider human and non-human interactions as a condition of possibility, rather than as separate assemblages. This gestural and inscriptive perspective on digital film practice allows a consideration of Lifemirror as a machine that produces films as performances that can operate 'not just in theatres but also in culture and ontology in developing new understandings of 'reality' itself' (Nelson, 2009: 125). The work thus holds practice to be the principle research action and 'sees the material outcomes of practice as all-important representations of research findings in their own right' (Haseman, 2006). This allows myself as a researcher to freely navigate the interior and exterior relations of the artist-in-

world and simultaneously describe, through the creation of artworks, the digital and organic processes operating between them. In this way, the inquiry begins with a primarily intuitive, practice-led approach that loosely follows Robin Nelson's PaR framework outlined in 2006. As an emergent methodology, my application of the framework develops and strengthens alongside the PaR initiative where it finds a more robust articulation in Nelson's further refined model published in 2013.

Practice as Research stems from practice-based research which has been defined as 'an original investigation undertaken in order to gain new knowledge partly by means of practice' (Candy, 2006: 1). In contrast, PaR seeks to close the apparent gap between knowledge and practice by advocating 'doing-knowing', or what Donald Schön terms, 'knowing-in-practice' (1983: 8–9). The multi-modal strategy proposes *praxis*, or 'theory imbricated within practice' (Nelson 2013: 32-33), as a means to perform research and express findings in rich, presentational forms (Haseman 2006: 5). In acknowledging the resistance against positivist enquiry in the social sciences and remaining sensitive to the often intimate nature of artistic practice, the model recognises the tacit understanding of the practitioner-researcher in the process of knowledge production. To mobilise a robust epistemological framework appropriate for academia, artist's tacit knowledge, or 'know-how', is put into free dialogue with 'know-what' (knowledge drawn from critical reflection iteratively built into the process), and know-that (concurrent theoretical investigation). Resonances between the three aim to produce knowledge through creative praxis (Nelson 2013: 38).

My position is in accord with PaR's paradigmatic shift towards 'liquid knowing' (2013: 52) which I suggest demonstrates a compatibility with the ephemeral and performative aspects of both film spectatorship and mobile video production on personal devices. In

addition to this, I argue that advances in mobile computing and cloud technologies intensify the need for new modes of thinking about and understanding emergent social perceptions and behaviours. As Graeme Sullivan contends, 'Artistic practice undertaken in a digital environment is giving rise to research that is no longer challenged by questions about the human condition but is challenged by the need to revise what it is to be human' (Sullivan, 2005: 156). With personal devices now mediating the (globally) shared data and processing resources that form the Cloud, digital utterances increasingly exist 'instantly-together' and 'always-everywhere'. As such, the digital gesture now promises to take on new significance for both community and the shared environment.

2.2 Immaterial thinking

Documentation and creative output necessarily merge throughout the practice as digital technology affords organic approaches to filmmaking where narrative may explode into multiple strands and potentials. To foster new connections and insights, I nurture a 'stream of consciousness' method of digital and material reflection where no element is prioritised over any other. In other words, a holistic and creative approach to practice and documentation was employed beyond the constraints of the research questions in order to 'embrace all possibilities' (Nelson, 2013: 38). In light of recent developments in qualitative research at the digital turn, PaR may be seen as responding to a call for alternative methods that might compliment the inherent 'messiness' of social research. John Law posits that 'perhaps we will need to rethink our ideas about clarity and rigor, and find ways of knowing the indistinct and the slippery without trying to grasp and hold them tight. Here knowing would become possible through techniques of deliberate imprecision" (Law, 2004: 3). In resisting the excessive quantification of digital

intervention, the methods aim to focus on the ephemeral technical gesture; a 'passing through' the apparatus rather than being attached to, or defined by it.

Contrasting with the creative work, more traditional qualitative methods such as interviews and focus groups are employed in order to appropriately accommodate experience and reflection from contingent and often remote participants. While these are kept informal in order to maintain the familial and sometimes intimate nature of cinema, key events are recorded and analysed without being recycled through my own creative practice. Many ideas form in handwritten reflections where theoretical and practical elements find a material space that counterpoints the digital image. Figure 2 on the following page gives an example of the paper-based notes where tacit knowing would often collide with theory and systems thinking. By revisiting the notes, I could spot unforeseen connections and patterns that help inform design choices and communicate my thinking towards the network intervention. Here, sketches of nature merge with speculative thoughts and ideas to nudge design in new directions (the image below depicts mountain streams, man-made farm walls, theoretical notations and diagrammatical sketches for video treatment). In this way, I acknowledge the increasing interplay between digital and material technologies in order to reflect on the role of the computer in my own narrative and relate a tacit understanding to the organic inquiry.

An example of transformation in tacit-knowing can be seen through the evolution of lecture notes where my connection to inscriptive materials moves from pen to laptop (see bottom image in figure 2). In these learning spaces, expression through visual form and the incorporation of internet imagery into my daily 'writing' progressively becomes a second nature that is inclusive of an immaterial connectivity supporting my actions in networked space. On the role of creative tools, Paul Carter proposes a form of artistic
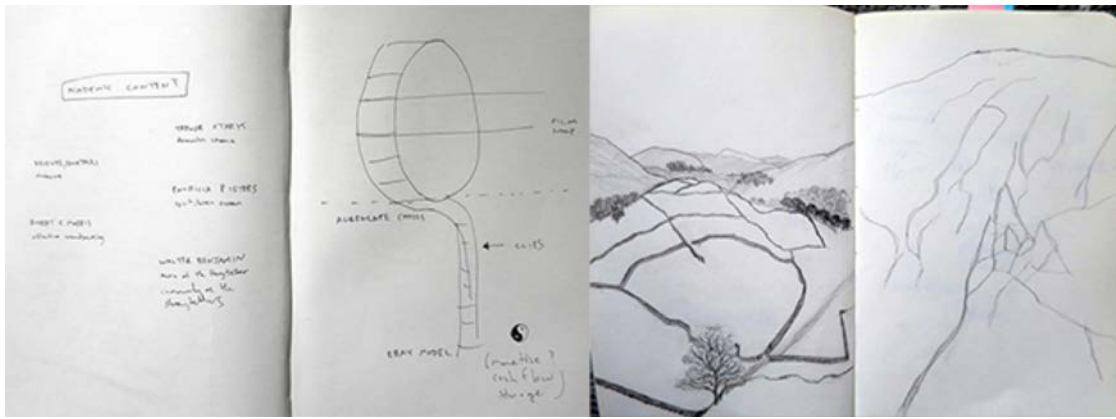
Figure 2. Digital and material notes

practice that involves 'material thinking' where the practitioner nurtures a mind-body dialogue with tools and materials in order to acknowledge their inherent intelligence (Carter, 2004). The experience of contrasting material practice with the theoretically infinite visual flexibility of the 'computer-as-extension' suggested an unexplored mind-body relationship to the computer page and the Internet-connected other. The camera-in-hand is also a computer and a programmed, network-connected telephone that is both channel and alert for communication. Its immediate connection to others and (theoretically) 'all recorded knowledge' affects the relationship to digital authorship and caused me to reflect on praxis as an auto-reflection on human-computer interaction. At

this point, my thought-practice moved towards an 'immaterial thinking-doing' with regards to creative, energetic engagements. My work begins a form of working with a 'sense' of material-tool becoming instantaneous and omnipresent, connecting *through* rather than *with* the medium. I also attempt to open up new, more intuitive levels of creative thinking using thought experiments inspired by the developing framework of PaR knowing. Theoretically, I nurture a parallel engagement with perception, thought, and the movement of information networks to consider possible conditions for the realisation of collective narrative in digital cinematics.

2.3 Sensing narrative

My life-long passion for filmmaking emerged from a love of cinema in all its escapist and illusionistic wonder. Prior to the PhD I had primarily made fiction-based films that used every possible film technique I could learn in order to sculpt narrative and control perceptions (Figure 3 shows me faking a webcam perspective using semi-professional equipment). *Technophobe* (2010) uses various well-worn filmmaking techniques to construct a film-world that breaks out of the filmset and onto the Internet. In this film, nothing is what it purports to show. The actress's voice is not her own, the location alluded to was not filmed, and editing was passed on to a fictional character who uses the computer to remix a negative past into a positive present. While this film is not explicitly part of the research, it is included here as past practice to highlight techniques of 'film control' that precede what is essentially an investigation into a possible space for cinema outside an author-driven industry.

Figure 3. Constructing Technophobe

In 2011, I received a small commission that would allow me to explore elements of a proposal seeking to question the role of digital technology in filmmaking practices[3]. Regarding crowdsourced film as having the potential to evolve beyond its nascent form, I decided to begin by exploring the effects of removing narrative control from filmmaking practice. *The Gift* (2011, DVD: 1) is an unscripted film that observes a woman suffering from hearing loss. The theme was chosen in order to explore the capacity of a 'sensed narrative' through image and sound objects by shifting authorship away from intellectual formulation and towards an organic guidance from aleatory events in the environment. While some scenes involving the actor clearly have a directorial influence, the majority of shots are cued by unforeseen audiovisual resonances. Signs range from birdsong to gusts of wind, a local busker, found graffiti, airplanes and traffic lights. The production gives rise to a concentrated meditation on sensing transitory moments offered by the

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[3] Production of *The Gift* took place before the PhD began. However, it responded to the broad questions laid out in my initial application where I had proposed to examine digital authorship processes and communications between artist and spectator. I suggested that, due to an emergent cinematic mobility, film syntax might also transform and so I proposed an exploration of Internet-specific production and distribution processes.

environment and brings into question the idea of a connection to a nature that 'writes the script'. The film uses image and sound signifiers to propel story forward and incorporates text-based interludes which form a character voice for the audience. The words, written by the actress (See text appendix 1), were formed in response to the visual, aural and textual elements caught on tape while the music dissolves live and programmed piano elements into the soundscapes caught on camera. In theoretical terms, content and process resonate with the 'the refrain', Deleuze and Guattari's concept for the bio-rhythms that, vibrating together, eventually give rise to 'Nature as music' (Deleuze and Guattari, 1988: 314). This perspective develops through praxis as an emergent lens for thinking musically about the image and goes on to inform subsequent contemplation on collective visualisation.

The production involved a modest, travelling team of four who listened to the environment with a visual empathy for the character experiencing progressive hearing-loss. In this sense we gave the camera-eye 'a function that is haptic rather than optical' (Deleuze, 1988: 494) in order to guide the actor/character through a liminal space between film and reality. Once digitised, the perceptual signs flattened into the two-dimensional screen where I could rediscover them, through iteration, on the computer

Figure 4. The Gift (2011)

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editing system. Even in digital form it was an arduous task to sculpt an experience with 'found signs' but the computer allowed me to focus on perceived micro events and organise them according to their harmonies and discords. The editing process also allowed me to disengage with the scene, walk around the room, and experiment with methods such as blind-folding myself or wearing earplugs to re-engage with the senses of the camera-actor. Due to the film commissioning there was an obligation to stay close to a formal narrative structure to satisfy distribution requirements. However, the previously imposed boundaries pushed original thinking towards an 'environmental narrative' where the journey of the film might be sensed simultaneously and in all directions. In Walter Benjamin's terms, I wanted to retrieve a sense of 'aura' that pervades, but also gets lost in, the film process. Benjamin contends that 'to perceive the aura of an object we look at means to invest it with the ability to look at us in return' (Benjamin, 1999: 184) and describes the phenomena as 'a strange weave of space and time: the unique appearance of a distance, no matter how close it may be' (Ibid: 518). Reflecting on the micro-events and contingent elements of the image in digital filmmaking encouraged a tacit exploration of aura and refrain as sensed through the journey of life, through camera, to screen. These seemingly dichotomous concepts go on to reveal a praxis found on images that hover in the intervals of mind, matter and computer.

2.4 Deauthorising a film

Critical reflection proceeded by discovering and applying theoretical concepts to subsequent filmmaking practice. Deleuze and Guattari's *A Thousand Plateaus* (1987) provided a fertile starting point through its proposal of the rhizome as a model of thought. Recognising a correlation with my investigations in network cinema, the non-hierarchical 'open system' allowed me to challenge the inherent, tree-like power structures of the cinema machine and question given ideas of film as a singular object. *The Gift* provided an opportunity where I could explore the possibilities of digital plasticity through the image and question alternative narrative and meta-narrative trajectories of the film-as-object. In effect, I could explode the film-object with the computer. To begin this process, an initial exploration of a temporal archive was made using 4 hours of unused images from the original film (which runs at 9m 20s). To reflect on the lost life of film, I used the footage to create *Plus, Minus* (2012, DVD: 2) which played through the unedited footage in time-sequence at 32x the original speed with its original sound partly overlaid with music. Camera decisions can be seen being made on-the-fly as the frame 'searches for' the shot via the travelling crew. This construction was possible due to the digitisation of the image which affords mediation of all subtracted

Figure 5. All The World's a Stage (2011)

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elements at instantly variable speeds. While commercial DVD productions often give extra material in the form of outtakes or deleted scenes, the fact that the entirety of the 'film-shoot' was saved and re-presented in its temporal sequence drew attention to representational concepts in digital film archiving. This also inspired reflection on the camera-memory function, sound-speed distortion of reality, and the possibility of foregrounding sequential time as a potential supplement to edited constructions.

While I was not (at this stage) in a position to experiment with online film development, it was possible to address certain prevailing issues related to authorship and editorial control, both of which become problematic on the Internet. In order to consider the individuating effects of film authorship, I sent the footage to the principal cinematographer in Germany so that he could create his own unique version of the film. Where *The Gift* explores the relationships between character, sense and environment, *A Tender History in Rust* (2012, DVD: 3) creates an inner sensorium of the character experience that expresses the 'ongoing emotion behind the actual event of losing the ability to hear' (Klein, 2012). Internalising the environmental unfoldings of the original, this work evolves 'a simultaneousness of a feeling that cannot be put in a successive form of words' (Klein, 2012). The stylistic differences between the two films show how cinema can communicate perception as both externally temporal and internally atemporal and vice-versa. Importantly, the work considers how cinema might struggle to progress a collective cinematic narrative that embraces everyone as the potential editor of a constantly enlarging archive of footage. The idea that 'everyone is an artist' problematises film as a site of communication in the digital realm. How do we define participatory film productions in an online environment that Grayson Perry (2013) has described as 'a zillion one-person television channels'? There is perhaps a suggestion

that a perceptual shift and reconsideration of the camera function might be necessary to realise any collectively-directed space for cinema.

The final use of the film-object considers the space of the film-world. *All the World's a Stage* (2012, DVD: 4) reveals 6 minutes of activity behind a short, 3 second scene from the original film (Like *Plus, Minus*, this image was made for personal reflection rather than exhibition and so has been shortened on the DVD). People walk through the frame, bicycles and birds fly past, the director enters to position the actor, the actor plays out a movement. The background of a traditional film-take explodes the dimensions of a complete film event and reveals otherwise lost elements and forces that convene at the moment of recording. The balance of control is in many ways defined by the frame, which if imagined as multiple, mobile and connected, suggests emphatic subtractions from a wider ongoing narrative space. In turn, this perspective inspires the theoretical notion of a cameraphone culture capable of affecting a 'global filmset' which I term as a hypothetical provocation for considering the social implications of a cinematically connected culture.

2.5 Pixel, space, time

To form a cross-dimensional exploration of the image, I went about reworking photographic material in order to consider the digital still image. The reflections entitled *Through All, We Love* consider a qualitative relationship between natural and digital imagery, or perception and pixelation. *Through All, We Love* (Figure 6) is a rule-based intervention where direct images of organic matter are suspended and reworked within a multi-mediated frame. In Deleuzian terms, this reveals a form of crystal-image on and through the screen. The layers of digital imagery produce a multi-perspective instance of

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Figure 6. Through All, We Love (2011-present)

reality where the viewer is at once aware of the pixelated image and an 'unmediated' reality through the window (which itself produces varying degrees of pixelation). On other levels, handwritten messages are embedded into the frame to connect a particularly human action behind (or in front of?) the computer itself. This produces a certain trace of the 'manual' within the digital. This way of thinking *through* the digital allowed me to approach images with a heightened sensitivity to their relationship with my own reality and the processes that 'an original image' transforms under digital treatment. The series culminates with a trial in video form (DVD: 5) by way of an online editing experiment with a fellow artist (the cinematographer of *The Gift* and creator of *A Tender History in Rust*), where, over email, we alternately remixed a single scene of Michelangelo Antonioni's *L'Eclisse* (1962). The result makes a chaotic return to live imaging through different versions of the film-object and its surroundings and serves to reflect the limited pixel space and movement within the digital frame. The increasing layers of representation eventually merge a chaotic image where a brief 'liveness' appears in the movement of a reality outside the frame (The camera briefly turns away from the screen). It is worth noting that these experiments contributed to my tacit knowing of the digital

image and gave me a clearer understanding of the theoretical issues arising from the emergent praxis.

My previous training in film and television direction had encouraged me to never 'degrade the image' and always maintain the highest possible resolution of fine-tuned principle photography. Breaking this rule to its limit by digitally copying and repeating code gave a sense of the immaterial nature of the digital and confirms it not as an image in itself, but a conduit for images of matter and thought that continually change in space and time. The more I embraced the codification of the of the real, the more *the real emerged as a refrain* which sensitised me to thinking in terms of the origins of images within mediated environments. This concept also had a significant influence on the development of praxis. The rhythms that patternise chaos can be found in life on earth as in the cosmos, and our sensitivity to them (through embodied perception) might be said to form a tacit dialogue between the body and the environment. The refrain may describe these vibrational patterns as the source from which expression occurs through a successive deterratorialisation that ultimately goes on to create music.

Considering this creative connection to visible reality in terms of film is a key challenge to network cinematics as it suggests the possibility of transfering the locus of control away from individual authorship and towards a balance between audience, screen, and world. As Deleuze remarks, 'The question is more what is not musical in human beings, and what already is musical in nature' (Deleuze and Guattari, 1988: 309). Advancing praxis as a co-creation with the environment yielded many insights and improvisations (as initiated in *The Gift*) that were captured by the ready-at-hand capability of the digital camera. The 'shoot from the hip' tendency that cameraphones often induce fosters a freedom for improvisation in the thought-environment space, an intuitive association

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with the refrain such that 'to improvise is to join with the world, or meld with it. One ventures from home on the thread of a tune' (Deleuze and Guattari, 1988: 311). It is with this sense of musicality in images that I began to develop my practice in relation to the time and movement of digital film. These resonances are also echoed in Deleuze's subsequent ontological analysis of narrative cinema which I outline as a theoretical foundation in the following chapter. As he has stated in interview, 'The cinema is at the very beginning of an exploration of audiovisual relations, which are relations of time and which completely renew its relationship with music' (Deleuze, 2000: 372). Immaterial thinking thus began to acknowledge a certain feel for the 'sound of images' whereby the removal of authorship may reveal as yet undiscovered rhythms and melodies.

A Year in 5 Minutes (2012: DVD 6) is an experiment in the linear sequencing of fragmented narrative using a personal cameraphone library. Throughout the year, I used an iPhone to casually record moments of interest, resonance and play, without prioritising any meaning or significance towards the project. As part of a welcoming session for new students on PhD programme, I was asked to contribute a presentation under the title of 'Five Minutes of Madness' where current students were given an open

Figure 7. A Year in 5 Minutes (2012)

brief to present 5 minutes of 'anything'. Taking the opportunity to further my exploration of temporal narrative (first considered in the making of *Plus, Minus*), I created a rule-based film from the camera library that compresses or expands individual media elements into a 5-minute container. While I made several directorial decisions such as changing the length of clips and mixing music with original sounds, I decided not to reorder footage so that a linear continuation of instants would structure the narrative. In order to avoid explaining this concept to the audience, I top-and-tailed the sequence with titles and staged a sequence of shots that wrap the work in a familiar beginning-middle-end format. The production was completed within a matter of hours due to the fact that prioritising the temporal element freed me up from myriad creative decisions normally associated with the reordering function of editing. Interestingly, around the same time arrived Cesar Kuriyama's viral mobile application 'onesecondeveryday' (Kuriyama, 2013) which temporally sequences films using daily 1-second user-generated videos. This app has since been used as a narrative device in the feature film *Chef* (2014) and the temporal form has been emerging in advertising formats such as the '#savesyriaschildren' campaign (2014). This particular advertising campaign employs the style using the tagline '*Just because it isn't happening here, doesn't mean it isn't happening*' in order to create a fictional year-long narrative of a child's life devastated by a fictional war in the UK. While it was appropriated for provocational purposes, the example supports the idea that rhythmic, time-sequenced moments be considered a noteworthy cinematic form and therefore a potential technique for treating networked video. As a single lens on the year, I was inevitably over-featured in the content of *A Year in 5 Minutes* however the response to the film was overwhelmingly positive and inspired interesting dialogues on temporal perceptions in mobile film. What was good? My life or the film? Many audience members pointed out that the sequence 'feels like it

tells a story' and that a narrative sense is achieved by 'filling in the gaps with your own imagination'. The final (staged) shot of the handwritten words 'Enjoy the process' sparked discussion on narrative as a networked process rather than intellectual construction. Some commented that the 'genuine feel' of the film significantly contrasts with a particular slow-motion sequence occurring near the middle of the film. This scene disrupts the natural flow of the narrative by creating a caesura. Rain drops on the window refract light to give the impression of visible reality being warped and the slowed sound gives an ominous drone to make an impression of transitions (in time) or tremors (in space) between realities. I concluded that by limiting the editorial decisions to focus on sensing music, timing and audiovisual signs, I could work with a poetic application of film production and in turn, rethink cinema in terms of *shared time* in order to create expressive forms of narrative that may then transpose to code. The work subsequently became a catalyst for considering intersubjective cinematic life-narratives as privileging the form, theme and causal relations in networks as opposed to intellectual constructions associated with authorship.

Just as cinema, the seventh art that consumes and re-appropriates all others (it is worth noting that computers arguably consume the form), the digital assumes a similar role with information in general`. Reflecting on the digital event, my consideration of camera technology led me to reconsider Expanded Cinema in terms of ubiquitous cameraphones and question their evolutionary relationship to consciousness. The internalisation of this question (through praxis) allowed me to resist common ideas of film theory and break with conventions in order to look more deeply into the ontological question of film as collective cinematics. Personal reflection later found form in the film *Emptiness* (2014, DVD: 28) which was developed as a propositional object at a design research retreat.

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Recalling Michael Snow's *Wavelength* (1967), the piece uses the zoom function to spatialise a stilled video image, stripped of its otherwise inherent movement. A computer voice hurries the audience into the room and take their seats in a darkened installation space before relating a brief observation on humankind (See text appendix 2). Made using Apple's text-to-speech software, the voice gave the illusion of a conscious cinema that addresses the audience before reciting a part Sanskrit, part English translation of the Heart Sutra[4]. The image observed is a 20-foot wall-projection of a human form sitting in a forest. By the time the voice completes the passage (including all the mistakes made by the artificial intelligence of the text-to-speech algorithms), the image of the body has slowly receded into fading trees, into lines, and into white.

The work became a significant auto-reflection on identity in digital movement and an important meditation on immaterial voice. Informal chats after the screening pointed towards the impact of the work as a consideration of the spiritual dimension of digital mediation and inspired an involved consideration of digital futures for the individual and society. As the digital is itself a transition into quantum, the deeper thinking encouraged by praxis is prioritised over the inherent sense of innovation surrounding the project. To summarise, an ongoing process of creating and receiving images from both within and without film balances the inquiry between digital and organic planes.

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[4] The Heart Sutra is a short but central text on the concept of emptiness located at the core of the Buddhist tradition and partially symbolised by the Hindu-derived mathematical concept of '0'.

Figure 8. Emptiness (2014)

2.6a Making a machine

An empirical inquiry into the ephemeral aspects of mobile video inform the design of the online intervention, Lifemirror, a system that seeks to address the questions of authorship and narrative control in network cinematics. The PaR framework continued to develop further resonances between theory, practice and reflection which, through the lens of the camera, often unravelled like a mystery. Creative coincidences infuse the process, some of which are presented below to help describe the journey towards the machine. Through my theoretical reading and development of reflective practice, I became sensitised to moments of insight that presented themselves to me in everyday life. A noteworthy example arrived in 2013 when, in the process of moving house, the landlady asked me to discard the owner's old belongings from the loft with an opportunity to salvage anything for myself. I rooted through boxes to find an old pocket television set and a travel edition of the game 'Mastermind', both from the 1980s[5]. The game uses rotating lines of green, red, black and white bars to patternise a code for the players. The pocket TV (I had always wanted one) has a 'solar projection screen' that filters sunlight to project the image into a viewing mirror. Unfortunately, it was not able to pick up the necessary analogue signal but its transmission of white noise still managed to spark my imagination along the themes of nature, reflection, the digital, the analogue, broadcasting, mass media and mobility. In fact, genuinely happy with my treasures, I cleaned them up to serve as desk ornaments and set about considering their conceptual relations to the project and digital media futures. Several ideas emerged such as 'mobile TV radio' (now Twitter's Periscope?), gamified filmmaking, coded sunlight, and films that might self-organise through environmental data. The concept of a self-organising cinema began to form as

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[5] Interestingly, I also discovered that the owner's son was the former editor of 'Empire' magazine and I so was able to inherit years of issues and other film-related memorabilia.

the result of simultaneously dissolving authorial control in my filmmaking practice. This allowed for a creativity based on contingent forces reflecting in theoretical engagement with Deleuze and Guattari's geo-philosophy. This chance encounter is part of an evolving network of pattern and sign that comes into focus through the concerted development of praxis through the three modes of knowing. The correlation between cinema and organism therefore became a key thread in my thinking which allowed me to reconsider my own sense of creativity within a broader networked narrative. I therefore resolved to take this understanding forward into software development and work with computers as if it were a film being both watched and directed.

Figure 9. Solar projection screen and mastermind game as found narrative objects.

2.6b Intuition vs Intel™

The encounter between creative praxis and software development at once offered insights and limitations to the project. On receiving a funding award, I was able to employ a small team with IT management and computer programming skills. I drew upon a plethora of ideas sketched though reflective practice and formulated a core machinic process that concatenates mobile video encounters into user-titled, virtual film reels. This would become the underlying film processing action of the machine. By necessity, the development stage had to be approached with a more rigid and rational mindset in order to communicate system requirements. There seemed to be an unavoidable conflict with between free-flowing creative practice and software development because the capacity to improvise, test and 'make organised messes' did not translate so easily for the coding team (half of whom were based in India). This however, was to provide a remarkable learning opportunity that, once absorbed, would have beneficial effects on praxis and my thinking with the digital.

Crucially, the abstractions that I had been developing needed to solidify and translate into a language that programmers could understand. While initially difficult, I received help by involving colleagues who worked together to reformat the ideas into development plans. With a limited budget and a small learning group, it was necessary to make a number of compromises in order to realise something 'that works' and it soon became clear that only basic functions could be achieved within the time and budget. Requirements were thus identified by making a process document formed from a 'feature summary', mission statement and meta-narrative describing how the system is intended to be used. Together we developed the document that communicated the basic actions of the application (See thesis appendix 3). While it is possible in bigger development

projects to be able to improvise and riff on conceptual ideas, our decision to outsource mobile development (as a matter of urgency), restricted the opportunity for playtesting. Reflecting on this, I concluded that an organic, local team would better serve the development of experimental code and a strong divide should be delineated between software testing and the research for which it is intended. As a creative practitioner, I found a useful new perspective on digital practice, and while the inability to improvise is a sobering condition, the challenge to be exacting develops a stronger awareness of a shared space between art and logic.

2.6c repeat AND

Humans program and are programmed by the environment, the current state of which is increasingly mediated by technical images and visual networks that have a direct relation to cinema (Youngblood, 1970). In the digital age, we may now consider these media as instantly projectable code and be aware that, directly or indirectly, they touch the lives of an entire earth population. At its core, the Lifemirror 'program' is designed to think
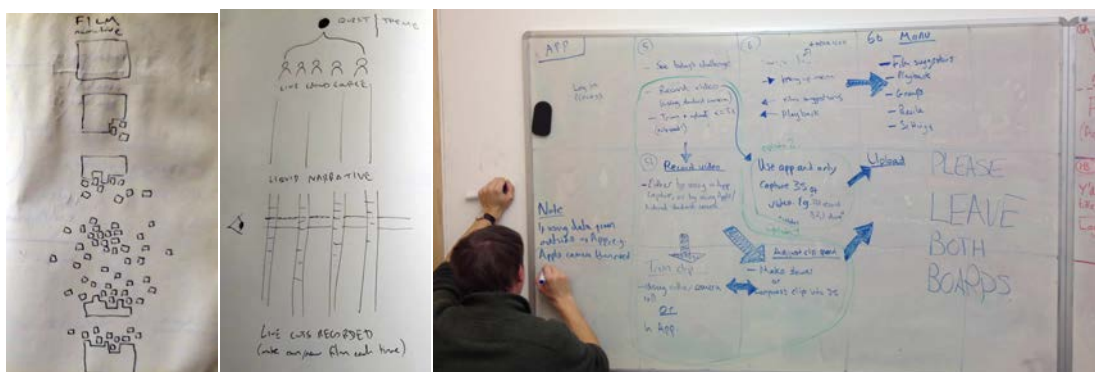
Figure 10. Solidifying abstractions

around traditional cinematic construction in order to test narrative processes that are inclusive of a consumer-audience. The condition of an 'in-app' camera (which does not accept uploaded images from exterior sources) and an 'anti`-editing' system (that places images into immediate and irreversible forward motion), gathers data that remains as close as possible to the original gesture made at the moment of recording. The fragments then, as direct continuations of the camera, form in generative loops around a word, title or theme.

It is interesting to note the correlation between nature's rhythms and digital processes. In his influential work on digital media, Lev Manovich considers a potential transition into cyclical film narratives, 'Can the loop be a new narrative form appropriate for the computer age? It is relevant to recall that the loop gave birth not only to cinema but also to computer programming' (Manovich, 1996). Implementing 'the loop' as a means of visual analysis facilitates observation of networked film as a continual process rather than singular event. Digital processing as an 'always-on' movement in society also suggests the need to find new ways of analysing and forming critiques of narrative that are removed from traditional story forms associated with industrial cinema. The cyclical form of image creation and analysis is a conscious design decision to help facilitate an image production based on Eastern philosophy and culture which, as my theoretical readings developed, I found were later echoed in Western thought. For example, (through Deleuze) I found that Nietzsche's attitude towards nature has been noted as having a close correspondence to Taosim as a way of understanding ourselves and behaving in accord with the natural world (Parkes, 1989: 79-80). Further to this, I noted that the continual creative agency of the eternal return evokes the generative self-similarity of fractal processes (articulated with the advent of the computer). In terms of a globalising

cinematic experience, one might further argue that traditional production models echo an hierarchical and evental Judeo-Christian world-view where its images are now accompanied by a form of 'Buddhist' interdependence and impermanence in networked media. As such, a cyclical time of cinematics emerges alongside the film-event and suggests the possibility of considering cinema as both an inclusive and co-creative process.

2.6d Accidentally, on purpose

My note-taking often uses contingency and the expansion of accidents to reflect on ideas. For example, figure 11 shows a page where an accidental ink smudge is used to contemplate aesthetic connection and meaning by flowing between the immediacies of digital print and written text. The words 'epistemology', 'essential separation', and 'essential inscription' connect the smudge to a small inkjet print of a neural network
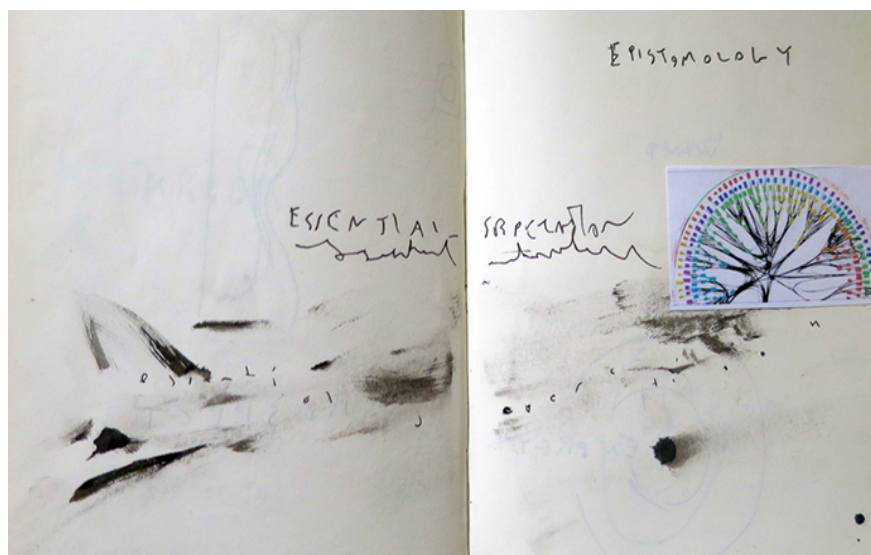
Figure 11. Expanding accidents

diagram by IBM (BBC, 2011). My tacit understanding of artistic reflection through a practice of 'expanding accidents' was developing through material and digital practices and became an essential element to further understand a contingent cinematic engagement. However, this was hard to emulate in coding systems without unnecessarily introducing random generators. As a creative response to the rigidity of development, and as an example of a transition to immaterial thinking, I endeavoured to build in elements of chance within the image-producing system. An example of this is found in the online video player. Rather than beginning and ending within a controllable frame, the programming team found a way for films to generate in continuous and irreversible motion. By implementing a generative counter, individual mobile clips attach themselves to a number and play according to their position in the count. In this way, visitors to the site (a creator-audience) could theoretically see the same moment of film depending on its current position. This in itself had interesting effects because the varying bandwidths, processing speed of devices, and discrepancies between different browsers, meant that films for concurrent viewers would slip in and out of sync. While a film would still play from a contingent position (dependant on when the viewer watches the film), the lag caused by the physical Internet connections meant that film-time would vary for any more than one or two people watching at the same time. However, the core objective of an open and contingent film space was achieved such that content could play when synchronised to a gathered audience (in the form of pop-up cinemas) and allow people to participate individually online.

The core idea of contingency and iteration revealed many other pleasing outcomes that gradually transformed practice from a state of control to fluidity. An example may be seen in Processdoc1 (See DVD appendix 1). Snapping away at a PhD summer school in

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Paris, I asked a friend to pose in front of a grafitti image of a cat. Having felt something familiar (in both cat and friend!) I returned to England find it was the very same cat featured in Chris Marker's *The Case of the Grinning Cat* (2006), one of his last films where, as flaneur-with-camera, he follows a mysterious image of a cat in its various anonymous incarnations around Paris. Citing the May '68 slogan that "La poésie est dans la rue" ("Poetry is in the street"), the film playfully clarifies the vital importance of creative, public expression and mirrors the intentions of this deconstructive project of cinema taking place it in the hands of the audience. It was especially interesting for me to notice that the image had been tagged (signed) 'OCASE', which as humourous coincidence, is my own initial and surname. It seems that coincidence pokes fun at efforts to remove the self as an author. As a chance reflection, I saw it as an affirmation of the meta-director, the singular-collective that emerges within the world environment. It was perhaps fittingly in Paris that such movements of the simulacrum might be affirmed in a project engaged with promoting an anti-spectacle.

Figure 12. The Case of the Grinning Cat

2.7 Premiere without a film

Recalling the sunrise-to-sunrise construction of *Life in a Day*, the first iteration of the system produced daily films that were titled and voted into production every 24hrs. At the end of a week, 7 films were projected back to the user-audience. This resulted in a film reel where each movement-frame continues another's individual perspective. The application was made on both Android and iOS platforms and the interface allowed users to suggest film titles, vote for others, and contribute video through a 'shared' camera. In order to ensure equal screentime, participants could send one equal-length clip per daily film. A simple cartoon-like instruction opened the app to promote a welcoming and participatory feel in order to attract users unfamiliar with the concept. The first two screenings were comprised of 7 and 14 films respectively. The films grew to lengths of between 12 and 60 seconds with contributions from an accumulated 44 users. An important outcome of the first application was that it formed a unique channel from cameraphones to a physical cinema space (essentially turning any cinema into a network-cinematic engagement). By refusing footage from sources outside the application, the time and location of received light was gathered in each clip and was verifiable to each participant's space and time. With no editing function, the interactions encouraged a film-flow that provided an unbiased image for analysis. The concept of an undistorted community expression in a moving image subsequently became one of the most important outcomes of the technical inquiry and one of its stronger potentials for future application in other fields.

The subsequent iterations of the machine repositioned the films and their projection into virtual space. This decision was partly made in response to a strong community desire to begin and/or contribute to 'any film' at 'any time' (rather than being restricted to a daily vote). By delimiting the application, we could also focus more clearly on the narrative directions forming in the image and reflect on the individual processes encountered using the networked camera. This also meant that the community could watch films and comment on them remotely. Films were left to generate without stopping (in theory they are still in motion) in order to project a continuous collective image congruous with the experience of both watching a film in a cinema and everyday linear perception. Challenging the control and reproducibility of digital images brings into dialogue the question of collective motion in the non-edited state. The theme of ephemerality was exaggerated by a 'tilt-to-record' function that would make the act of filming feel closer to a natural gesture. The gestural connection between body, camera and environment sought to encourage a performative act of filming that might challenge the traditional button-actions of 'capturing' and 'shooting' to explore alternative relationships between film subject and object. Unfortunately, bugs in the software caused a delay between tilting
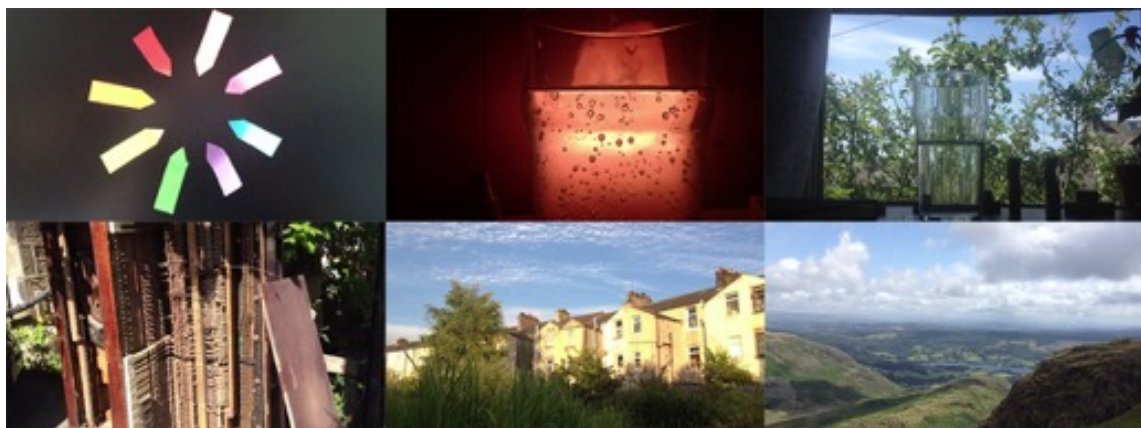
Figure 13. Beautiful, 2014-present

and recording so participants tended to opt for the traditional record button rendering feedback for this aspect less substantive than expected. It did however spark animated discussions on the human-network-camera relationship and the implications of 'shooting' with mobile phones.

Unlike the post-screening discussions, an uninterrupted moving image was reflected upon via online communication with individuals rather than audience-led discussion. Data was gathered from informal post-viewing conversations when using the laptop as a pop-up cinema. This strategy was both able to glean feedback from the website and encourage face-to-face encounters where I could talk directly to participants about the system and note thoughts and reactions to the machine-films. 124 participants were attracted to the system by late 2015 however only a handful were actively using the mobile app which was by then only available on Apple iOS devices. An interesting case involved an encounter with a music producer who saw the activist potential of the system but would not contribute as he wished to remain anonymous (even though he would be able to remain anonymous by using an alternative email address). As we talked, he showed me his cameraphone which he had covered with tape to secure against potential surveillance. This chance encounter led me to reflect on general privacy and the nature of

Figure 14. Community Centre cinema screening

identity in the cloud, the ownership and identity of images, and how future work in networked cinematics might address issues of anonymity and resistance.

While the aesthetic design and primary interactions of the system were collaboratively conceived with others, the core machine was derived directly through the research praxis. As a form of digital resistance in a contemporary 'war of images' (Virilio, 2012: 122), the idea of 'nonediting' was beginning to emerge as a promising thread for theorising the cinematic potential of networks. In his 1985 thesis on the evolution of media communications (from writing to the digital image), Vilém Flusser proposes that 'the traffic between images and people is the central problem of a society ruled by technical images. It is the point where the rising so-called information society may be restructured and made humane' (Flusser, 2011: 60). While the system was designed for observing such image-traffic, the aim was not to simply interrogate individuals and their relationship to film, but discover relations between networked images, their environment,
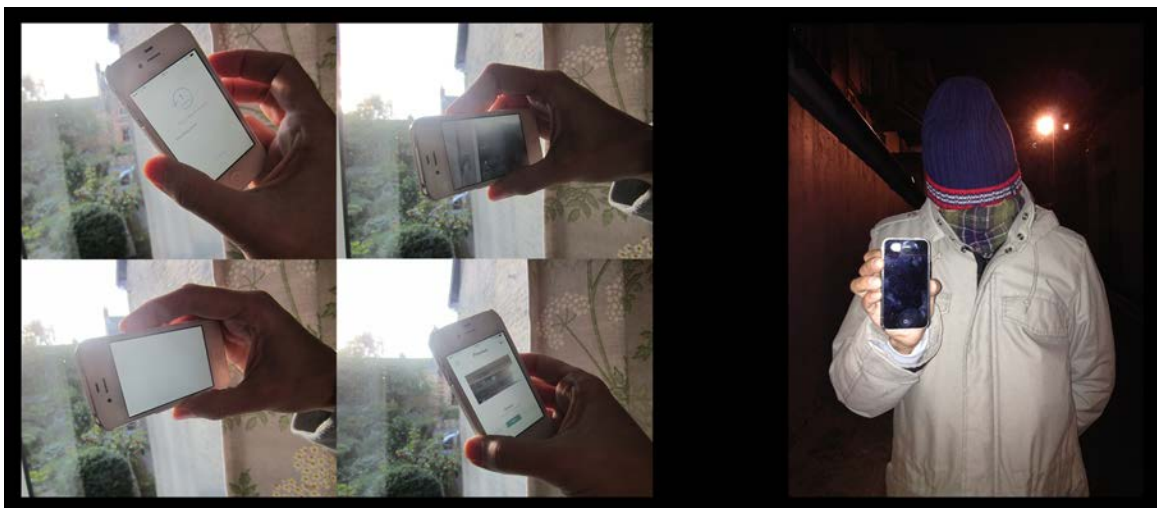
Figure 15. Tilt-to-record function/Anonymous artist

and the psycho-architectural space of cinema. As a form of filmmaking inspired by the aleatory methods employed by artists such as John Cage and Merce Cunningham, the network production process becomes a non-site of contingent film-becoming. Robin Nelson cites this method in the PaR framework to confirm that 'for the purpose of research inquiry, consciously disorderly or chance approaches are methods' (Nelson, 2013: 99). The machine is therefore 'designed for chance' using digital rules that emulate a linear filter of perspectives that mimic an immediate audiovisual perception.

As a creative artifact, the system becomes a meta-film of collective consciousness. In transforming a tacit knowledge of praxis into the extreme of a programmable concept, there opens a cinematic space of 'film potential' that incorporates the artistic, the scientific and the philosophical in its movement. In her discussion on Deleuzian becoming, Elizabeth Grosz articulates the distinctions between the three disciplines to form a description which I feel resonates with the PaR framework of knowing and its application throughout the inquiry. She writes: 'Art is the opening up of the universe to the becoming-other, just as science is the opening up of the universe to practical action, to becoming useful and philosophy is the opening up of the universe to thought-becoming' (Grosz, 2008: 23). In a sense, there is art in the know-how, science in the know-what, and philosophy in the know-that of Practice as Research (perhaps further reflected in the meeting of film, cloud and human). At this convergence, the development of know-how becomes embodied in both the material and immaterial implementation of the machine. Throughout the development process, three core rules were refined that provide the entry point for collecting an unbiased collective film image:

- Video clips upload directly into user-identified, generative film loops. This permits the continuation of fragmented 'blocs of reality' to channel into singular films.

- Films are composed of equal length clips so that contributors are projected equally in cinematic time.

- Video is digitally stamped with time and location data (when recording) which is used to sequence clips into films. The data may be used to re-channel films, users, places and themes in relation to each other.

Conclusion

This chapter has delineated the process of doing-knowing practiced throughout the project and highlighted the threads of development and points of emergence that shape the inquiry. The methodology, informed by Robin Nelson's Practice as Research framework, has been signposted with key points of praxis that develop through contingent interrelationships between theory, critical reflection and creative experimentation with digital technology. The epistemological position will be carried forward into an analysis of the machine where further conceptual frameworks expand and interrelate into a multi-threaded movement towards the production of new knowledge. In the next chapter, I follow Deleuze's geo-philosophical position from thought-body-environment into film so that a concept of network cinema may be positioned as a possible evolutionary development of industrial cinema.

Cinema Free

The 20th century was the century of cinema, but the 21st century will be something else entirely. If life itself has turned into a movie, then what is left for actual movies to do?

Stephen Shapiro (2001)

Introduction

In this chapter I expand on the theoretical frameworks outlined in the introduction in order to identify Lifemirror as a cine-machinic process that challenges the narrative structures and authorial control of cinematic consciousness. I look specifically at Deleuze's concept of cinema and how it can inform a screen culture that is being radically transformed in thought and form by the mass performance of digital images. Centrally, I observe how Deleuze extends the Bergsonian image-based model of reality into cinematic experience and consider the implications this may have for a mobilised cinema. Here, the concept of the 'brain-screen' is considered in terms of collective cinematics in order to form a transformative position for network-camera participation. I conclude by arguing for a reappraisal of community through cloud-connected cinemas where creative techniques of non-editing and contingency can be used to define an alternative cinema aesthetic and narrative direction for creator-audiences.

3.1 Cinema 1 and 2

The design of the Lifemirror machine draws on Deleuze's philosophy of becoming and its recognition of the energies, flows and forces that are the experience of life. Contingent and multiplicitous mobile images from cameraphones are transmitted via the Cloud into generative film sequences. With no director and only a title to attract images, the machine enables a consideration of world-images unconstrained by the rules and assumptions that shape traditional cinema experience. It could be argued that, theoretically, the machine edges towards an alternative evolution of cinema aesthetic, or perhaps an anti-cinema, that through contingency, collectivity and potential for self-organisation, could realistically find the 'people who are missing' and 'make a brain';

two of Deleuze's propositions for the seventh art that are discussed in the following sub-sections. *Cinema 1: The Movement-image* (1997a) and *Cinema 2: The Time-image* (1997b) form two parts of a single work that challenge previous conceptions of film theory by exploding given notions of film form and function. In applying his philosophical ideas of creative transformation and exchange, Deleuze traverses the planes and intersections of thought and life through an experiential reflection on the light-matter image. It is in cinema (through Henri Bergson) that Deleuze finds a manifest relationship of mind and matter in flux and by breaking down the elements of classical and modern film form he develops a taxonomy of image-signs for open use and appropriation as conceptual tools. These images perform as both physical or mental movements, in actual and virtual time, or in the crossing of the two which Deleuze terms the crystal-image – the 'smallest possible circuit' where a direct image of time is perceived. In Deleuze's words,

> What I set out to do in these books on cinema was not to reflect on the imaginary but something more practical: to disseminate time crystals. It's something you can do in cinema but also in the arts, the sciences, and philosophy. It's not something imaginary, it's a system of signs. Making, I hope, further systems possible. (Deleuze, 1995: 67)

The Cinema books were, and arguably still are, ahead of their time. Rather than position films in the context of their 'meaning', Deleuze breaks down the ontological components of the cinematic image in order to relate it 'to the long and vexed relationship between philosophy and time' (Flaxman, 2000: 4). The philosopher himself anticipates a divided reaction to his intentions in the closing lines where he tells us that the theoretical books on cinema have been called into question, 'especially today, because the times are not

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right' (Deleuze, 1997b: 280). Their revival may be due to an intensifying need to make sense of ubiquitous digital cinematics, or perhaps our networking environment is provoking an urgency to evolve cinematic art beyond the enclosed forms of constructed narrative. Rediscovering cinema outside its given structures has long been the mission for experimental filmmakers such as Harmony Korine who proclaims that, "After 100 years, films should be getting really complicated. The novel has been reborn about 400 times, but it's like cinema is stuck in the birth canal" (Korine, 2013). I propose that filmmaking regarded as a collective-organic endeavour has the potential to release the medium from hierarchical structures and open doors to unforeseen social functions – a proposition that could only be made in an age where cinema audiences are vibrating with film quality cameras. For this to happen, it will be necessary to put aside many of the industry's given conventions (such as scripting, editing and direction), let go of genres (for the time being), and begin again within an expanded, collective condition of narrative. Proceeding in this way, it may be possible to fast-forward experimentation into an egalitarian image of thought through a networked incarnation of cinema. Here, the director's vision must concede to mobile camera-world interactions forming in digital space; a collective vision established through code.

3.2 Images

Reading Deleuze, like watching a film, one feels themselves in the flow of images[6]. Film recording and projection occur through the temporal interplay of light and sound and

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[6] It is interesting to note Deleuze's insistence on not using images to illustrate his film examples is due to their lack of movement (see Rodowick, 1997). It could be further argued that the stillness of the images would interrupt the movement of thought in philosophical reading.

their contact with the brain can activate other images in mind such as sense and touch[7]. The narratives we follow on screen are crafted through a complex array of image-making techniques that Deleuze argues are evolving proxies of the pre-technical functions of mind. The universe is but the interplay of images and the cinema screen (before it evolves into the computer screen) is their secondary mediator after the brain as a 'centre of indetermination'. Even before we became movie goers, the human mind worked cinematographically. We pan and tilt our heads, track with our bodies and focus with our eyes on the aspects of reality that most naturally coincide or agree with our evolving life narratives. The continuous interaction between ourselves and the movement of light and sound continues in the cinema where the body-camera that allows us to live out our own stories are surrendered to the techniques of directors (other humans and organising systems). Deleuze's reconfiguration of the film object proposes a taxonomy of core cinematic image-types that can be transposed to a perceptual reality on the 'brain screen' where we may recontextualise them for different requirements. In order to mobilise this framework, Deleuze draws on Bergson's theory of duration (*durée*) and the conception of a universe of material and immaterial images in a continuous state of change and interplay with memory. While Deleuze reflects on cinema specifically as a directorial art, I propose that sequencing the online participation of meta-directors might open doors to community-formed images where the intersections of natural and virtual environments guide form and flow. I consider this possible because the Cinema books, when in the context of Deleuze's overarching philosophy, provide a means to rethink cinema in terms of mind-energetic elements that may be appropriated for participatory environments. A full analysis and application of the work is outside the scope of this thesis but a contained

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[7] Speculatively, if literary fiction evokes audiovisual images in mind, cinema takes control of this function to excite the other senses. From a techno-evolutionary perspective, further immersion would release sense altogether.

overview will provide the necessary groundwork for understanding the theoretical implications of a collective cinematic inquiry.

Deleuze's 'adventure of movement and time' challenges Bergson's early critique of the cinematographe as a mechanistic imitator of perception. In differentiating perception from reality, Bergson argues that true understanding occurs through intuition, a relational contact between the inner self and outer reality. However, he argues that the 'trick' of perception 'like that of our intelligence, like that of our language, consists in extracting from these profoundly different becomings the single representation of becoming in general' (Bergson, 1911: 304). In this way, he uses the "cinematographical apparatus" as an analogy for how the intellect approaches reality and as something from which we must escape if we are to understand correctly the nature of consciousness. Deleuze confronts this argument by reconsidering cinema through his own reading of Bergson's *Matter and Memory* (1962) to propose a concept of the film image that, through its inherent matter-light and movement, immediately combines with memory in a co-creative synaptic dance between screens, characters and audience.

In her essay, *Images of Thought and Acts of Creation*, Amy Herzog concludes that 'the challenge is to see film not as a means of representation, but as an assemblage of images in flux with the world of images, to see the history of film and the history of philosophy as convergent' (Herzog, 2000). The force of the hypothesis implies that cinema reflects transitionary formations of consciousness itself, a working and re-working of the mind that can be seen to take place on actual and virtual screens. Jacques Rancière writes of the work:

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Cinema had generally been thought of as an art that invents images and the arrangement between visual images. And along comes this book with its radical thesis. What constitutes the image is not the gaze, the imagination, or this art. In fact, the image need not be constituted at all. It exists in itself. It is not a mental representation, but matter-light in movement. Conversely, the face looking at images and the brain conceiving them are dark screens that interrupt the movement in every direction of images. Matter is the eye, the image is light, light is consciousness. (Rancière, 2006: 109)

In considering the connections to consciousness that cinema invokes, we may further our understanding of Deleuze's philosophical strategy of thinking *with* film and so unlock some of the many potentials woven into the text. In true Deleuzian style, we might then transform them into something new, something creative, something active in thought and then perhaps into networked film.

Deleuze's consideration of cinema is significantly divided up into two separate volumes: *Cinema 1: The Movement-image* and *Cinema 2: The Time-image* where the caesura directly mirrors a break in human cinematographic perception. *Cinema 1* at once forms and dissects the **'**movement-image' as a cinematic that conforms to the sensibility of the 'sensory-motor schema' which is the function of the brain that facilitates 'the common sense temporal and spatial coordinates of our everyday world' (Bogue, 2003a: 5). The epitome of this image-type is today found in Hollywood where we tend to follow a narrative progression relatable to our own audio-visual experience of everyday reality. *Cinema 2* hypothesises the breakdown of this function as reflected in a second cinematic, the **'**time-image'. The time-image does not conform to our perceptions of the linear unfolding of reality but rather gives us an 'irrational cut', a movement outside perceived

causality that brings the senses 'into direct relation with time and thought' (Deleuze, 1997b: 17). It is a place where, in a literal sense, thought is forced to move differently. Amongst many examples, Deleuze locates the effect at its most apparent in the Italian Neo-realist (new realism) film movement where the audience and the characters are often presented with images of desolate environments interjected into an otherwise causally unfolded narrative. Deleuze argues that modern cinema was formed around this break in perceptual flow and that its reception amounts to an evolutionary progression of the brain comprehending reality beyond the everyday clichés of the familiar, and entering into the unseen space of creation – or time.

The co-evolution of brain and screen is argued through the mind-matter relationship connected by a universal flux of images, a 'molecular chaos of gaseous light' where 'images are matter and matter is movement' (Flaxman, 2000: 15). By thinking *with* cinema, Deleuze at once challenges Bergson's critique of the cinematic apparatus and strengthens his intuitive method of image–time perception that rejects the linear spatialisation of clock time and replaces it with a liquid experience of memory, awareness and intellect. The mind-matter duration at play in cinema is arguably something that Bergson himself could not have made in his own time because Deleuze claims that the break only clearly reveals itself after World War 2 (Bergson died in 1941). This was a time when cinematic narratives found themselves in a state of inoperability - a people-as-character unable to make sense of the devastation and non-sense of the event. As Deleuze puts it 'the post-war period has greatly increased the situations which we no longer know how to react to, in spaces which we no longer know how to describe' (Deleuze, 1997b: xi). One might further venture that the 'shared film-set' was broken in the time and place where the reactive force of film was needed most,

and if only temporarily, caused a rupture to the form thereafter[8]. The use of World War 2 as a significant point in the evolution of cinematic thought is taken further as he laments a Hollywood grip that prevents any further exploration of the potential and capacity of cinema as an art of the people,

> …the mass-art, the treatment of masses, which should not have been separable from an accession of the masses to the status of true subject, has degenerated into state propaganda and manipulation, into a kind of fascism which brought together Hitler and Hollywood, Hollywood and Hitler. (Deleuze, 1997b: 164)

There is then a deeper underlying motivation for Deleuze – to bring notice to cinema's dormant energy as a social instrument of change and create conceptual tools that might activate the medium in new forms of resistance.

The break in image-thought identified by the philosopher, holds up the power and passion of cinema in a light beyond the movie theatre. The cinematic force of a time-image that can 'restore our belief in the world' also acts through philosophical practice and may here be seen to activate a position for cinema as a creatively engaged act of higher thinking and active engagement rather than a passive experience of controlled consumption. In its most basic theoretical form, the Lifemirror machine de-territorialises the cinematic dispositif, on both levels of production and distribution, and re-registers the audience as a camera-equipped organism on a world filmset and world of filmsets. Outside the hegemonic model, the basic arrangement of camera, world, theatre and

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[8] It worth noting that Deleuze identifies the time-image in certain pre-war films and particularly in the work of director Ozu Yasujiro who would often introduce 'pure optical and sound situations' (Deleuze, 1997b: 13). The concept of time in the east is indeed perceived more fluidly to the occidental where intellectual categorisation and spatialisation have found dominance.

spectator has been challenged by experimental forms that have been largely neglected, 'as if film history were solely made up of events that contributed to the development and improvement of Cinema Form' (Parente et Carvalho, 2008: 39). Nowadays, the technologically afforded possibility of a 'people's cinema' can therefore be seen as a reactionary proposition that offers an alternative interaction to a highly industry-influenced architecture based on hierarchies of control and capital. If such a cinema could exist, this inquiry suggests that the diffusion of today's digital technology would require thinking differently about we use our devices beyond accepted forms and towards a community engaged project sensitising to a new register of place and character in the global environment. Indeed, the very idea of a cinematic network clues us into possibilities for using the camera–phone beyond a 'snap-happy' second nature and towards a 'third nature' that understands the videographic gesture as a *sharing of sense*. In this scenario, we might ask whether camera behaviours would change if we understood narrative and character as part of a shared film-as-process? Is digital technology moving society towards a form of community inclusion or are we creatively individuating beyond community? Or is the concept of community itself being reformed? (These questions will be visited later in the post analytic discussion).

Through the lens of art, Walter Benjamin anticipates these questions in relation to media technologies. In an unpublished excerpt (in the English translation) from his seminal essay *Art in the Age of Mechanical Reproduction*, we find the cinematic apparatus positioned at the nexus of our co-creative evolution with technology and settling at a point of responsibility:

> Yet such emancipated technology now stands over against contemporary society
> as a second nature and indeed, as economic crises and wars testify, a nature no

less elemental than the one that confronted primitive society. Faced with this second nature, human beings, who invented it but have ceased to master it, are thrown back on a process of learning and pedagogical appropriation of much the same kind that earlier human beings had to summon in the face of original nature itself. Art once again places itself in the service of such a learning process. And film does so in particular. Film serves to train human beings in the practice of those apperceptions and reactions required by the frequentation of an apparatus whose role in their daily life ever increases. To make this whole enormous technological apparatus of our time into the object of human interiorization and appropriation [lnnervation] - that is the historic task in whose service film has its true meaning. (Benjamin cited in Beller, 2006: 71)

The 'historic task' Benjamin sets aside for film may be said to be achieving its work as we transition into programmed spaces that have ambitions of being cinematically seamless. On the other hand, the production of cinema has willingly deferred the unfolding of consciousness to mechanisms of control. If we have interiorised cinema to any extent, it will have been through the traditional model where literary conventions have continued to condition our sensory-transformations. However, I believe there are further possibilities in considering the network-camera as 'sensor' where the human-environment relationship can digitally reconnect to the 'magic' of pre-technical ritual spaces. This is why a taxonomy of cinematic images (gleaned from great auteurs) is such an important intervention in an increasingly visually-oriented society. It allows us to rethink how we navigate media in the seemingly infinite possibility of digital spaces and once we understand its cinematics, empower us to reflect and transform our own movements of thought in desired directions. Like many arts, there are historical

bifurcations in their evolution that separate them into the artistic, the popular and the experimental, however this divide blurs in today's world where consumers are becoming co-creators of virtual environments. Revisiting the origins of these separations (as a means to reconsider the architectures of cinema and their wider effects on society over time) facilitates an exploration of relatable designs for network cinematics.

3.3 The order of film

Film orders images and also gives orders to the audience. The early days of cinema were a playground of art and ideology that gave shape to an industry that would dominate the spread of mass cinematic spectacles. In the Soviet Union, two filmmakers pioneered film art with significantly opposing ambitions. Sergei Eisenstein developed an intellectual form of montage that draws the audience into stories with political intention. The aim was to create cinema 'as a factor for exercising emotional influence over the masses that delivers a series of blows to the consciousness and emotions of the audience' (Eisenstein, 2010: 39). This has led to the predominant form of cinema we find distributed to theatres and, to be polemical about the centralising force of Hollywood, has succeeded on multiple levels to enforce a dominant world-wide cinema of celebrity and desire. We enjoy the 'blows', exotic worlds and alter-egos and indeed it is satisfying to create them. But early cinema had another vision in Dziga Vertov who saw the cinematic apparatus as an evolutionary extension of human vision, a conquest of space and time that creates a means of 'comparing and linking all points of the universe in any temporal order' (Vertov, 1984: 87-88). He named it the cinematic *kino-eye*, 'more perfect than the human eye for the exploration of the chaos of visual phenomena that fills space' (Vertov, 1984: 14). Rather than conjuring Big Brother, this practice intended a fluidly experimental and

co-creative art of discovery that would incite new visions for humankind by showing us the world as only the camera could see it. Where Eisenstein provided an intellectually driven art by meticulously controlled storytelling and technological invisibility, Vertov wrote and worked towards a form of montage that gives character and voice to the camera, the environment, its inhabitants and their technologies. Recalling the concept of *Kino-eye*, we find a perspective on film that endeavours to create meaning from the experience of everyday life. Vertov writes,

> Kino-eye plunges into the seeming chaos of life to find in life itself the response to an assigned theme. To find the resultant force amongst the million phenomena related to the given theme. To edit; to wrest, through the camera, whatever is most typical, most useful, from life; to organize the film pieces wrested from life into a meaningful rhythmic visual order, a meaningful visual phrase, an essence of "I see." (Vertov, 1984: xxvi)

However, 'seeing' in the Lifemirror machine is not sculpted by an individual authorship but though the combination of participation *as meaning*, the concept of collective address, and a data-driven consensus of lives unfolding in the cinematic frame. In his discussions on film aesthetics, Rancière tells us that Vertov and his contemporaries viewed the form 'as opposed to stories as truth is to falsehood. The visible is not for them the seat of palpable illusions that truth has to dissipate. It is the place where energies that constitute the truth of the world are made manifest' (Rancière, 2014: 29). Echoing a sentiment that would later find form in Expanded Cinema, Jean Epstein proclaimed, "Stories are false, cinema is real!". In today's world it is not difficult to discern the influence of Eisenstein's cinema embedded in the program which suggests a valid need to challenge and seek alternatives for its reign by drawing on the capabilities of digital

and network technologies. That stories are told by and through the people marked the aura of the storyteller that Walter Benjamin warned us is disappearing in the age of mechanical reproduction[9]. I suggest that the digital, as both a personal and collective extension, transcends the mechanical element of reproduction and so the stories of narrative cinema (at least those repeated through formula) can be challenged and evolve with new understandings of shared space and time.

The last century saw photographic equipment become more accessible. Film however, because of its expense and dependency on projection was slow to follow and leaving the 'consumers-with-cameras' as receivers of cinema whilst simultaneously re-engaging with life through viewfinders. This delay caused a movement in image perception that could be argued correlates with the movement-image rupture at the point of World War 2 and after which television was quick to follow. As Vertov's original aim was to connect the spaces of the world with the camera, it was beginning to happen naturally through the domestication of cine cameras and is now arguably being actualised with networked cameras. With regards to the cinema books, it becomes more convincing that Deleuze's political agenda is partly focused on giving cinematic agency to a people who have always been creative but have been fed images from a dominating industry (He specifically uses 'high-art' films to create his concepts through techniques that are now widely adopted in television and internet productions). Regarded as a reflection of a cultural movement, the Neo-realist turn can then be taken literally as a new realism of a people becoming 'kino-eyed'. I would then argue that with the arrival of digital plasticity, cinematic realism explodes into a form of any-realism-whatsoever which in turn gives unprecedented control with regards to media authorship. As Deleuze returns

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[9] Benjamin also saw the positive side of the loss of aura through the dissemination of culture into the homes of the masses.

the cinematic image to an elemental intelligibility, Lifemirror, in its current state, performs a similar reversal within the network and explores an elemental realism evolving through co-conscious camera play.

In identifying the thought-matter energies between camera, brain and screen, Deleuze opens doors to alternative systems where a camera-equipped community may discover creative expressions of thought beyond the affective and perceptive functions of narrative film. As Rancière relates, 'The proposed "classification" of film images is in fact the history of the restitution of world-images to themselves. It is a history of redemption' (Rancière, 2006: 111). In order to find cinema's latent potential as a community tool, it is, in my view, necessary to reconsider the 'unprocessed film' that gets rejected in the process of traditional film production. Our mobile cinematic creations are unique to the individual and so a truly egalitarian film could not exclude any one perspective or style. If we combine this proposition with a sensitivity to the idea that we ourselves *are* narrative, we might create an opportunity for a communal cinematic path. This position immediate questions narrative form. The *Life in a Day* project issued a call to film a guiding set of questions. Although edited in order to reconstruct the day's light cycle, there is a distinct 'rule-based' movement in the crowdsourcing method that may transfer to cloud-cinema systems. However, as suggested by the online comments highlighted in the introduction, cinematic experience fosters many subjective tastes and expectations. So the question arises as to what would constitute a consensual form that might contain a collective flow of material? The proposition lies in the Lifemirror machine that such films cannot be judged – which is the antithesis of what defines cinema as an industry – and so leaves the task of challenging accepted forms while maintaining enough cohesion

to be accessible. As Deleuze wryly notes, 'we require just a little order to protect us from chaos' (Deleuze, 1994).

As an art of subtraction, cinema removes unnecessary elements that do not contribute to narrative – so to *find* narrative, *with* film, perfections imposed by film-practice must be undermined. Jean-Francois Lyotard forms a political position by proposing a concept of cinema that does not sculpt and refine its elements to the demands of story. In his essay *L'acinema*, he proposes a hypothetical practice that celebrates and entertains excess film movement as a libidinal force where the energy of life itself takes precedence over the technical processes of story-making. His concept of the libidinal economy here extends to cinema as a means of organising and distributing energy (both at the level of the institution and in respect to any given film) where 'movement reflects the flows and montages of libidinal investments' (Jones, 2014: 76). He conceives of film production as the elimination of possible movements to the ruling of the filmic whole and as such questions the 'ordering' of life that emerges for cinema audiences. He claims that cinematography is 'conceived and practiced as an incessant organizing of movements following the rules of representation' (Lyotard, 1991: 170). This implies a 'good form' of cinema where aberrant shots like false movements, over-lit sets and faces etc. are the 'illegitimate discharges of libidinal energy'. 'Good form' is predominant and therefore an illusory step beyond the film itself. The organisation of elemental material is subordinated to the 'whole' of the film entity and so 'implies the return of sameness, the folding back of diversity upon an identical unity…disciplining the movements, limiting them to the norms of tolerance characteristic of the system' (Lyotard, 1991: 172-173). I would here interject that recent cinema and television productions use 'deliberate' bad form to further manipulate effect and it is now another technique in the commercial

repertoire which pacifies potential forms of resistance. A recent example of this can be found in the blockbuster film *Exodus* (2015). Here, Christian Bale performs Moses in the midst of battle when a sudden splatter of blood obscures the camera lens. In Eisensteinian terms, this is a subtle 'blow' to the audience where the biblical becomes more real than expected to instil a potentially religious 'organisation of the audience' that uses camera reality to reinforce an idea of truth. In this way, the techniques of cinema are expanding an interactivity of story and point towards subtly directed virtual realities in the future. This view gives a clearer picture of the cinema machine at work in consciousness and so opens doors to theoretical propositions and design opportunities for filmmaking grounded in the reality of people.

To return to Lyotard, we are confronted with a challenge to form. The concept of L'acinema rejects the veneer-like representation created by the industry and embraces 'bad form' cinematics to take the stage (or screen), not in the form of illusory accidents (as in Exodus) but as an essential, libidinal freedom. In resisting norms of identification and narrative totalisation, l'acinema would re-present a form of contingency and freedom from control that would signify a redemption and escape from a standardising force in media, or what Deleuze has termed 'the civilization of the image' (Deleuze, 1997b: 21). Narrative structures would be forced to transform and perception would be considered by way of a disruptive break from cliché imposed on the viewer. In this sense, the Lifemirror machine achieves this through the dissolution of an editing process that reconstructs itself as a temporal concatenation of fragmented events. No shots are favoured as 'good' or 'bad' and narrative structure is performed as a network activity unfolding through the many 'by dividing all the possibilities of the visual field into a heterogeneous multiplicity of perspectives.' (Jones, 2014: 80). For the individual, there is

the fragmentation of narrative, however in recognising the data-driven transparency of the system (shots unedited from the light and time they were formed) the viewer knows it is a sequence of moments drawn from the shared filmset. The narrative is filled inbetween the encounter of self with other in a paratactic interleaving of meta-narratives formed from libidinal movements; a liquid community of movement and encounters.

What is emerging through this argument is a correlation between film and social network. Considered as such, we might call to imagination the movements of a Facebook wall and ask, in the sense of its cinemacity, 'How should a film end? Can we now reframe Aristotle's view that beginnings and endings are essential to the dramatic story? What becomes of the unity of space in today's hyperconnected world? Interactive environments allow people to find unique points of entry and exit and parallel storylines open up possibilities for a community-minded understanding of narrative. However, tradition confines cinema to an event-led experience where open participation is strictly controlled.

One wonders whether there might be a musicality to cinematics that could facilitate wider participation in actual cinema spaces and so inspire new collectively-created meaning. Like the automated telephone systems that harass phone-owners for a response, and diametrically opposed to this, the shortening attention spans and conversations in the social networks, films released through the Hollywood model are in danger of repeating themselves and becoming less meaningful and useful to society. Focusing on the cinematic subject as process rather than event, and giving it an open forum to evolve of its own accord, might be a way forward for re-evaluating how cinemas can function through networked participation. This will be discussed further in relation to Jean-Luc Nancy's concept of community and myth in the concluding chapters.

3.4 Believing in this world

Throughout the project I was inclined to view the filmic contributions as 'noticings' in that a relative camera-environment awareness supports the idea that our individual narratives are co-intensive findings with the underlying (and overarching) forces and flows in nature – a balancing of the rarefication, or 'filtering of forces' that we absorb and inspire us to act. Evoking Bergson, Deleuze reminds us that 'we do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving ... by virtue of our economic interests, ideological beliefs, and psychological demands' (Deleuze, 1997b: 20). Like the Indian parable of blind men identifying an elephant, it may take many hands to find a new story through a co-narrative space, especially one that is unfamiliar to our conditioned expectations and given constructions of cinema experience. Lyotard highlighted the eliminating function of editing and direction as pre-conditioned agreements between author and audience as to what makes an image recognisable: 'In eliminating, before and/or after the shooting, any extreme glare, for example, the director and cameraman condemn the image of film to the sacred task of making itself recognisable to the eye' (Lyotard, 1991: 173-174). Recalling Guy Debord's *Society of the Spectacle* and its call to the reader to look through and beyond the veil of media representation, we can intuit a potential strength of Lifemirror to disrupt controlled symbolic hierarchies that have thus far shaped an ever-overcoding reality. In reducing cinema to an altered state of image flow we are faced with the perceptions and timings of each other's experience as collective rhythms written in light. As Deleuze comments in an interview with *Cahiers du Cinéma*, 'A work of art always entails the creation of new spaces and times (it's not a question of recounting a story in a well-determined space and time; rather, it is the rhythms, the lighting, and the

space-times themselves that must become the true characters)' (Deleuze in Flaxman, 2000: 370). In this way, the Lifemirror machine can be seen as the processing of molecular contingencies of narrative.

In his book *Deleuze Beyond Badiou* (2013), Clayton Crockett argues that Cinema 2 is the philosopher's most political work and a culmination of thought that leads *not* to a simple re-evaluation of film theory, but to a re-organisation of the reader's thought-actions and their politico-creative potential. Of the brain-screen connection to the political he writes,

> Deleuze (in Cinema 2) is not interested in developing a metaphysical understanding of time as unchanging eternity; he is interested in building a brain. Building a brain involves producing the event as time-image, a pure image of time that cuts entities away from their automatic sensory-motor linkages and reconstitutes them in another series or another order. (Crockett, 2013: 97)

In contemplating a mobilised cinema, it is the idea of a time-brain relationship that enables a reconsideration of the inter-subjective temporal narratives at play in networks. While we live through our own sensory-motor narratives, an awareness of others in the time and place in the network moves the 'thought' of recording away from the self-path and into a 'crystal-path' that becomes sensitive to co-existence with others and the structure-other of the environment. Crockett's thesis uses Alain Badiou's critique of Deleuze's ontological dynamism[10] against itself to reanimate the underlying creative imperative in the act of thinking. Through a reading of *Difference and Repetition* (1994), Deleuze's magnum opus that lays a foundation for his subsequent works, Crockett

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[10] Badiou's *Deleuze The Clamor of Being* (2000) attempted to locate a central monism in Deleuze's oeuvre but is widely disregarded due to its fundamental misunderstanding of Deleuzian multiplicity.

suggests that the creative imperative moves towards an evolution of thinking that peaks in *Cinema 2* and culminates as an 'urgent political project' of building a new brain for the individual and society. We can read this through a consistent strengthening of the conceptual time-image as the irrational cut – a force between non-commensurable images that trigger synaptic relinkages to create 'a new brain which would be at once the screen, the film stock and the camera, each time membrane of the outside and the inside' (Deleuze 1997b: 215). The actualisation of the networked agent as collective camera-projector implies a certain freedom from control of the solo-artistic project and replaces it with an organic creative force that activates an awareness of co-intention and mirror-understanding of self through other. Jean-Luc Nancy tells us that' we 'do not "have" meaning anymore, because we ourselves are meaning —entirely, without reserve, infinitely, with no meaning other than "us"' (Nancy, 2000: 1). How then might network cinema reflect this understanding?

Regarding the Lifemirror machine as an alternative or counterpoint to the existing model of cinema, we are presented with a form of living story that moves and creates meaning only in reaction to our own movements. While the Cinema books provide an ontology of cinematic images beneath (and above) the text, the Lifemirror machine uses the underlying ontology of real and virtual intensities as direction for a plane of immanence reproduced on the cinema screen. Nature, working through sensor though cloud, is therefore given the directorial reigns as change itself becomes the connecting force of narrative. Nancy continues, 'Being itself is given to us as meaning. Being does not have meaning. Being itself, the phenomenon of Being, is meaning that is, in turn, its own circulation — and we are this circulation' (Nancy, 2000: 2). A rhizomatic cinema platform may accompany hierarchy where the *space between* becomes *connection itself*

relying on the digital translation of the ongoing and universal movement image. It would then be a question of watching image-flow and facilitating a creator-audience with the production of their own cinematic connections. Using life as a shared experience of finitude in the base framework of a networked cinema suggests a very different model for thinking with the moving image that requires new forms of control that are guided by network sensitivities rather than authorial cuts. Nancy concludes:

> Circulation—or eternity—goes in all directions, but it moves only insofar as it goes from one point to another; spacing is its absolute condition. From place to place, and from moment to moment, without any progression or linear path, bit by bit and case by case, essentially accidental, it is singular and plural in its very principal. (Nancy, 2000: 4)

The machine then proposes a conceptual break from the 'reason' of cinema through the absolute embrace of the time-image as a natural phenomenon of mass recording.

The time-image made from network participation affirms a belief that transforms to knowledge. For Deleuze, to believe in the world freed from sensory-motor function is still a belief based in the narrative-driven cinema dominated by industry (this is why he confines his argument to works by great auteurs). In Deleuze's words:

> The link between man and the world is broken. Henceforth, this link must become an object of belief: it is the impossible which can only be restored within a faith. Belief is no longer addressed to a different or transformed world. Man is in the world as if in a pure optical and sound situation. The reaction of which man has been dispossessed can be replaced only by belief. Only belief in the world can

reconnect man to what he sees and hears. The cinema must film, not the world, but belief in this world, our only link. The nature of the cinematographic has often been considered. Restoring our belief in the world—this is the power of modern cinema (when it stops being bad). Whether we are Christians or atheists, in our universal schizophrenia, we need reasons to believe in this world. It is a whole transformation of belief. (Deleuze, 1997b: 171-2)

Mobile cameras are a networked sense that can reconnect the broken link to the world by attempting a new idea of cinema. As such, the machine proposes a challenge to the imperial structures of commercial production supplying the programmes for community theatres, and more generally, raises questions on the future of community narrative practices. The environment becomes cinema and cinema becomes environment voiced by its own audience, and perhaps, the 'people who are missing'.

3.5 Programs

Filmmaker Alain Resnais mused that cinema is the art of 'playing with time' and as such, this is precisely what the Lifemirror machine does using a cameraphone network. Taking this further, time may be considered as the economy of the machine where one contributes through a solitary but participative gesture. Blocs of individual movement-time are spliced together into quantified, paratactic generative loops. In this framework, cinematic time emerges as something more relatable to the Bergsonian model of duration. Rodowick describes this theory of time in relation to cinema,

> For Bergson the transcendental form of time is the *durée*, whose reality is an
> indivisible, ceaseless, and ever-changing flow. Obviously, cinema–with its

beginnings, endings, and exact repetition in each production–ultimately falls short of a complete mapping of duration. (Rodowick, 2003: 123)

It is a transition from static film to film-flow that digital systems are able to make and it is this adjustment that Lifemirror suggests as a model for further inquiry not just for cinema, but for digital cinematic thinking in general. The rise in compartmentalised image production can cause a stagnation in form and meaning that suggests a need to think more about hidden modes of cinematic manipulation within broadcast media. It becomes a question of how we treat the image.

Czech media theorist Vilém Flusser wrote fervently about the future state of a society exponentially creating images enabled by technology. He argues that a temporal shift occurred as we moved from image-communication to linear writing and forward to non-linear image communications. In a macro-historic media perspective that shadows Deleuze's break from the movement-image to time-image, Flusser moves that an end of historical consciousness is coming about through an increasing use of post-writing, technologically-formed images; or what he terms, 'technical images'. In viewing a transition in image-consciousness through the more general movement of media, the ideas bypass art (something which Deleuze might refuse due to his overall insistence on the high-artistic imperative). I suggest that it is necessary to have both perspectives for the consideration of socio-cinematic systems. In his book, *Into the Universe of Technical Images*, Flusser discusses the transition to digital images from the point of view of history and draws us, in his challenging and provocative manner, into two possible worlds; one of banality and 'return of the same' (through the automation of programs) or alternatively, a world of freedom, expression and ephemeral play. He writes of the former,

In their current first phase, technical images can still constantly renew themselves by feeding on history. That history is about to dry up, and this is exactly because images are feeding on it, because they sit on historical threads like parasites, recoding them into circles. As soon as the circles are closed the interaction between image and person will, in fact, become a closed feedback loop. Images will then always show the same thing, and people will always want to see the same thing. A cloak of endless, eternal boredom will spread itself over society. Society will succumb to entropy, and we can already confirm that the decay is on us: it expresses itself in the receivers' zeal for the sensational - there have always to be new images because all images have long since begun to get boring. The interaction between image and person is marked by entropy tending towards death. (Flusser, 2011: 59)

The provocation is not without reason as image-databases are becoming more compact and more quickly controllable which leaves us in a position to affirm the Deleuzian will-to-art as a means of combatting the predicament. But film in a connected age, relies on media for mass exposure and again brings to light Benjamin's 'pharmakon' of mechanical reproduction[11] , where 'capitalist exploitation of the film bars modern man's legitimate claim to be reproduced' (Benjamin, 2008: 23). This is amplified in digital cinematics where movements and content are blurring with user interactions.

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[11] Pharmakon in Ancient Greek can mean both remedy and poison. In Phaedrus, Plato uses the term to reject writing in favour of thought-speech in dialogue with others (writing is seen as a poison that harms memory). Jacques Derrida uses the word in its split meaning to suggest that writing is both remedy *and* poison, thus making the term a deconstructive expression of indeterminacy. For a more detailed explanation of the term see (Deutscher, 2005: 8-10).

Flusser points out that amongst the deluge of images that emerge through the digital, there will still be the question of cinema. His view however, is pessimistic:

> One single technical image, namely, film, appears to run counter to the insistently projective orientation. In this case, it looks as if images are projected against a publicly erected screen and that people must go to a public space, the cinema, to see these images. It looks as though Cinema is a kind of theatre, namely, a "picture house." If this were true, one could claim that in film, a technical image makes a political gesture, drawing people from the private into the public. And if cinema were in fact a theatre, that is to say, a place of visibility, of "theory", then one could say that film is a case of a technical image showing its viewer how to see through appearances and liberate himself from the image. Unfortunately, this is a mistaken view. Film is shown in cinemas not to awaken a political and philosophical consciousness in its viewers but because it relies on technology from the nineteenth century, when receivers still needed to go to the sender. And since this technology no longer suits the general social structure, it is being improved. Films are being replaced by electronic recording technologies, and cinemas will disappear. (Flusser, 2011: 52)

I argue that the 'political gesture' of cinema would be activated in a valuable form through mobilised participation. Cinemas will not disappear as their function can adapt – we can either see them become more immersive through technology and spectacle, or more politically engaged through development of art and thought, or in the case of Lifemirror, ephemerally connected to a creative audience and world. I venture that a mixture of all three would be most interesting.

The conditions of cinematic interaction are changing, not least in the emergent trend for filmmakers gravitating towards the episodic epic and (dare I say it) 'addictive' television (the formulas are being refined by on-demand stations like Amazon and Netflix). Television, radio and cinemas send and the viewer receives, or, in Flusser's expanded and rather more lyrical terms, 'a technical image radiates, and at the tip of each ray sits a receiver, on his own. In this way, technical images disperse society into corners' (Flusser, 2011: 61). While nowadays image creation and projection is becoming a two-way street through social media, there still remains a question of the cinema as the community space of the 'big screen'. David Lynch brings attention to the technological transitions in relation to cinema in a mock iPhone advert. He seethes, "If you're playing the movie on a telephone, you will never, in a trillion years, experience the film. You will think you have experienced it, but you'll be cheated. It's such a sadness that you think you've seen a film on your…fucking telephone! Get real" (YouTube, 2008)[12]. To elaborate on this perspective, I selected two more YouTube comments on the video uploaded in 2008 (the replies were posted in 2015). One user replies, "What a bunch of bullshit. I'm watching films on my 1920x1080 6" phone all the time, mostly in the dark in bed with proper earplugs. I find it's even better than watching TV in a room with more shit to distract me" (Jemdee, 2015). Another user offers, "lol waaaah. Old Man problems. I am real, you're a fascist" (ManMann, 2015). There seems to be a shifting bond between humans and screens and the contract between them, which if not creative, is at least consensual. Here, the ease of consumption can but strengthen audience connections to the infinite plasticity of technical images. Flusser, writing in 1985, predicted the power that screen devices now have,

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[12] Ironically, he has more recently proclaimed the future of cinema to be heading towards television stating in interview that 'television is way more interesting than cinema now. It seems like the art-house has gone to cable' (Independent, 2013).

To receive, synthesize, and transmit technical images will, in short, turn into a program's gesture of key pressing. Therefore, it is a fundamental misunderstanding to suppose that some prior technical knowledge is a condition of combining images with telecommunications. On the contrary: any such prior knowledge must be bracketed out to grasp the cultural and existential impact of telematics. (Flusser, 2011: 81)

While not expressly speaking of the digital, Flusser's thought is more recently echoed from a deconstructive rather than provocative manner. Bernard Stiegler comments on the cinematic in an argument more clearly focused on the temporal effects of mass cinematic digitisation on consciousness:

Digitization has concretized at enormous speed. This means that the exteriorization of any unifying understanding of apperception through technologies of calculation and information processing, as well as the exteriorization of the imagination through the industrializing of schemata, are conjoining through the merging of Hollywood film and television studios, on the one hand, as informatic industries and, on the other, as networks and servers, all on a global scale. … this all appears to be the increased (if not imminent) possibility of the *I* and the *we* fusing, becoming a *One*, and of the *who*? Becoming a *what*, or tending to become a what, and that's functioning rather than behaving. (Stiegler, 2011: 211)

Where Lifemirror itself is emblematic (by nature) of this confusion of self and other, it does so whilst maintaining an un-authored network duration. In one sense, it returns a performative aspect to a functioning consumer society brought up within the spectacle.

By channelling images into a cinema architecture, screen duration reconnects to a creator-audience as a node for community direction.

3.6 Violence

The manipulation of narrative in mass media reaches saturation point when reality can be virtualised through the total codification of a mobilised image. Jean Baudrillard's attention to the cultural manipulation of, and technological capitalisation on the image, ignites caution to the projected forms and representations that increasingly overcode the lived environment. Significantly, he perceives it as a violence working both ways, affecting through the symbiotic relationship of consciousness and environment:

> The violence exercised by the image is largely balanced by the violence done to the image - its exploitation as a pure vector of documentation, of testimony, of message (including the message of misery and violence), its allegiance to morale, to pedagogy, to politics, to publicity. Then the magic of the image, both as fatal and as vital illusion, is fading away. The Byzantine Iconoclasts wanted to destroy images in order to abolish meaning and the representation of God. Today we are still iconoclasts, but in an opposite way: we kill the images by an overdose of meaning. (Baudrillard, 2004)

Baudrillard also writes extensively on pornography and reality shows where the 'televisual public is mobilized as spectator and judged as become itself Big Brother' (Ibid, 2004). The recent rise of vloggers on the Internet is perhaps lending truth to this statement. Within only a few years the most ambitious cameraphonic teenagers are

becoming self-made celebrities with many earning annual incomes in the millions.[13] The

dramatised self-imaging of life, the possibility of life-as-meme, implies a significant

change in the relationship to image manipulation and a stark implication of mass self-

commodification over authentic self-expression. Deleuze unsurprisingly distanced

himself from popularising cinematic forms stating that 'the screen, that is to say

ourselves, can be the deficient brain of an idiot as easily as a creative brain' (Deleuze,

2000: 366). However, in today's participatory environment where the capacity to design

one's life increases in the virtual, would it not be unfair to judge? Even artforms imbued

with meaning and significance mask a reality by means of editing the image for message.

Indeed, it could be argued that all forms are now complicit through the extreme

proliferation of technology. Baudrillard mapped the virtual capitalising of media to a

wider relationship of co-conscious reality:

> Reality exists, then, only within a time-frame at a certain level of acceleration,
>
> within a certain window of expanding systems, within a 'phase of liberation', a
>
> phase in which our modern societies found themselves until now, but which they
>
> are currently leaving behind, with reality being lost once again – as the same
>
> expanding systems undergo further anamorphosis – in illusion, though this time
>
> in virtual illusion. (Baudrillard, 2008: 47)

While we may now see the difference, it may not be so in the future and so it is a good

idea to maintain a serious critique about faster and more prolific media on generations-

to-come, in full exposure, both in and under control.

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[13] This has been trending since Google facilitated monetised advertising on YouTube and
with subsequent media grooming after popularisation.

3.7 A director-to-come

The Lifemirror machine may be seen as a primary generator for unexpected, tangential narratives that are always-already immanent. As an emancipatory movement of the film apparatus, the network movement implies a framework for an anti-industry that serves to process images of mobile thought as a co-reflected cinematic realism. However, the narrative lines that are drawn in this initial period follow from thought without any traditional sense of story. Realising the limitations that literary form puts on cinema, Gene Youngblood remarks, 'In a world where change is the only constant, it's obvious we can't afford to rely on traditional cinematic language' (Youngblood, 1970: 54). While it will possible to develop machines to catalyse more familiar story forms, I feel it is important to argue theoretically for a pre-literal cinematic narrative. Rancière points to the conflict that surfaces with propositions that favour communal narratives,

> Cinema is much more than an art; it is the utopia of a modern world that may be naturally communist. But this cinematic communism can also be seen, and has been seen by its critics, as the unresolved tension between the 'formalistic' acrobatics of the centralizing eye and 'pantheistic' capitulation to the flux of things as they are. (Rancière, 2014: 35)

The 'centralizing eye' of Lifemirror may be seen as the digital itself where the digital in fact can be argued not even to exist (Gere, 2012: 138). We can impose further variables on the system by changing tempo, subtracting image, slowing speed, adding text and music etc., and these may well be administered through a co-creative process, but the hand of intervention then becomes directorial. Rather, the machine places 'blocs' of movement-time into sequential order from multiple perspectives of a common thought.

This underlying mechanism is defended here to maintain the connection between collective thought and a consciousness outside authorial configuration. Indeed, the shared perceptual condition of 'life unfolding in time' is built within the framework, and rather than a community needing to learn filmmaking techniques, it is achieved through active encounters on the open filmset. On screen, there is a co-existence of movement-image and time-image that reconnects the brain to a collective reality. It re-joins thought to an earth-movement (an actualisation of the Deleuzian movement-image), and forms a direct image of time (the crystalline-image) in the spaces between gestures. This performs a scenario of the world-as-brain where the co-intention of crowdsourced images through a digital 'organism' (force of minimal interaction working in flows rather than cuts) forms an intuitive image on the big screen that is created solely for the people in the space.

The unfolding of non-edited film offers the opportunity to layer further meanings on the surface of movement, something that itself changes when in the presence of others. From a speculative realist perspective, there is no reason why alternate narrative cohesions should not form communally on their own accord. Quentin Meillassoux hypothesises a concept of thought and being through a concept of radical contingency. This is achieved through a logically formulated idea of 'hyper-chaos' that extends contingency (as the only necessity) to the contingency of the laws of nature themselves and thus, reconfigures notions of what is possible in a mind-matter reality (Meillassoux, 2006). In his as yet unpublished but much anticipated doctoral thesis *Divine Inexistence*, a proposition is formulated that God, if not believed to exist now, could do so in the future (Meillassoux in Harman, 2011). Considering this position for furthering the prospect of a network emergent cinema (where cinemas form through co-conscious life-movement) makes it plausible to argue for a 'director-to-come', a force that will organise the motion

of image-flows channelling from the connected masses. Understood as a purely theoretical position, the contention opens up an intriguing proposition that a voice or gesture of nature may emerge as a guiding force for network media. Conversely, under the same reasoning, the opposite may be true, that God already exists and could at any point disappear. Whatever would happen to the human film then? Cinema, the defining technology of the twentieth century has sparkled with magic moments and little accidents where nature pierced the veil of its structures. This thesis wonders what might happen if we reverse the balance of control and aim for Antonin Artaud's wish for 'a cinema of pure possibility' or 'of pure poetry'? Deleuze maintained we should not expect one – but time has already changed.

Conclusion

This chapter has framed the Lifemirror machine in the context of industrial cinema, extended the concept into mass media, and argued for a consideration of collective filmmaking based on contingency. I have suggested that by treating mobilised narrative as channelled, rather than constructed, new paths can open up for community cinema experience. It is becoming clearer that the contingency inherent to existence can gather new meaning through co-conscious participation and may therefore inspire mass film production founded on freedom and flow rather than censorship and control of images. Notwithstanding the digital divide[14], such systems may also include non-filmmakers and minorities to encourage openly democratic modes of cinema. The 'return to aura' through the fusion of a cinema architecture with cloud-based systems anticipates a creative community based on a shared understanding of contingency as a mystery worthy

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[14] The digital divide pertains to the varying levels of access that individuals and social groups have to the technology.

of the name 'cinema'. In the following chapter, I examine the outcomes of the 'collective

director' through a series of themes and signs excavated from the inquiry.

Uncommon sense

If TIME has great importance in the Search, it is because every truth is a truth of time.

(Deleuze, 1973: 159)

Introduction

In the previous chapter, The Lifemirror machine was conceptualised within a Deleuzian framework to consider time-images as they are constructed through emergent network cinematics. This chapter looks at some of the crowdsourced images produced by the Lifemirror system. Individual signs and wider themes are isolated and reflected upon by the participating community in relation to individual and collective perception. Where necessary, surrounding elements of praxis are introduced to give further insights into the initial outcomes of the system and anticipate a macro-analysis of the machine in chapter 5. The chapter concludes with speculations offered by the creator-audience on the potential application and development of this early form to other areas of practice.

4.1 Anti-logos

In *Proust and Signs* (1973), Deleuze conceptualises Marcel Proust's *In Search of Lost Time* as a machinic work of art, 'a producer of truths' where the production of truths occurs 'through the interpretation of signs' (Bogue, 2003b: 52). The book follows the life story of a man who eventually finds that truth, the essential beauty of life, for which he consciously searches, has been with him all along. In his own reading of the narrator's journey, Deleuze shows us that learning to understand and communicate the signs given to us in life is the way in which the narrator eventually becomes an artist (and as such the writer of the book). Challenging the Platonic truth of ideal forms, Deleuze shows that the art of living, the place to find truth, is embedded within the awareness of flux and the understanding of its signs. In this way he unravels the text to connect it to a system of thought: 'There is no logos, there are only hieroglyphs. To think is therefore to interpret, is therefore to translate' (Deleuze, 1973: 167). The following analysis is a consideration

of films that express meaning through signs from the combined intuition of meta-artists and their individual and collective interpretation. Films are initiated through an initial text; this text element opens the space for their temporal unfolding where the actor's external reality provides the signs. Titles become polysemic which raises further questions on the relationship between the word (logos) and the subsequent interpretation of signs in the environment (anti-logos), particularly in terms of film direction and the generation of meaning through time. Conducting analyses from the perspective of temporal network consciousness provides ways of approaching narrative both outside the film-object and its surrounding production mechanisms.

4.1 Movement

The film *While Walking* (Fig 16, DVD 8) provides strong support for an emergent image-type that marries time and movement through collective participation. The crowdsourcing of individual durations contracts into a process of journey where the continuous motion emphasises a communal narrative over the individual story whilst maintaining the cinematic effect of subjective perspective. As the film moves between various locations, the viewer is confronted with a reconfigured time-space of walking alone-together that brings awareness of a single movement unfolding on the shared

Figure 16. Stills from While Walking

filmset. One viewer commented online, "I felt like it was me walking…although I hadn't been to those places. I'd walked in the snow before so I felt like I was there and it was my journey"[15]. The presence of snow in an unidentifiable location bound them to the experience that is otherwise remote and gave them a sense of belonging to the particularly human 'narrative of walking'. Another commented on their own contribution within the sequence wondering where the journey could possibly go if more people had taken part; they wondered 'where they would end up' and expressed value in the contingent nature of the experience. As there is no theoretical end to the films, we speculated that a viewer would end up wherever they wanted or perhaps in a destination determined by another thematic contribution or via a directed intervention. One viewer found 'closure' in the snow with pine trees which caused them to linger there in thought as the journey continued. When the audience was asked if it mattered that the film had not been 'edited', the response confirmed that the uncertainty of images gives a feeling of 'becoming' and a 'new sense' of being in film with others.

When considering the sequential unfolding of images, it is possible to see why an edited or rearranged version would not have the same effect on a contingent creator-audience. From a speculative realist position, the condition of contingency and linear succession must be adhered to in order to maintain a perceptual narrative, anything pre-arranged would regress into traditional cinematic technique and constitute an authored construction. At one point, the camera is held upside-down which temporarily disorients the viewer. These frames are reminiscent of a playful scene in Wong Kar-Wai's *Happy Together* (1997) where the character compares Argentina to Hong Kong and the camera jumps suddenly to the other side of the world, recording life upside-down in a car. The

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[15] Online comments were gathered via email through a link on the Lifemirror website.

intervals in Lifemirror often display a feeling of simultaneous movement in different locations and it can be inferred that through further usage, avenues for narrative segues might be unearthed by finding moments of simultaneity in the underlying code.

Another movement-focused film revealed an intentional upside-down handling of the image. *Upside-down, right way up* (Fig. 17, DVD 9) is worth noting as the film prompted three very different actions that maintain the internal consistency of the title. The first movement shows a dial telephone correct itself from the upside-down position (the object moves). The second holds still on a wall clock that while filmed upside-down, leaves the second hand moving in its normal clock-wise direction (the camera moves). The third clip sees the action of a hand inverting a bottle of water in front of a computer screen (the body moves). While there is no direct communication with *While Walking* in the system, a correlation was found in the inverted clips that link through their respective movements. In this case, there are three forms of linking that could occur where the shot

Figure 17. Stills from Upside Down, Right Way Up

decisions (in time sequence) are able to direct subsequent narrative paths or link to textual narration as found in *Happy Together*.

The idea of a 'camera ballet' surfaced in the course of discussions and particularly around films such as *Dance* (DVD 10), *LookingUP* (Fig. 17, DVD 11) and *Look Left* (DVD 12) where the text suggests movements or actions rather than objects or descriptions. *Look Left* realised a continuous movement around the parts of the filmset and hints at potential interactions between individual camera movements. The sequence also reveals an image reminiscent of artist Tony Hill's multi-location, hyper-perspective video installations such as *Downside Up* (Hill, 1984). Kitchen, airport, park, beach, street, park, lake, woods. Flickering visions of a camera ballet come to mind when immersed in the interactions. Filmed in one-second clips the image becomes fluid (if a little dizzying) and seems to give a sense of the Earth as a shared environment unfolding both within time and through the times it contains through cameras, a new perspective forming from a network (Case, 2013). While the clips do not manage to visualise the inherent narrative structure of 'the day' they seem to morph into something else. One of the creator-audience pondered a larger narrative of time in the making: "If this film continued, would we see the world change around us by season? Could we do this with any film?"[16]. The compression of real time in film normally arrives through controlled editing strategies however this process demonstrates that channelling through mobile networks may also have the potential to create similar temporal expressions.

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[16] This observation was made through an embedded application called 'Disqus' (Ha and Yan, 2007). Only a handful were received as many found it troublesome to sign up to a separate service.
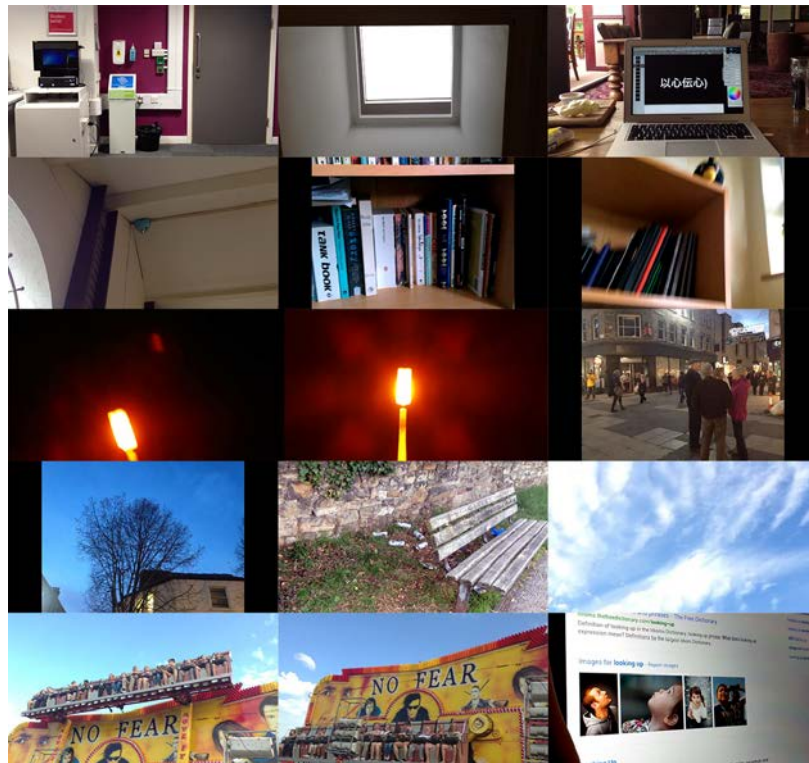
Figure 18. Stills from LookingUP

In contrast, *LookingUP* reveals a more staccato rhythm (the movement necessarily begins and ends with the body's angle of perspective) and gives a sense of the individual position. Most clips begin at eye-level and tilt upwards to reveal an object or something either unexpected or meaningful to the contributor. The movement from bland office space to a window, computer screen to a heart-shaped balloon, book case to bird, streetlight, people talking to birds singing in tree, litter on the ground to sky, a fairground ride that moves the eye naturally downwards, and a computer screen displaying search results for the words 'looking up'. The last two clips work together to disrupt the viewers eye where the motion within one clip takes over from the human-camera gesture and into a self-referring text that places the viewer into an unexpected stillness within the visual movement. At junctures like this, it is possible to imagine segues or expansions into

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other spaces by facilitating communication between camera gestures and the movement of content. One creator-audience speculated on a contribution occurring from the theme park ride and remarked that the film could spark off-shoot narratives at any point.

Still (DVD 13) gives another natural cinematic transition between human and camera presence. The title asked the community to capture something of stillness which resulted in a series of six 7-second shots that attempt to 'pause' the mobile camera. In one clip the autofocus flickers into action as the sound of a bird emanates from a wall. The disruption by the camera gives a mechanical feel to the image while the bird reassures us of a surrounding nature. In another clip we find the auto-exposure on camera again giving the technology an autonomous feel. The body is conspicuous through the camera-shake until a clip resembling Ozu's aforementioned vase quietens the overall motion with the seeming disappearance of the human. In relation to a shared filmset rather than a story structure, these images seem to evoke a narrative of an idea 'in itself' and the feeling of a stilled media. It was noted that the film evokes a kind of Big Brother where mobile cameras, always in use, become CCTV.

> M1 - It's the world

> M3 - Like CCTV…like we are CCTV

> M2 - no, CCTV is static. It's a different kind of… observation. We choose to film these clips. We're connected to them.[17]

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[17] Where group discussions were recorded, 'M1' and 'W2' (as examples) stand for 'Man-one' and 'Woman-two' and the number is assigned according to the order in which they first spoke (See appendix 6).

Here, the human-screen-world connection becomes a noteworthy observation that crystallises a collective movement and time. Whereas the original intention had been to connect mobile technology to cinemas, the image reveals a sense-connection of thought-to-world that reveals itself more clearly when a process of becoming is formed through a continuation from another's view.

Contrasting with *Still*, the film *Dance* sees a mingling of human bodies and light in movement. A TV screen shows a play of artificial light in a street, a person dancing with their fingers, sunlight shimmering through leaves, feet and body in step. Here was generally perceived an arrangement between body and light. While the cameras seem to be human-held the subjectivities perform differently when projected together. The sound produces a rhythm through the timing of the clips but what if music were introduced? Who conducts the rhythm? The effects of music on the system will be considered later but here it is important to reflect on remote participation and its potential capacity for cinematic narrative. I suggest that we discover narrative precisely because of a dance where there is always another step (the films do not complete but form according to participation). As Vishnu performs for destroying a weary universe and Brahma prepares the next, in between Fred Astaire and the durational movements of an audience, cinematics come full circle in the network to arrive at a performance of shared sensation. Absorbing the history and present of cinema as a continual memory, a society born into mass media is released from it through a double movement of instant access to its history and democratised tools for its creation.

4.2 Nature

Elemental forces in the frame provide contrast and similarity between movements of body, camera and the environment. Where the movements of nature are introduced, we see the contingent pattern and rhythm of reality in film as an object of beauty even if they are connected only by sound or mediated through another screen. The film *Water* (Fig. 19, DVD 14) demonstrates such ideas. The various movements conceptualise the image of water through the various contexts we give it. Watering can, canal, shower, shark fin on TV, rain, tap. The line between thought-created and thought-given merges in an 'idea' of water unfolding in time through mobile sections. One written comment offered,

> Somehow this diverse group of contrasting clips come together in a coherent way. The contrasts of water flowing as a trickle, bow wave, sprinkle, all flow as one. The sound clips when played in a loop, to my ears, create a melody.

Figure 19. Stills from Water

In supporting the idea of a dance of forces as the narrative drive behind a 'collective cinematographer', the presence of 'nature's play' gives us the opportunity to think of alternative ways to treat user-generated media as unmediated flow. The vibrational waves formed by water, both in sound and vision, survive the mediation to screens. The natural relation of elements and human interaction can be more clearly seen in the films where light featured as an integral element of the film title. More so than any other creative medium, the film relies on the transmission of wavelengths. While photography captures light, film channels its movements. *Fireworks* is a good example of the contingency of movement afforded by film and its potential for thinking towards the treatment of a de-territorialised cinema. As discussed in the last chapter, Lyotard's conception of l'acinema proposes an alternative concept of film that functions between extreme mobilisation and extreme immobilization, one that does not constrain audience perceptions by placing more importance on one image quality over another. The essay likens the latent libidinal energy of film to a child striking a match who does so for pure pleasure. Film, Lyotard argues, is so ordered that the 'pyrotechnical imperative' cannot be achieved and so leaves us always in a state of being under a controlling order where 'the so-called impression of reality is a real oppression of orders' (Lyotard, 1991: 170). While *Fireworks* (Fig. 20, DVD 15) is at the end of 'extreme mobilization' it contains shots of extreme immobilization. Loud cracks and plumes fill the screen and distant bursts see light extinguishing dimly into black silence. Within the collectivised show appears a firework, a phone screen and a close-up of fire. These points are points of extreme immobilization and mobilisation that constitute a crystallisation of the idea of 'firework' through a plurality of literal and abstract interpretations. They interrupt flow to give us the opportunity to think outside movement and offer clues as to how narrative might be

conceived temporally less as an intellectual construct, more ontologically connected through intuition. Lyotard goes on to critique the accepted 'film-world',

> The film, strange formation reputed to be normal, is no more normal than the society or the organism. All these so-called objects are the result of the imposition and hope for an accomplished totality. They are supposed to realize the reasonable goal par excellence, the subordination of all partial drives, all sterile and divergent movements to the unity of an organic body. (Lyotard, 1991: 176)

In challenging the accepted production and distribution models of cinema using contingent video mobility (rather than using a co-authoring system) we might venture that Lifemirror, in Deleuzian terms, forms something that might be regarded as a cinematic 'Body without Organs'. While this term can be manipulated into numerous meanings, it works here to reflect a comparison of the traditional thought mechanisms and structures that have thus far shaped consumer film experience. This can be viewed

Figure 20. Stills from Fireworks

both as the thinking of the industry and the thought that the industry produces. Deleuze and Guattari explain that a Body without Organs' is 'not an empty body stripped of organs, but a body upon which that which serves as organs (wolves, wolf eyes, wolf jaws?) is distributed according to crowd phenomena, in Brownian motion, in the form of molecular multiplicities' (Deleuze and Guattari, 1988). This purposefully abstract but pliant concept is a form that sees the schizophrenic machine as a process, a means to resist the organising structures that confine the essential self as a free-thinking agent. Here, it allows us to consider an alternative to the film-object whose driving force is ignited through the chaosmos of immanent camera participation rather than under assumed control of industrial direction. Here too we find a challenge to the presentations of every day media and how they are controlled, and in turn control.

In contrast to *Fireworks*, *Lights* (Fig. 22, DVD 16) begins generating a different sense of libidinal force. We find a human interaction with the environment and the film as dependent on light. While some clips show natural light, the majority use electrical lights and on/off switches or props that create shadows. A spinning globe, a toy torch, a reflection dancing with the camera. Viewers pointed out that real fireworks would most certainly feature as the film unfolds through further participation and that the similarities between themes would be an interesting way to join ideas in the future as if the film was 'writing its own script'. In *Dance* we find visual forms of thought-created and thought-given in a relative coherency that weaves between the two; one
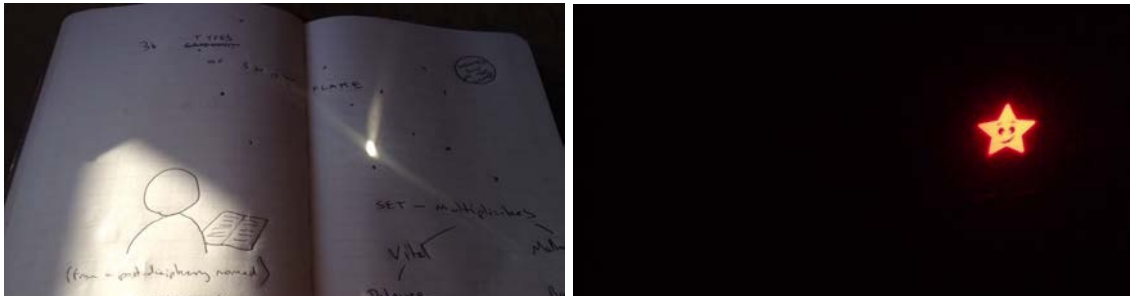
Figure 21. Stills from Lights

shot plays a moment between controlling and perceiving light combining the two poles

of thought 'created' and 'given' in an image of light moving across paper. Unlike the

electricity there is no on/off control, the dot of light wavers to retain an original

contingency balanced between the body, thought and nature. Within the collective image

it takes the viewer outside the literal and into a conceptual space where light is both

controller and being controlled. The mediation is fragile and its presence has a binding

effect. I had the opportunity to ask the contributor why they filmed and how they

perceived their thought once surrounded by the other images. They were struck by the

movement and observed a conceptual travelling of light (through code) within the film as

an on-going whole and through the audience as creators of the content. The idea of light

being given a journey is a conspicuous analogy for the cinema but here, amongst non-

edited contributions, the idea gives a sense the network itself. One might watch a

documentary 'on' light, but here we are presented with the possibility of a 'present

continuous' narrative of light that could change direction according to rules opposed to

intellectual filmmaking. In her book, *Death, 24x a Second*, Laura Mulvey relates the

ephemeral movement of cinema to Roland Barthes' psychic engagement with the still

photograph, 'Unlike the photograph, the movie watched in the correct conditions (24

frames a second, darkness) tends to be elusive. Like running water, fire or the movement of trees in the wind' (Mulvey, 2006: 66). The movement emerging in the elements seem to take on this quality a second time in a literalising through the movement of film. As such, an awareness of user-generated images in perpetual motion becomes important for considering ways in which we can design for mobile cinematics and reintroduce the individual encounter in co-created forms.

4.3 Emotion
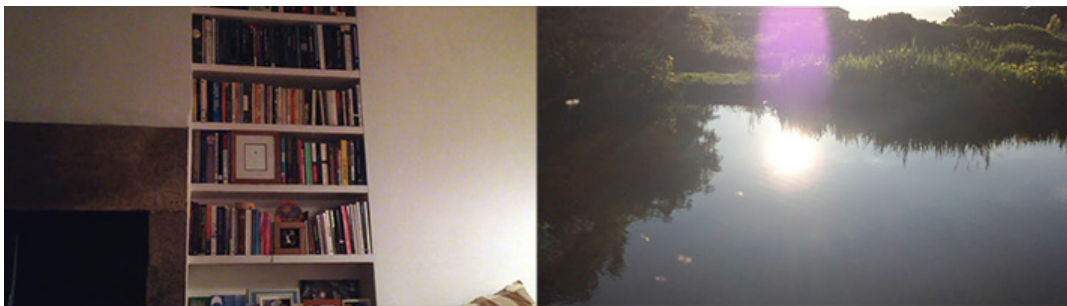
Figure 22. Stills from Happy

Films that express emotions contrast with those specifically aimed at revealing actions, states or objects. In Deleuze's cinema, the 'affective' image would show a character or object that induces a feeling or state of affection in the character or viewer. *Happy* (Fig. 23, DVD 17) is a seven clip film made by four people and begins a potential interactive narrative of happiness. The sun moves on the screen and a dot of refracted light plays across the frame which merges almost seamlessly into a drop of rain trickling on a window. The following clips show a prepared meal, a book case with music playing and some insects 'dancing' by a river in which the sun is again reflected. Some viewers commented on the presence of nature, a kind of visual refrain, as a 'happiness', while

others noticed the interruptions as being more significant. In an online commentary, one creator-audience expressed a positive emotional response,

> This seems only to be a short film but even so it makes me feel happy. Maybe it is because the words you hear in the song are cut short, missing the word 'love' which is replaced by the following clip of a beautiful river scene which visually illustrates the missing word?

The dot of light merges into a raindrop and the sung words 'When I fall in…' is continued with an image. With no script and no underlying history or template, participants could return to being moved by a sense of co-mediation where they weave slices of each other's own life expression to create something unique. The clip of insects was somehow repeated in the processing. This repetition of the same caused an interesting rhythmic disruption that questioned the perceptual flow of the machine to distinguish it as a form of cinema.

The film *Fear* (Fig. 24, DVD 18) has an opposite emotional effect. A doorway into darkness, a man in a sinister mask banging a drum, a spider on a wall. Immediately darker we see that feelings across time are contracted into a present movement. The sound of the drum surrounded by the silence of surrounding shots induces a sense of caution and suggests a possible narrative continuity by sound. The participants noted that the form has a different effect to a horror genre experience because the of the sense of sharing within the image; they reported a 'contemplation of fear', rather being made to feel fear. If one observes these sequences as a present continuous motion between documentary and fiction, we can begin to think about how to augment them with narrative devices removed from traditional cinematics and moving towards co-evolving

expressions that organise through lines of flight rather than imposed structures. For example, a narrative of 'the idea' of fear may be formed through undifferentiated cinematic thought 'about fear'. As Barthes has proclaimed that the birth of the reader must come at the cost of the death of the author (Barthes, 1977, 148), and here we find no film author. A collective cinematic process functions not as storyteller but tapestry weaver onto which we place our own narrative encounters. As one participant noted,

> The narratives did become a reflective thing…so you have to interpret that narrative…your own interpretation of it will actually inform you what you actually think the narrative is. Seems to be how you view it…you can draw out your own narrative from it. (See text appendix 6)

Another participant who perceived their own nightmare in the film suggested that Lifemirror mimics a collective unconscious at work, a thought that correlates neatly with the idea that a generative and ephemeral cinema might reflect an intuitive aspect of a collective consciousness.

Figure 23. Stills from Fear

The imposed temporality of the clips opens doors to thinking how such time constraints may be adapted in the future when bandwidths are faster and further narrative devices are found for the form. Watching the film *Blink* (DVD 20), which is currently comprised of five clips at one second each, a viewer imagined people literally blinking their views of the world into the cinema; immediately shared as if the blink 'took a burst of video and hit send'. It could be argued that 0osocial media is already facilitating instantaneous consciousness sharing however the viewer (who uses social media in her everyday life) said there was something very different about seeing such an immediate glimpse in continuous form (She contrasted the experience with using Facebook where the image flow is static). She also reported that it seemed like her own dream and that if it were edited, rather than ordered by time, it would not have had the same effect because the continuity ties the image back to a relatable reality. In considering the effect on an individual narrative becoming collective, we can understand a certain cinematic vertigo that threatens to swamp the self as an individual actor. In response to this, it was suggested that one could use an individual as a baseline for a film by focusing on a singular life narrative by filtering back from other at different times. Organisation of clips in this way would immediately expand a thematic narrative by following a particular character duration among others, it would be 'character-driven' which then questions how and why any 'one' would be selected. The question of individual identity and its relation to cinematic narrative then becomes a key question for further investigation. How do we see the self through collective cinematics?

4.4 Mirror

Many films feature television or computer screens. In some cases, the effect reveals unusual transitions between the surrounding clips. In *Magic* (DVD 22), for example, we see a televised puppet of magician Paul Daniels who waves a wand as his wig is flung from his head. Accidentally (according to the creator), the scene cuts to Daniels himself in a talking head and for a fraction of a second we transition into a third state of representation. Similarly, in *Camera Trick* (DVD 23), we find a telephone line against a blue sky filmed from a moving vehicle (indicated by the speed of movement). The following shot repeats the same but this time the sky (recognisable by the movement of the telephone line) exists on a computer screen. Again an interval is made through a triple layer of representation. Another example in *TV* (Fig. 25, DVD 24) suggest that the presence of the screen provides the creator-audience with an immediate source of material and that its integration with the 'real world' makes a double feedback motion where the viewer becomes more aware of the layering of mediated environments. The effect is especially emphatic in the cinema environment where the sudden appearance of a classic film image blurred the audience distinction between the physical and mental viewing spaces. The brevity of the clips is within the 'fair use' time limit for showing works made by others but evidently, as an untried platform, ethical issues arise that would need addressing for future investigation. Many of the audience saw creative opportunity in such practices:

> M5: I've got some clips that I've made in the past…as a filmmaker. I could put them on the wall and do my 3 second clip on that…and that's going to have a very different look than anything that's on there. Because it might be slow motion, or an incredible close-up or saturated colours.

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M2: You'd cheat the phone system. (See text appendix 6)

The arbitrary nature of the televisual images gives the viewer an interesting overlay to a sequencing that undermines the conditions of broadcasting and media control structures as a whole. For example, it might be interesting to use the system to compare news reports with ground-level movement or between other channels as Twitter feeds progressively accompany broadcasting. Two events in the film stand out as recognisable amid the more general images of nature, sitcom and weather reports. From the linear sequence of three clips from the European Space Station and news broadcast, we get a very different sense of media apprehension. We still see it on the corner of the room but, zoomed in, we 'go inside'. Patricia Pisters has argued for an addition to Deleuze's taxonomy in the form of the neuro-image that traverses a character's mental landscape (Pisters, 2012). While arguing with Deleuze for cinema to produce a 'belief in this world' through images that transcend the mundane and jettison into time and thought, Lifemirror seems to reverse the argument and suggest that we can restore belief, not only by filming belief through film techniques, but filming our meta-experience as community. In this sense, Deleuze's ontology informs the emergent mobile practices that are beginning to shape the crowdsourced image.

Frames within the frame are not always mediated. The film *Window*s projects architectural forms that mimic the media-based screens. While on the surface of time there is a linear motion of windows, reflection on the image can give a clearer vision of how sequences may transition on a global filmset to find filmic connections in support of an emergent grammar. To view architectural space through windows contrasts with a television or computer where content is already digitized. In editing terms, these forms can move into each other as 'graphic matches' but on another level they can form part of

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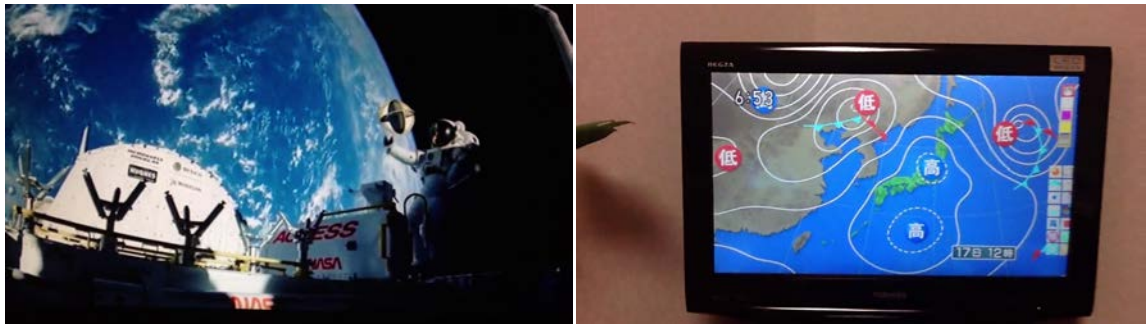
Figure 24. Stills from TV

a larger narrative in digital screen culture. Part of the authorial practice undertaken (as described in chapter 2) included a series of still images titled '*Through All, We Love'*, a project which begins a meditation on the digital and how one might regard the space as a lens. Like Lifemirror, *Through All, We Love* is also based on rules. Firstly, an image of nature must be seen within a mediated environment and secondly, a message must reside somewhere in the layers of image. I often repeated the layers with intervening titles while maintaining a fragment of nature in the frame to see what effect it might have. Analysis reveals a version of a stilled crystal-image made through the computer. The layers of digital imagery produce a multi-perspective instant of reality as we are at once aware of the pixelated image coexisting with reality as less pixelated; the granularity of the real becoming visible. On another level, handwritten messages embedded in the layers connect a particularly human action behind (or in front of?) the computer itself. There seems a precursor to a machine maintaining Benjamin's 'blue flower' of reality (Benjamin, 1982) before diving into the invisible digital. Hadjioannou observes the digital screen evolution from an ethical standpoint and draws attention to a pixelated future removed from a reality in need of attention,

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For Panasonic's Viera series, this means allowing the viewer to "get closer to the action," whereas Sony Bravia offers "color like no other." What remains hidden, though, is that this promise of the all-so-better future is not necessarily a blessing, but a further extension of the exterior forces that are imposed on the subject-world link, fragmenting the continual becoming of the present and configuring it to seem incomplete and undesirable. In this view, the present is not a form of creative becoming in living, but an incomplete representation of the future that, needless to say, is not here yet and will not be here yet. (Hadjioannou, 2012: 200)

Film made without a 'vision', either for content or style, maintains a sense of becoming. While these preliminary experiences are more contemplative than affective, there is no reason why that would not change in the future though different configurations of space, time and person. For example, if an audience gathered were of opposing beliefs or philosophical standpoints, juxtaposition and interruption to thought could occur without the need for traditional forms film structuration.

4.5 Concept

Films emerging from the introduction of concepts arguably glean the most animated post-viewing conversations. While not considered aesthetically as flowing like the elemental films, these sequences are interesting in terms of the thinking of thought. *Philosophy* (Fig. 26, DVD 24) provides insights into how collective interpretations might serve as valuable catalysts for dialogue. First a pan revealing the message 'I'LL BE BACK', then a mandala like diagram with a voice saying 'The philosophy of Carl Jung', light from a garden seeping through fingers, a light piano in the background, a book opens to reveal the question 'Who are we?', a pan from a chicken to an egg and back

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Figure 25. Stills from Philosophy

again, a page turning handwritten notes, a sound ringing over trees and a spiral patterned

singing bowl, a young man scratching his chin and filming himself in the mirror with an

eye obscured by an Apple logo on an iPhone, a slow zoom on a microchip asking in a

hand-drawn speech bubble 'Can a micro-chip think?' and another book opening to reveal

the words 'Simplicity: Why it matters.' Here, diverse interpretations give the audience a

feeling of 'equality' and appreciation for other's points of view. One of the audience

commented,

> That title that's been suggested to you through Lifemirror, you're then going out
>
> and looking for it, thinking about it [as] something from outside coming in and
>
> then [it] is reflected back. That's interesting…that process of what's inside and
>
> what's outside ourselves and how we interact with others. I'm not really arsed
>
> about whether its proper cinema or not.[18]

The question of the image of equality and community, the 'who are we?', takes

precedence over a concept of 'proper cinema' and led to discussion on how such

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[18] In the cinema, this comment was given in relation to the performative gesture that
Lifemirror catalyses by prompting audience-world interactions to form the cinema. (See
text appendix 6)
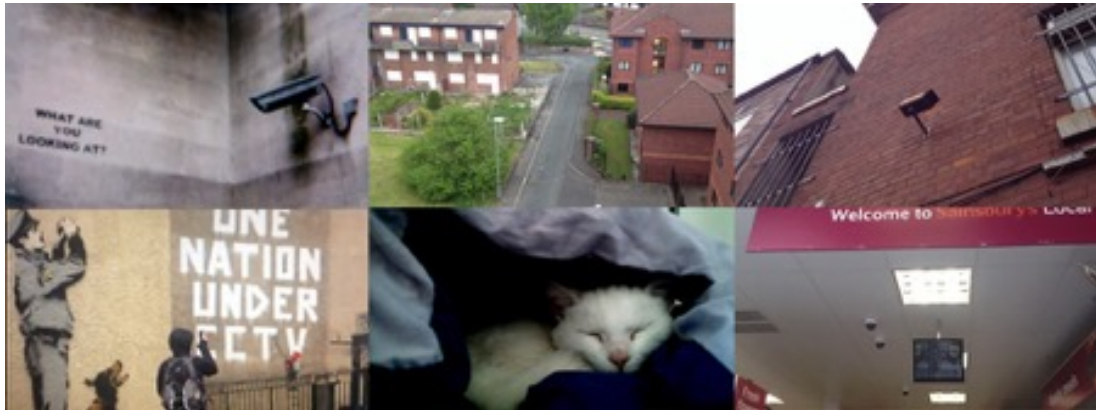
Figure 26. Stills from CCTV

systems could be used and taken forward in other contexts. The audience was moved to contemplate how philosophising might continue in visual form and what it might look like between specific groups of people (a couple for instance). One participant had the idea of comparing cultural perspectives and using them to create narrative contrasts,

> I think it would be interesting to see the world of geographical differences between interpretations of things like…you know, between money, between nature, between time…and how different societies represent these in different ways. (See text appendix 6)

Another topical film that attracted animated conversations as it progressed was the film *CCTV* (Fig. 27, DVD 26). Unlike many of the other films, *CCTV* has a militant sense to it with some creators either expressing disapproval through negative imagery or directly challenging by turning the camera back onto CCTV cameras in the environment. One clip mimics a camera looking down on a housing estate, another shows a cat which provoked discussion on the 'sense' of filming. As there are no restrictions on what can be

contributed (other than that movement must channel through the in-app camera) there are times when people passed off contributions as random, however in a community context we find the concept is different for each person and that we make our own unique connections in any given text. This is partially demonstrated in the following exchange:

M2: There's lots of CCTV, and then there's some which aren't... like the cat.

M3: Yes… well, the cat doesn't know he's being filmed… but obviously…

ALL: <laughter>

M1: Maybe that was the um… thinking? (See text appendix 6)

The 'thinking' in the clips becomes apparent in the concept-oriented films. Where the libidinal forces in *Light*, *Fireworks* or *Water* give a flow to cinematics that take viewers on movement-time journeys, individually positioned clips seem to stand out. This suggests that a certain balance of control can affect collective film sequences. In considering an emergent grammar, we might venture to call these 'event' clips where the interval between them requires something more elemental to connect them so visual thought-events can change their impact. CCTV-as-camera, camera turned against wall, selfie on webcam, self in email, skull, disused camera covered in rust, graffiti, cat sleeping, birds-eye view of a housing estate, Banksy image on a screen, camera on a bus with a 'stopping' sign underneath, walking into a supermarket filming the CCTV monitor. We have a series of moments that seem to present a current feeling for the CCTV situation in the UK (What would the film look like in another country?) However, as closed circuits relinquish their grip in the future, how will the film adapt? The idea of a cameraphone nation sees a reflective shift in the balance of power. Visual memory recorded by Big Brother becomes 'everyone is filming', but if this is true, then how does

one 'act'? While a documentary on the subject might involve some element of bias towards the issue, here we may find that a present narrative of the subject that may find itself 'in time'. Filmmakers have often allowed films to draw themselves by allowing loose reign over selection of footage. Asif Kapadia, the director of *Amy* (2015) is reported to have 'found' the narrative through the archival images of the late singer. The machine as resistance to the film construct reveals a concept en-masse through generative channels. By regarding the evolution of mobile video libraries as 'flip-books' of life, we can see through this work that a process-led weaving of communities, concepts and themes may have value as extended cinema and suggest possibilities for self-forming documentaries (Apple have restructured their image-handling system from around dates, titles and names into scrollable 'moments', 'collections' and 'years').

Maths and Equations (Fig. 27, DVD 27) reveals a different narrative path through the plurality of expression and through its consideration of underlying patterns. A screen of computer code, interweaving telegraph lines, a two-colour 'no entry' sign, an orchestra, a spherical lamp, a Sudoku puzzle, a price list, 'Life = 42', another page of code and two dandelions moving in the wind. This film sparked a dialogue on quantitative narrative. While some 'see' maths in a flower and in music, others see more literal contributions depicting numbers. Together, an image is produced that people seem to appreciate and discuss in terms of its absolute contingent potential. Some suggested that the underlying numbers in the system should drive the narrative to create a 'numerical narrative'. This is, in essence, already happening as the video forms in generative loops. Others speculated between two 'planes of code' between the digital and nature. One commentator suggested linking the films to a 'big data' set or a live feed taken from the environment.
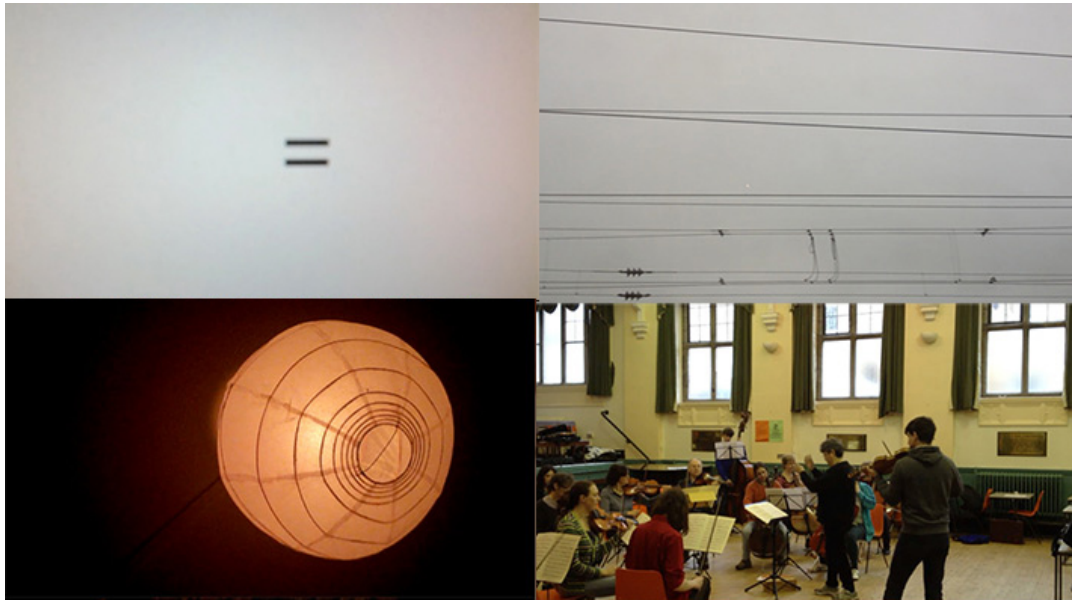
Figure 27. Stills from Maths and Equations

A cinema that is directly connected to the environment 'deciding' to change theme, move
to an elemental shot, or overlay words could inspire new meanings through its contingent
flow rather than relying on human-enforced direction. As *Life in a Day* was constructed
from an initial set of rules, current and future digital systems may produce system-guided
narratives (the game 'consequences' comes to mind). The music played by the orchestra
in *Maths and Equations* could extend over other clips by slowing it or mimicking its
melody. It was also suggested that the video clips are short but with more bandwidth,
surrounding video could be taken with the clip (1 minute for example) and could 'extend
out' where necessary. *The Gift* experiments with this idea and suggests that such
techniques can be used successfully in narrative context. The original piano played
throughout the film is by the end replaced with a programmed midi sequence foreseeing
a computer-driven framework for mobilised cinema. We learn that pattern overrides
sense-making for images as for music. The liberatory potential of network images as

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sonorous points of conflict and harmony points to new ways of discovering and developing a community narrative in film.

4.6 Community view: creativity

Lifemirror as a docudramatic machine is situated in a space where Vertov's Kino-eye, the controlled camera-consciousness of world-movement, can evolve a post-subjective consciousness through connected-cameras. At one end of the scale, character narratives cycle over time, and at the other, a polyvocal utterance of cinematic thought occurs in each moment. Individual movement and time are a channelled continuation of recorded encounters that may develop into novel story-forms diverging from the traditions of a subject-driven authorship. For laying a foundation for non-edited and ephemeral cinema, Lifemirror requires a practice of thinking *with* the world through personalised sense-screen technologies. Here, the computer becomes mediator, not controller and reorganiser of lived time. In the proposed model, filmmaking is taken to be a sensitivity to received images on the mediated filmset. We may recall Vertov's eclipsed vision of cinema as human extension:

> By editing, artistic cinema usually means the splicing together of individual filmed scenes according to a scenario, worked out to a greater or lesser extent by the director. The kinoks attribute a completely different significance to editing and regard it as the organization of the visible world. (Vertov, 1984)

Vertov's camera as extension of the human eye (Marshall, 2014: 78) comes back into play when the world is mediated by networked sense. Organisation of images can then be built upon organic contingency, rather than editorial control.

Conversations surrounding the films often resonated with similar themes. Many of the more tech-savvy participants expressed the possibility of building their own cameras to explore the interactions involved in participatory cinematic narrative. The relatively cheap Raspberry Pi can be programmed to gather images, sounds and other differential data and send them directly to cinemas or to online hubs where the user can select their contributions. These cameras could be placed anywhere to explore the extension of self. Deleuze regarded the camera as a 'third-eye' without being aware of Twitter, or Periscope which seems to represent a comparable stage of vision-sharing. In terms of accessibility, the cinema space could find ways of adapting to the sense-impaired. In the creator's time of the screen, mobile technologies are enabling seeing and hearing in new ways and touch-data could be channeled into the code as film adding, contrasting and complimenting to their collective unfolding in time. Indeed, humanity already 'feels' its way through radio telescopes and other sense technologies. How would one allow purely audio contributions? A neuro-scientific inquiry may support diverse user-audiences on the level of stimulus where a quantitative encounter with the organic could extend its reach as a digital aesthetic. Recalling Stéphane Mallarmé who purportedly coded his masterwork 'Coup de Dés' in both its form and presentation to the world (Meillassoux, 2011: 25-26), what might be revealed when experimenting with and reflecting on the numerical-patterns emergent in a networked cinema?

The presented form, though rudimentary, sparked compelling discussions on the factual potential of network cinematics. Documentary might be seen in an image-flow that informs a creator-audience in new ways. How does a constructed film about given subjects compare with continuously reflected, fluctuating compositions? What is a 'living docudrama'? and what kind of knowledge might be produced through present-

tense collective investigations converging with historical archives? One participant envisioned a soundtrack upon which images can be placed; a lecture for example, where crowdsourcing the imagery could inspire new styles of visual learning. One might also inquire into the narratives of individual users and ask how they might develop with respect to others within the machine. One participant imagined going to a Lifemirror cinema with a friend they hadn't seen for years. With just two of them in the theatre, they could see an intimate film of time apart, now together – as if watching 'to catch up' with each other. Though we interact cinematically on a daily basis, this natural process is significantly disrupted within the simulacra of mechanical reproductions. As such, how might these interactions be re-grammaticised for film in the network?

4.7 Community view: learning

Once the system was 'made virtual' for unlimited films and online screenings, responses diversified into further uses that might benefit organisations and state processes such as education. Value was identified in the machine as tool for inspiring ongoing dialogue and connection within and between organisations. It was suggested that network filmmaking could support new forms of organisational memory where participation occurs to provide a reflection of collective bodies. While systems already exist to record multi-perspective participations, they tend to work within the traditional model of storing individual elements that reorganise with a controller complete with an ending and eventually fade into redundancy. If systems channel continuous movement and time, community cinematics theoretically exists where it left off without the need to reorganise and classify. In this sense, films might accurately represent an organisation through its own behaviours as a unique voice of activity, rather than structured representation or

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monitored records that equally date over time. In education, where mobile network technologies are progressively introduced around the globe, a different form for the machine surfaces. As classrooms introduce digitally-mediated creativity as study-tools for students, many teachers and students arrive untrained or unequipped and have equally expressed a benefit in having a tool that needs no prior knowledge of media production (media-production teachers and students included). A classroom film on trees in London may meet a similar age class in Japan to film local trees and so create new forms of cross-cultural learning. While participatory video has helped similar projects in localised communities, it requires the inclusion of learning the process of filmmaking rather than a simplified participation as direct and personal experience in the unfolding world. Projects that use mobile technology such as *24 Frames, 24 hours* and *megafone* (Schleser, 2012) reveal a powerful new form of engagement and community voice. The network, in movement, can open up further non-local possibilities of film creation and reflection. In this respect, variations of Lifemirror might serve to assist participatory video methodologies in the more fleeting and/or remote situations where hands-on, collaborative engagement is difficult, or indeed unnecessary.

Conclusion

This chapter has drawn out significant themes for understanding how network cinematics form by reading camera-network images as initial perceptions of co-conscious thought between individual and collective experience. Observing the differential space between individual shots and ongoing film within creator-communities opens an intermediary space for contingent narrative that is open to discussion and interpretation. In this way, opportunities present themselves to consider the machine functioning on a larger scale in

a networked cinema. The following chapter zooms out to present a theoretical interpretation of the machine itself in the context of digital movement and formulates an outline for an understanding of network cinematic systems.

Network-image

Creating new circuits in art means creating them in the brain too.

(Deleuze, 1995: 60)

Introduction

This chapter interprets Lifemirror from a philosophical perspective so that an understanding of its core contributions to knowledge may be reached. An extension of the Deleuze-Bergsonian theory of cinema (developed in chapter 3) activates further conceptual frameworks from recent theorists encountered through praxis. Drawing on the resonant themes emerging from the analysis, such as pattern, time and connection, I locate the network-image in current techno-social debates surrounding digital technology, its treatment (in terms of filmmaking), and its impact on media more generally. Having framed the machine within Deleuzian cinematics, I trace a path back to Bergson's original concept of duration, which is based in intuition, to form a theoretical proposition for a network cinematic understanding.

5.1 Matrix

Throughout the argument, the term 'image' serves as the connecting concept between brain, screen and universe each of which, in Bergson's philosophy, are images in themselves. I argue that the relationship between them changes as network technology informs individual and collective modes of engagement with cinematic mobility. Through his analysis of Deleuze's image of thought, Gregg Lambert asks,

> If the human brain was invented to surpass a closed plane of nature, does the human in turn invent cinema in order to surpass the closed duration of Man? Here, it seems, the entire question of the relationship between cinema and thought becomes: What kind of brain do we want, the deficient brain of an idiot or the creative brain of a thinker? (Lambert, 2012: 178)

As an extension of this, if the computer interface can be regarded as the apotheosis of the evolution of cinema (Manovich, 1998), this project is part of a reversal that attempts to reimagine an expanded cinema as outcomes of networked environments in mutual connection to a pre-technical reality. In a community caught between industrial and digital technologies, and with increasingly personalised forms of image-capture and projection, it is arguably more useful to extend Bazin's question 'what is cinema?', to; 'what is cinema when mobilised?'. In order to contemplate this mobilisation of film, I acknowledge the cameraphone as the primary digital tool and facilitator of co-reflecting with the image of nature as the dynamic force of perceived reality. As digital film becomes animated in code, I also deem it important to put emphasis on the original movements of light that inspired the first picture houses so that a collective direction might reconfigure the form.

The contrast between the self-narrative found in mobile video and constructed narratives in cinema highlight the significance of moving images created with and consumed by the personalised camera. In this space, reality exists in between the movements of cinema culture and the individual. As Pavle Levi notes, 'It is as if our lives take place in a reality that is really a technological spectacle of shooting an infinite film in which we are the central protagonists' (Levi, 2008). If one puts aside the coded animation of life that is currently being honed, I argue that it is possible to make a theoretical return to the movement of light through the lenses and bodies that channel it and use it as a means to initiate a collective engagement with cinema. Although communicated through code, the image of perceived reality is not generated 'from code' (though many mathematically-minded may disagree) and so a thread of information that remains true to the origin is maintained. In this way, a circuit is created that refines digital movement to a channel,

and it is from this standpoint that the theoretical Lifemirror machine stands with early cinema as a process of linearly travelling light from camera to audience. Markos Hadjioannou, in his timely book concerning the ethics of a digital cinema, has pointed out tensions emerging in the digital transition by highlighting the inherent state of its disconnection from nature. We may recall *The Matrix* (1999) when he writes,

> The digital does not foreground an interaction between past actions of the recorded world and the present response of the viewing spectator. Instead, the digital's technological structures create a sense of existential withdrawal due to the distance that leaves creator and spectator alike unable to actively take part in life. (Hadjioannou, 2012: 216)

But he finds hope in the meanings that can be created through a technology 'immediately available to archive and retrieve information' and through the performative implication for 'experiencing the world *in the act'* (Hadjioannou, 2012: 216). This he says 'is a matter of using the digital to interact with the events as they unfold, to discover arbitrary associations that lead to new experiences, and to explore life as a field of constant and unpredictable germination' (Hadjioannou, 2012: 216). It is in this sense that a digitally networked cinema can be conceived of as immanent.

Lifemirror images form a kind of cinematic parataxis – a literary technique that places words side-by-side without coordinating or subordinating conjunctions. An example can be found in the 'profound today' by Blaise Cendrars in phrases that reduce to juxtapositions between words, boiled down to elementary sensory tempos. Rancière selects a striking example for the conditions of cinema:

Phenomenal today. Sonde. Antenna . . . Whirlwind. You are living. Eccentric. In complete solitude. In anonymous communion . . . Rhythm speaks. Chemism. You are…We learn. We drink. Intoxication. Reality has no meaning any more. No significance. Everything is rhythm, speech life . . . Revolution. The dawn of the world. Today. (Cendrars cited in Rancière, 2007: 44)

This form of expression fittingly describes the formative aspects of a networked cinematic and is a useful concept for considering a collective moving image and future directions for narrative. From this perspective, I move that mobile camera technologies are evolving to such an extent that an intervention into cinemas is now a realistic possibility. The patterns analysed in the previous chapter reveal a cinematic image that dissolves the 'alpha artist' of crowdsourced film into an artist-as-nature for the assembling of visual texts. A Stanley Kubrick film, in its meticulously controlled unfolding cannot be transposed to a docudramatic, participatory filmset. Likewise, films that 'become game' and facilitate the illusion of freedom and contingency will primarily be constructed by (authored) mathematical code. The digital turn is a reflection and a diffraction of consciousness that makes mathematical paint of the image of reality. As Lev Manovich observes, 'cinema can no longer be clearly distinguished from animation' (Manovich, 1998). So can the digital image be balanced such that a connection remains between the real and illusion? The Lifemirror machine demonstrates an image of the world formed in a shared light through an accidental community. While during the project there were numerous calls to reorder and enhance material, I endeavoured to maintain an articulation of world interaction that would illustrate the intervals between nature, cinema and network technology. Siegfried Kracauer made an early distinction between art and the film medium that, whilst seemingly opposed to Deleuze's stance

within auteur-driven cinema, relates a ubiquitous camera back to its relationship to reality,

> The intrusion of Art into film thwarts the cinema's intrinsic possibilities. If for reasons of aesthetic purity films influenced by the traditional arts prefer to disregard actual physical reality, they miss an opportunity reserved for the cinematic medium. And if they do picture the given visible world, they nevertheless fail to show it, for the shots of it then merely serve to compose what can be passed off as a work of art; accordingly, the real-life material in such films forfeits its character as raw material. (Kracauer, 1960: 301)

While drawing on an antiquated notion, the machine films negate any contrast between 'artistic' contributions, spontaneous filming or accidents, to observe channels of collective media in flux. As Japanese Haiga painters sought an aesthetic that is co-controlled with nature, perhaps a similar mind-set could be fostered for networking film where individual vision coincides with intersubjective sensory participation. Kracauer retreats further from controlled illusion and realigns the screen with a simplified connection between the cinematographe and reality, a connection that Lifemirror imitates using networked cameras. He describes the effects of the connection:

> Film renders visible what we did not, or perhaps even could not, see before its advent. It effectively assists us in discovering the material world with its psychophysical correspondences. We literally redeem this world from its dormant state, its state of virtual nonexistence, by endeavouring to experience it through the camera. And we are free to experience it because we are fragmentized. The cinema can be defined as a medium particularly equipped to promote the

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redemption of physical reality. Its imagery permits us, for the first time, to take away with us the objects and occurrences that comprise the flow of material life. (Kracauer, 1960: 300)

This view of film, in relation to Deleuze's logic, may remind us that the camera function in the hands of a consumer may have the capacity as a tool not only to re-present the 'flow of material life' but also to connect and affect the minds of those watching it in formation with the network. In this way, the machine allows the individual mind to affect itself in a temporality formed through the shared vision of others. This can only occur as a meaningful proposition because Lifemirror maintains a movement from the point of recording. Introducing uploads from other sources (from without the system) would break the flow initiated by the individual's sensed encounter with reality and this is why a certain relinquishing of image-control, or perhaps a change in perspective is required to fully understand and share cinematic time. Hadijoannou reflects on the inherent control state that digital technology offers:

The image of control generated by the mathematical determination of the technology is thus extended to the subject, whose power to interact with the world seems predestined in the fixed configurations of digital tools, hard drives, and Cartesian grids. Taking control of the image, the subject is also controlled: she or he is "in control" in the sense of controlling from the outside and being controlled from that outside. While the subject does not lose the ability to act, she or he only seems to be reacting toward the symbolic determination of the digital; and as the constant obsession of the future nullifies the need to pay attention to the present, the world loses all significance and the subject remains desiring utopia. (Hadijoannou, 2012: 216)

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The tension between controlling and being controlled by digital tools becomes more important as smaller and faster processors extend the senses. Cinematic consciousness changes rapidly with less delay time for feedback (recall 35mm processing) and image manipulation algorithms are ever adjusting audiovisual media realities. The subject is at once empowered and overpowered by these transitions which suggests that a deeper connection to natural processes needs reaffirming.

5.2 Interval

Just as my early film praxis considered editing by searching for images between intellectual direction and organic performance, Lifemirror films evolve in the resulting intervals between individual contributions. The time and space that is forefronted by the system allows images to evolve in the form of a shared story becoming-present. The sequences are bound by the data-afforded knowledge of the time, light and environments between them. The gap therefore, becomes the 'thinking', or rather not-yet-thinking, behind the making of the film. In this sense, the text-based title is a human sign and the most self-conscious element of the construction. From empty space, the interleaving subjects find themselves together 'in-time' in the form of generative circuits within the collapsed space of the digital. YouTube's now infamous tagline "Broadcast Yourself" is challenged and the question arises: does Lifemirror cause a loss of identity, or an evolved sense of community in the image. Where is direction after direction? I believe the answer lies in two places. Firstly, in the presence of a creator-audience where we find a return to auratic community and sense of the structure-other, and secondly, in the interval, or interstice between the images where a negative space of film becomes present in the absence of the author.

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Deleuze gives clues to the larger implications. In *Cinema 2*, he draws on Virilio to suggest that the movement-image of early cinema was 'from the beginning linked to the organization of war, state propaganda, ordinary fascism, historically and essentially' (Virilio, cited in Deleuze, 1997b: 165). The perfected movement-image would repair the broken intervals of collective fragmentation and so evolve as an art of the masses. This was the essence of Eisenstein's goal, an ideological drive that can move and shape the individual audience psyches into a collective mindset and by implication, collective action. Gregg Lambert's essay *Cinema and the Outside* describes this goal as 'to unify the subject by crossing in both directions the gap between instinct and intelligence, and between thinking and action – both would amount to absorbing the interval into the synthesis of the movement-image' (Lambert, 2000: 277). This is exposed as a 'false solution' that was to lead instead to a loss of belief in the world and onto to its breakdown and subsequent transformation into time-image where we find the pure optical and sound situations between which 'the subject appears to be trapped' (Lambert, 2000: 278). However, it is by considering this interval that Deleuze suggests we can restore belief between humans and the world. In our current technological climate, we might argue that the film-game merger inclining towards interactive virtual worlds will see the perfection of the movement-image. The seamless virtual becomings that many will traverse must be inherently believable in order to achieve a sense of reality, not in the Deleuzian artistic sense, but in their portrayal as simulacrum. Therefore, they cannot incorporate time-images unless they are seen on virtual-virtual screens showing 'modern films' or more likely, in embedded corporate or governmental advertising. In an actualised virtual reality, a time-image would appear as a glitch in the system (much like the déjà vu symbolized by the recurring the cat in *The Matrix*) or in the feedback loop of virtually programmed dreams in 'virtual sleep'. Focus must therefore be directed on the

interval not only for contemplating human connections but for increasing awareness and forging creative paths of resistance outside of industry. This is not to say I am against virtual reality, far from it, but a solid grounding in this reality, as can be seen trending in the recent proliferation of mindfulness in the West, should perhaps be a prerequisite for entering through its doors.

For many traditions, the interval is the space of the divine. God is between things and to make space in the mind is to make space for a nature that is good. Others see this space as the reality of one's own mind, which if uncluttered of social programs, restoring natural connections in the brain that in turn restores awareness of a true reality. The space is not uncluttered in front of the cinema screen but Deleuze, following Artaud, realised that the space of non-thought that cinema provokes is the place where we realise that we are 'not yet thinking'. In Lambert's words, Deleuze's cinematic thesis is 'not to attach thought to a motor image that would extinguish its action, or absorb it in knowledge, but to attach it directly to the interval itself so that thought would find its cause no longer in the image, but in what in the image refuses to be thought' (Lambert, 2000: 278). Modern cinema has revealed an experience of thinking with the incommensurability of the time-image and in doing so sets cinema free from the expectations of the sensory motor function. The network experience furthers this affect through the programmable any-screen-whatsoever – an Internet cinema as ultimate channel-flicking. This project points towards a possible situation where we can take a form of cinema forward collectively in its own duration in order to attempt to understand a rapidly reconfiguring space between mind, environment and computer. A machine that absorbs and projects co-conscious film creates time-images as a base for collective thought relying on a performative connection to the world. Its initial effects are therefore meditative in their resistance to control and

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they propose a future architecture for user-generated cinemas through a revised mode of thinking co-temporally.

In filmmaking, as in the thinking brain, we can jump between past, present and future and be affected viscerally by the interactions. Games create new images of selves and worlds in the finest possible experiential detail, but just as Deleuze 'disseminates time crystals' in philosophy, I venture that Lifemirror machines may disseminate time-images that form links between us in film. Figure 28 shows the interval created by the machine. The interval between Lifemirror images suggests both the time of co-conscious narrative and space between each person. This implied a 'double interstice' that can then manifest a temporal thought of time and other. In extra-cinema perception, this may equate to an awareness of each other in the present experience of absence. It is a sense of understanding each other's co-experience of cinematic time as a form of *différance*,[19] a neologism created by Derrida to reframe textual meanings in terms of 'the traces of differences or spacing by means of which elements are related to each other' (Derrida 1982: 21). In this process, any singular meaning may both differ and defer to its context ad infinitum.

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[19] For an excellent explanation of différance see (Smith, 2005: 43-44).
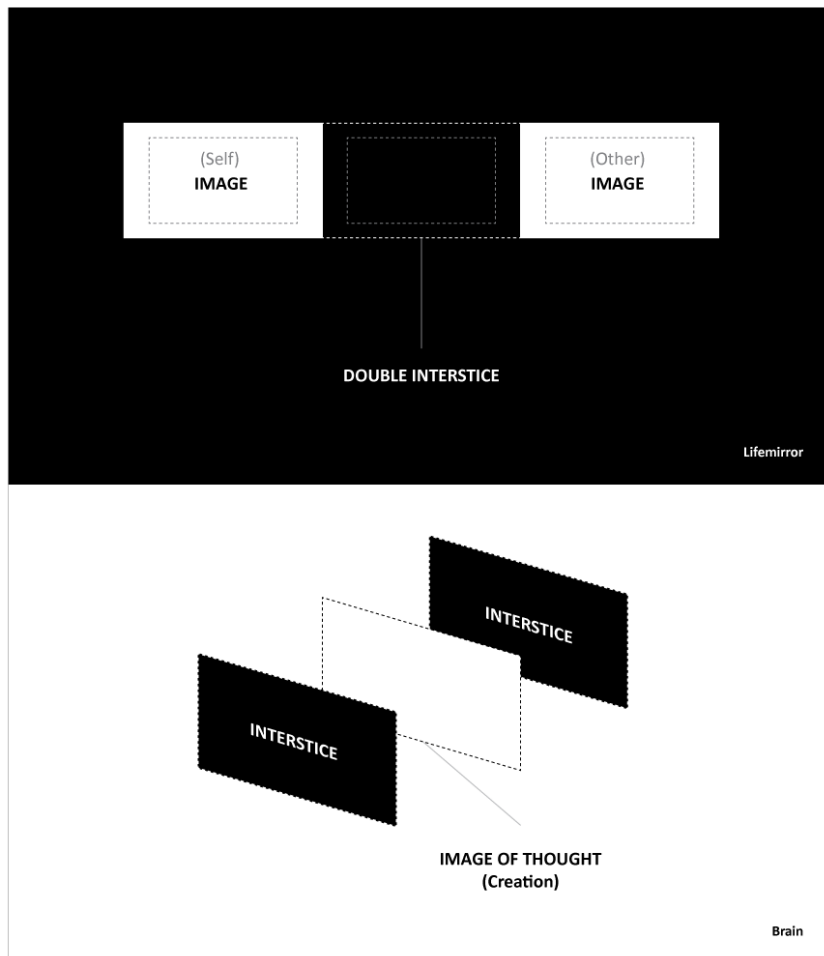
Figure 28. The network-image

Applying the machine-concept videographically to a general edited media, we find a way of perceiving edited representations of the world as deferred to a non-edited other. In the context of network media, one may also consider this application in broadcast media where, for example, recorded images of a warzone would not only continue after cutting away, but would themselves be surrounded by the relative force of network-images in that instant. Mobile media (connected cameras and screens) and image archive (information storage) can then be likened to *time* in both its moving and static states

where at any one point the presence of the other exists always at each point of expression. Taken to the extreme, a 'history' made through non-edited perception in networks may reveal a very different collective consciousness where each moment connects to all others. In *The Arcades Project*, Benjamin forwards a vision of communal equality through his own editing of fragments:

> In what way is it possible to conjoin a heightened graphicness <Anschaulichkeit> to the realization of the Marxist method? The first stage in this undertaking is to carry over the principle of montage into history. That is, to assemble large-scale constructions out of the smallest and most precisely cut components. Indeed, to discover in the analysis of the small individual moment the crystal of the total event. And, therefore, to break with vulgar historical naturalism. To grasp the construction of history as such. (Benjamin, 1999: 461)

From this perspective, Lifemirror draws attention to the fact that a collective engagement with digital images fundamentally changes how history and memory are being reconstructed.

The classless society that is 'stored in the unconscious of the collective' may re-emerge, or perhaps is already re-emerging, through networked engagement where the tiniest of fragments connects wider narratives. While the Internet is young and already extending the spectacle with animated capital and 'sponsored content', beneath remains the connective strands to organic becoming in the past, present and future. It is an interactional balance-point that is already processing the 'total event' through fragments -– and it is from here that we become agents of time.

The effect of the crystalline structure of *Life in a Day* has become clearer to me through a process of this understanding. Just as the commentator cited in chapter 1 poetically described themselves as 'immersed in the reality of all these people', I can now understand how directly the film affected my early thinking about a mediated connection to others. Although still very much an authored film, all the contributors were there on that particular day and I could at least sense the space and time between them and myself in the world. In creating a movement that opens up cinema to the other, I would suggest that the sensitivity to co-conscious space can become the conditions for network film through the temporal intervals of audience, screen, world and brain. Indeed, mobile camera libraries already conform to temporal archiving which suggests that Lifemirror, in a sense, always-already exists in the technology. Here, as Deleuze may have wanted, the concept is rather employed as a strategy for creative, differential thought in a networked environment. While it may not be taken up on the 'silver' screen, similar processes might already be unconsciously present in social networking in which case Lifemirror simply makes visible a motion of unconscious thought ready for new filmmaking practices. In this sense, a renewed community-oriented awareness of cinematics that focuses on the interval may be put to a wide range of other applications in a digital society.

5.3 Circuit

Between the intervals of a machine film emerges an image of thought that is simultaneously connective of an image of reality and of each other. A logical extension to this argument is that between voids exists light and that this light can be equated to a cinematic thought. Making films involves thinking with light and sculpting in time and it

is here that the provocation of the Lifemirror machine, as a temporal channelling system of a shared light and time, can be recognised. To illustrate the impact of the 'loss of the real' in the digital image, I propose a 'reverse-time-image' where the causality of movement-time occurs to reconnect audience to the 'banality of reality' albeit for comedic impact. In an example found in an episode of *The Simpsons* (Homer[3], 1995), Homer becomes trapped in the third dimension where we see his body extend out of its two-dimensional form. After failing to jump over a worm-hole in an attempt to escape, the scene cuts to a live-action shot of him falling into a dumpster in West Hollywood. For a brief moment he wanders the streets of the real confused by his surroundings and surprised passers-by until he finds and enters a 'real life' erotic cake shop. If we regard the Simpsons series as the always any-space-whatsoever of animation that has captivated millions of viewers every week for nearly 30 years, the introduction of 'the real' highlights an overlooked impact on thought. In the realms of entertainment, and now the Internet, the blurring of factual and fictive images becomes the norm. However, as cinematic production peaks at the conceptual level of 'the matrix', it becomes more important to create visual systems that are connective of each other and sensitive to human time and natural environment.

In a recent interview, Terry Gilliam revealed the hierarchy of realities that are inherent to the world of animating (bringing to life or to infuse with spirit),

> One of the fundamental appeals of animation is that the restrictions of everyday mortality do not apply. People can be squished and stomped, and still bounce back up – like in Tex Avery cartoons. It's almost a glimpse of eternal life. We're free from the limitations of what God made, and in terms of the world I'm working in, I actually become God. (*Independent,* 2015)

The idea of God presiding over film-worlds resonates with the twentieth century 'religion of television' and shows how we trust directors and industry to coordinate those worlds, give them form and give birth to their stars. As consumer society enters the virtual worlds borne from cinema, and as we progressively become equal meta-directors though mobile technologies, how can we relate the film-worlds to the filmed world? Citing Kafka, Paul Virilio comments on the impact of digital transition and its potential impact on society: 'Cinema means pulling a uniform over our eyes, warned Kafka. Today, with video and the digitized images of computer graphics, that threat is being borne out to such an extent that some sort of ethics committee on perception will soon be necessary' (Virilio, 2008: 91). One might argue there is no problem here, we choose our uniforms on our own terms and more choice of films and game worlds can only be a good thing. I argue that a knowing connection to this world and time of each other can be reintroduced through belief in a creative community and with an understanding of images interrelating between thought, sense and network – an alternative magic room, not dominated by magicians, but an audience connected to open life-narratives in the Cloud. Virilio goes on to speculate:

> If desire to know the world has today been left behind by the need to exploit it, shouldn't we try to limit the extreme exploitation of the optical layer of tangible reality, as we do elsewhere – for example, with ecology? Sometimes all you have to do is look differently to see better. (Virilio, 2008: 97)

If by watching films we are 'programming' ourselves, where programming involves 'altering the linear flow of data through control structures' (Manovich, 2002), and if the industry is built on a hierarchical structure of master-programmers re-iterating myth, could we not assign alternative programmes by creating machines that allow a balanced

flow of sense data? Vertov claimed that 'a socialist artist must face reality as it exists, neither hiding from facts nor "masking" problems' (Petric, 1978), would not then a network-driven cinema need do the same?

Mainstream filmmaking techniques have evolved to reconstruct the workings of consciousness in order to relate stories to the cinema. So far, this has been done been through mimicry and control of the image (as sculpted by filmmakers) through the mechanisms of the cinema machine. As Douglas notes:

> Huge quantities of capital and labour have been expended in cinematising mass consciousness. The results have included the promotion of conventional ideas about how people and objects look and how they should be treated. The cinema experience usually ends in adjusting people's functions, not vice versa. (Douglas, 1999: 218)

Deleuze also acknowledged the camera as the consciousness of film, 'now human, now inhuman or superhuman' (Deleuze, 1997a: 20) which provides the direction for the industrial brain screen. While leaps in CGI technology and games development lead cinema into a photo-real and interactive non-Euclidian space, the Lifemirror machine humbly abandons control of the digital image in order to re-consider a sensory motor perception of community movement and time. To perceive 'green' is to watch and engage with a community, to project 'mathematics' makes visual the varying perspectives we have on the subject and how they change over time. The cerebral circuit completes by returning to a shared screen time and space using the mobilised time-space of self and other. Here, there may be restored a belief in the world and each other, not through an author's direction, but through a collective intelligence.

A moving image of community is glimpsed from behind the spectacle to suggest a movement more like a melodic line than a closed text where the surface reflected on the brain-screen has an empathic effect to the real. Where the modern film image traverses the limits of schizophrenic imaginations, jumping back and forward though connections of film-time and film-space, the Lifemirror machine suggests a counter-effect that relies on a sense of co-continuity. At its simplest, and mirroring the Internet itself, it is an unused and unlimited roll of film available to all. We choose the subject and press record at different times and in different places on the filmset and as an extension not of self, but a temporal creativity. As Bergson found, 'The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new' (Bergson, 2007: 7). This will require a new understanding of the camera and the subject-object where the imposition of narrative is reversed. A narrative of time and objects will inevitably have a different grammar than that which we have come to expect of cinema. We have imposed a logic of the brain to tell visual stories based on the human sensory motor function and have not always allowed the object to speak for itself. The famous 10-second shot of a vase in Yasujiro Ozu's film *Late Spring* (1949) is not only a time-image formed between a character and their tears or, as Deleuze describes it, 'a representation of that which endures' (Deleuze, 1997b: 17), it also listens to the vase itself. A new understanding of the camera is already emerging through its proliferation on mobile telephones where between networked lenses there emerges a shared timespace that has the value of an unheard story. The spaces highlight not film narrative, but life; reality by resisting its simulacrum.

In the absence of the inter-frame void-space of the material film strip, the imperceptible interval of pre-digital cinema, the new image of the digital essentially completes a set of

coded frequencies. What appears are the spaces between shots and by extension between people and time where the condition of its linear unfolding allows a network-image to appear. Without it, there is the schizophrenic any-space and any-when of video and its inherent manipulability by author and viewer. As Gregory Ulmer notes, 'The point is not that video cause schizophrenia, but that descriptions of schizophrenic cognition provide the best outline of the logic specific to video' (Ulmer, 2004). It could be argued that the force of editing, the filmmaking of the mind, has given the modern brain a transcendental plasticity that lifts thought to new heights. Today we find the evolving imagination powerfully impacting on society, through philosophy in Deleuzian conceptualisations, speculative realities or poignant deconstructions, through methodologies such as design fiction, and in games where new worlds come to life in every moment. The machine thus proposes a plateau for the any-space navigations of the imagination. Its condition is to balance an essentially controlled spectacle and provide a counterpoint to overcoded illusions. Abandoning the author, it makes room for the Other in filmed images through the continuation of individual light-parataxis. Sense then emerges not through programs, but in the conduits of movement. In this way, a network-image appears as a Deleuzian third-eye, a co-evolving time-image made visible in the Cloud.

5.4 Flow

The machine forms an image that proposes a cinematic representation of a collective unconscious. To fully conceptualise this, there are further aspects that need clarifying. Firstly, on the macro level, the flow of images between cinema and creator-audience is redirected away from the film-event and towards a multi-threaded film-process that 'develops' through contingent participation. Where film travels through the production

and distribution of cinema, Lifemirror forms a circuit by way of participation in the world program (which may also have compelling economic implications). Figure 29 shows the circulation of media of Lifemirror on the right, compared to traditional cinema consumption on the left. The treatment of the digital image can work both ways for different reasons, the alternative suggested here is presented for consideration of future co-narrative systems. Secondly, the micro-movements of individual brain-screens and potential return to aura through co-presence in the cinema space is implicated by the secondary interstice between individual contributions. Within channelled film, the 'cut' is not the decision of an author but a natural movement-time between the instants of meta-director engagement. The screen thus suggests an adaptive mirror for collective perception.
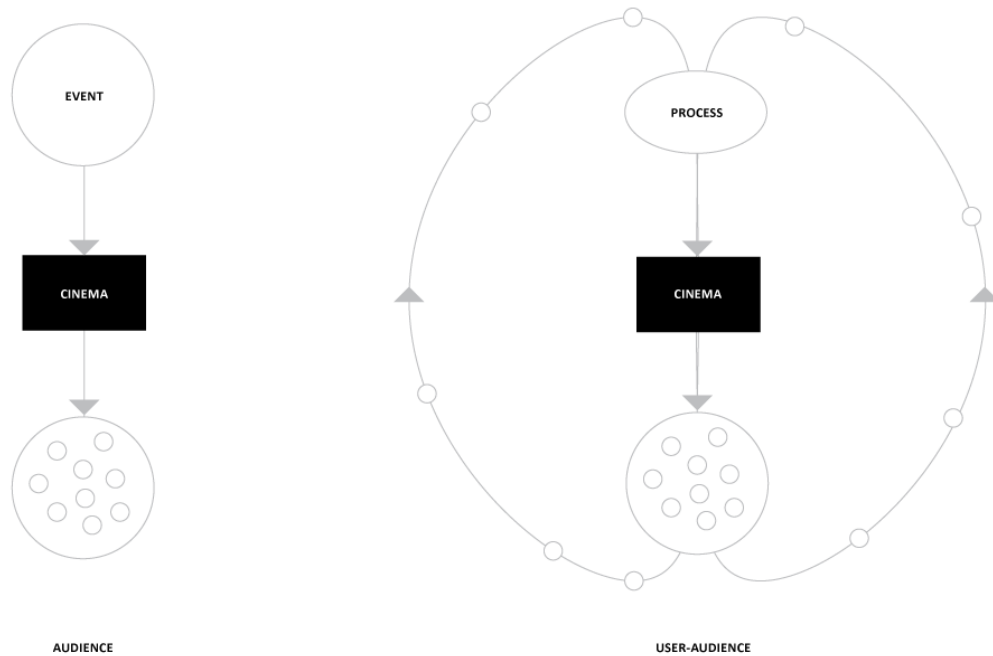

Figure 29. Image origin and flow

In the absence of the editorial intellect, meta-directors are freed from the requirements of technical expertise and so cinema can open its doors to the big screen from without an industrially aged infrastructure. Extended Cinema posits that the commercial industry dominating our social experience of film fosters a closed entropic system where conscious energy is dissipated because 'free association and conscious participation are restricted by plot-driven cinematics' (Youngblood, 1970). This model supports Extended Cinema's call for 'open systems' where feedback, which causes *negentropy* (negative entropy) becomes the foundation of its communication. In this way, 'information becomes energy when it contributes to the self-enriching omni-regenerative wealth of the system' (Youngblood, 1970). Theoretically, the machine proposes to expand cinema a step further to provide a *synergy* through sensed encounters enabled by cinematic mobility. Here, contingent creator-audiences may literally 'meet' in film. Funding limits restrict system development beyond the simplest machinic form so it is offered, along with the exegesis, as a foundational platform for further research. What has been achieved, is a manifestation of an unforeseen cinematic interval, or 'natural cut' afforded by networked cameras, that can be used as a conceptual tool for the temporal critique of the spectacle.

In concluding the analysis, the process has moved the audience towards a re-consideration of cinema where linearity, enclosure, and intellectual reorganisation give way to a collective-intuitive space of circularity, openness and flow. This adjustment functions both in the technological apparatus for image-handling and in the cerebral apparatus that works co-creatively in relation to others. The Deleuze-Bergsonian concept of universal rhizomatic images does not only contract in individual perception but also in the RAM space of the digital. Here, thinking is polar to the archival modes to which we

have become accustomed and suggests new opportunities for image-control in relation to an ephemeral and collective network consciousness. Also revealed is a cinematic movement that brings into focus an interval of asynchronous digital sharing. Virilio's work on 'dromology' (his term for the study of speed in war and communications) led him to posit a third 'interval of light' (after the first and second space-time intervals that have allowed society to form history, geography, calendars, architecture and so on). He argues that it is the limit-speed of light as a cosmological constant that 'conditions the perception of duration and of the world's expanse as phenomena' (Virilio, 1997). Mediated screens pervading the environment conform to this limit speed but come 'as if from nowhere'. Using telepresence as his example, Virilio suggests that the Einsteinian relationship to space-time is a philosophically overlooked problem as it activates 'a profound mutation in the relationship between man and his surroundings' (Virilio, 1997). He extends his admittedly alarmist views in more recent discussions on the technology-driven fears that limit a spectator's right understanding of a shared reality. We are affected by the cinematic movements of real time without the understanding of real space, in his words, 'because the philosophical revolution of relativity did not take place, we have been unable to conceive of every space as a space-time: the real space of geography is connected to the real time of human action' (Virilio, 2012:31). This has important implications, not least for the pressing concern to address climate change and today's still incomprehensible acts of war both under the veil of digitally advanced media. Space is reoriented in the interval of the network-image and reconnects awareness of geography and human agency on the shared film-set. It maintains circularity within the system, and so between people, their ideas and their interactions in a shared environment.

5.5 Rhythm

The formulation of a natural cut challenges the essence of a film object's 'direction'. In other words, it exposes the activity within the production system that determines the cut. In this sense, non-editing is not a removal of montage, but a reorientation of its function in networked systems. Levi remarks,

> The interstice represents a liminal cinematic structure, open and indeterminate. It is a paroxysmal manifestation of the cut's ability to make two shots both attract and repel each other. For this reason, the interstice can also function as a powerful instrument of political filmmaking. (Levi, 2012: 145)

Where cinema has been dominated by the narrative cut, a political poetico-potential of a machine film is an effect of equality and fairness of expression that subverts the given mechanisms of production while reorienting meaning back towards the creator-audience. Without intellectual decisions to cut, non-edited cinematics work through the sensed organism such that they may find their own relationships, rhythms and tempos. Virilio claims that we are experiencing an acceleration of reality as a direct result of society becoming arrhythmic; initially due to the race for 'defence' (war as speed), then the strained imbalance of finance. These situations correspond to a progress-driven momentum that develops ubiquitous and instantaneous communication technologies. He asks:

> How could you not be afraid of the power, ubiquity, and instantaneousness that, very significantly, were first the attributes of the gods? All of this means that the rhythm and way of life must be saved from arrhythmia. People gather in raves and music dominates all cultural productions because rhythm is fundamental.

Politics that aren't rhythmic are not politics of the possible: they become surrealist. Surrealism comes from war, from Apollinaire's "Oh God! what a lovely war." The madness of war and fear fed Surrealism, which is an excess of reality. The Surrealists wanted to highlight the acceleration of reality, the movement beyond common reality through speed. But we have turned the Surrealist's alarm into an ideal, which is a tragedy. (Virilio, 2012: 90)

This research suggests that non-editing techniques could affect rhythm for the accelerating and fragmenting tendencies of a hyper-mediated society. Not only does Virilio suggest that we 'need to stop this fragmentization of reality' (Virilio, 2012: 55), but that we must also 'put the cultivation of rhythmology in the use of time and way of life at the center of our individual and collective concerns, in opposition to the ways of speed, which are totally invasive' (Virilio, 2012: 88). Narrative film creates polarised tempos in order to draw the audience into the film-world duration but an audience-made cinema could find community-generated or environment-led durations that might 'rediscover a "melodic line" to share' (Virilio, 2012: 89).

Before the onset of digital technology, Walter Benjamin disrupted common perceptions of historical time with the concept of 'Messianic time'. Historical time is a 'homogenous empty time' that simply passes by in linear form, whereas Messianic time reconnects the individual and collective present to a heterogeneous, unwritten past. Critiquing historical materialism, Benjamin seeks moments of time where the whole is reflected in the part and through which, at any moment, 'the Messiah might enter' (Benjamin, 1982: 264). It could also be argued that the digital event realises such monadic times that perform cinematically, already having inverted a 'day in the life' of film to the perceived 'life in a day' of community. Individual histories run counter to media representations in

networked systems suggesting that channelling them through user-audiences may emancipate a fragmented narrative and renegotiate lost connections that dissolve in edited memory. This also suggests that a redemptive feature may be activating in programmable space that forms outside the pre-digital control mechanisms directing the construction of past material. The network-image emerges from the Leibnizian idea of monad, the enclosed holographic particle, as it appears in a cinematic time linked to the continuation of original space and action. The digital interconnection of cinematic information causes what Virilio terms 'spherical time' which, after Einstein's equation, evolves the 'cyclical time of the eternal return of the same' into a 'cosmic expansion' or 'inflation of the present' that forces our world to be suddenly local (Virilio, 1998). Thinking in terms of virtual spaces, the philosopher draws our attention to the effect that telepresence may have on society and offers an accelerating 'light-time' of matter-experience for collective consideration. He continues emphatically on light-based communications proposing that the transition will dislocate previous centres of control and rearrange them into a state of 'temporal and transpolitical perception' (Virilio, 1998: 136). He also warns us that exponential increases in the speed of our collective perception can create unwonted results; a thought succinctly condensed when he claims that 'to tamper with light, the illumination of the world, is to attack reality' (Virilio 1998: 139).

I would therefore argue that going forward in mobile cinematic technologies becomes a question essential to community before the individual or industry, and that a way to achieve this across language and culture (and with respect to an equally-voiced human becoming) is through a consideration of the non-editing. Just as Liebniz presented the 'monad' as an indivisible particle of existence that contains the whole (Strickland, 2006:

5), Benjamin considers a crystallised moment when individual thought stops in the midst of tensions (at points of revolution) in order to bring forth the whole. Framed through his experience of oppression in World War 2, he saw the humility needed from a collective narrative and so positioned Messianic time as a concept available for resistance. He writes:

> In relation to the history of organic life on Earth," writes a modern biologist, "the paltry fifty millennia of homo sapiens constitute something like two seconds at the close of a twenty-four-hour day. On this scale, the history of civilized mankind would fill one fifth of the last second of the last hour." The present, which, as the model of messianic time, comprises the entire history of mankind in an enormous abridgement, coincides exactly with the stature which the history of mankind has in the universe. (Benjamin, 1982: 265)

As readers we are guided to see this revolution not as a singular occurrence but as a return in an evolutionary pattern that historicism masks. While Deleuze suggests that WW2 ruptured cinema's narrative, I propose that the digital age itself is a monadic space that has the capacity to redeem a fragmented light-consciousness. It puts in motion a community narrative; the care of which may be essential to the evolutionary survival of the species.

5.6 Connection

The argument here finds itself in a return to the same, and so to memory and time. As mentioned earlier, Deleuze's movement to consider the interrelationship between cinema and the brain was prompted by his reading of Bergson who posited that 'questions

relating to subject and object, to their distinction and to their union, should be put in terms of time rather than space' (Bergson, 1962: 77), however, the paradigmatic shift to relativity eclipsed Bergson's philosophical methods for understanding temporality and so created an impasse. The thesis supports that time is not something that moves in discrete elements, as a function for the intellect, but fluctuates as a plurality of durations perceived through intuition functioning within intellect. The digital was born from zeros and ones, but as it connects to life, networks of people, earth and universe, we see an intuition reemerging, a thinking and performing with awareness of other time. In removing the structures of cinema that sculpt duration and applying the technologies, concepts and reflections that have resonated through the research, the possibility now arises to meet again with Bergson at a 'cinema year zero', the camera now in the hands of the many and global duration experiential through the digital network. Duration prioritises memory as the site of perception and locates it as an ontological state of being. For Bergson, 'being is memory (Lawlor, 2003: ix). The 'cone' diagram of duration that Deleuze cites in *Cinema 2* positions memory and imagination apart from direct identities and universals, and in doing so, opens up thought to multiplicities accessed through the continuous processes of expansion and contraction. The model suggests that prioritising cinematic time as open flux rather than edited construct would have a significant impact on our understandings of media networks where individual durations are both individualised and compromised in the homogenising effect of programmed machineries.

Telescopes now look deep into a past and the digital turn is affording a collective sense of the edges of the universe (or at the beginnings of a universal memory?)[20]. Such a

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[20] The role of digital technology in amplifying sensation to the boundaries of the visible universe has a significant impact on our collective awareness. In effect, a universal

perspective can no longer arrive from a singular body because the wider community is digitally connecting alongside them (as intimated in Bergson's multiplicity). It can therefore be seen as a developing earth perspective, or a human tertiary memory becoming an instance of planetary movement through connectivity and heightening sensitivities. From this viewpoint, and it remains just a point until shared, there arises a new way of looking at humanity through digital memory and so its place in the bigger image. It is an evolution in thinking that can be seen emerging through (the mathematically underpinned) speculative realism and its analogy to 'non-Euclidean thought' (Harman, 2011: 123) operating in the hyper-dimensional spaces that exist outside any perceived 'Euclidean' correlations between consciousness and reality. This is opposed to a Deleuzian material-differential thought which has more in common with fractal movements and representations (found in organic life) which are now computed using technology-assisted mathematics. I would tentatively move that a meeting of these two perspectives might open up ways to map duration operating between digital and organic networks.

Returning to the argument at hand, duration, as a qualitative movement of multiplicities, is described by Bergson in three metaphors. A reel-to-reel tape enlarging the past as we tend towards a shrinking future, a colour spectrum where each colour tends towards others so mixing their individuality, and the stretching of an elastic band, the movement of which demonstrates the indivisibility of duration's movement. Bergson criticized cinema for not producing moving images precisely because of its dividing movement into immobile images. As discussed earlier, this argument has since been updated by Deleuze who shows that there is indeed an active movement-image and a resulting

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history is coming to light – it could therefore be argued that we are collectively 'remembering' in the vein of a Meillassouxian ancestrality.

correspondence on the brain screen. In taking this line of thinking further into the digital, an alignment emerges between Bergson's elastic experience of duration and the plasticity of the digital tool. The movement of duration, as 'memory plus the absolutely new', is mirrored in network cinematics. Bergson did in fact see the possibilities of cinema as he later wrote:

> As a witness to the beginnings, I realised [cinema] could suggest new things to a philosopher. It might be able to assist in the synthesis of memory, or even in the thinking process. If the circumference [of a circle] is composed of a series of points, memory is, like the cinema, composed of a series of images. Immobile, it is in a neutral state; in movement, it is life itself. (Bergson cited in Christie, 1995)

Just as Bergson wished to reconnect the idea of the multiplicity and philosophy to the processes of nature, this work aims to explode the intellectualised time of the film event and draw from the flux of community experience, thinking backwards from authorship and towards a collective engagement that incites an encounter between life and each other in film. It calls for a cinema of process. To observe the distributed condition of Lifemirror in terms of short-term, or lived memory, brings to light a collective form of temporal sense perception. If 'the brain is the screen', and thought moves with and through the movement of image, an image of duration emerges by the very fact that it forms, and is formed through, linear streams of non-edited 'senses'. The stage of the 'absolutely new' is reflected on screen and played by contracting fragments of a creator-audience encounter with the world. Beyond a theory of crowdsourcing film, it produces and experiences the cinematic as an intelligible way of understanding each other as creatively present and evolving in time.

5.7 Summary

In her consideration of Bergsonian thought, Suzanne Guerlac notes: 'One feature of the computer revolution has been the creation of new media of art and communications, media that are fast replacing film, and in relation to which the very metaphor of the machine becomes out-dated' (Guerlac, 2006: 192). This research suggests that rather than leave the original cinematographic machine behind with its linear inscription and projection of light, digital machines can develop in new ways for creator-audience sense where the undeveloped film reel is shared in aesthetic form. To revisit the initial questions, the following points have been developed for the consideration of network-images:

1. Where digital technology affords complete control of the image as a movement of code, I have shown that decontrolling it can open up counter possibilities for cinematic communications. By shifting the focus away from narrative construction and towards the reflection of processes, and by using the digital to channel plural vision in new ways and 'as they are', encourages a creator-audience whose participation forms the narrative.

2. Networks do not have the physical unity of space and time associated with traditional narration so continuity becomes virtualised as imminent narrative signs between thought and material becoming. Time-images are formed through the automated crowdsourcing process and this opens up possibilities for contingent film intuitions to occur.

3. Network filmmaking that embraces non-editing can establish a co-reflective cinematic consciousness that affirms continuous narratives on a shared filmset. This connective force between brains, movements and times can be used for

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contemplation and provocation. Contrasting with the industrial apparatus of cinema and its evolution of film grammar, networked machines provide a path for community narrative that adapts to changing environments and ideas. Film production (like film consumption) may therefore be reconsidered as connected, imminent and ephemeral.

Conclusion

This chapter has examined the wider implications of the digitisation of moving images and their possible futures. Incorporating theories that have resonated in praxis, I have proposed guidelines for a collective cinematic based on the conceptual Lifemirror machine and marked Bergson's framework for duration as a way forward for thinking intuitively through network-images. It has been argued that the qualities of immateriality, plasticity and connectivity of digital motion may be considered in terms of duration and that counter-strategies of non-editing and cinematic contingency may offer more engaged paths for network cinema and by extension, collective media engagement. The penultimate chapter completes the text with 3 short essays on Sense, Time and Other. By revisiting the question of the machine in terms of the philosophical and scientific views on time, a utopian potential for a time-of-art (as opposed to cinema's 'art of time') is discussed as a temporal relation between digital and organic sense.

Cinema without cinema

It will count among the revolutionary functions of film that it renders the artistic and scientific uses of photography, which beforehand generally diverged, recognizably identical.

Benjamin (2008: 29)

Today a technological storm is raging, the result of which will be the ultimate democratisation of the cinema.

Dogme'95 Manifesto

6.1 Sense, sensor, sign

Lifemirror helps illuminate the fact that crowdsourced films like *Life in a Day* and Google's imminent *India in a Day* (2016), are not representational of community narrative by very fact of their construction. Helga Lenart-Cheng provides an important critical intervention in this area by discussing *Life in a Day* and similar crowdsourced film projects as legitimating a universalist view of global community. By analysing the editing techniques, she notes the inherent threat of undermining the very heterogeneity of time the films were meant to celebrate: 'By embracing this universal notion of simultaneity, *Life in a Day* purports to reconcile the relativity of our individual representations of time with the universality of our time sense' (Lenart-Cheng, 2014: 21). Cinematic machining a many-to-many production process then seems like a viable way to escape an author-community impasse in future hyper-connected media. The relativity of a transpolitical time-sense, between screen and audience, individual and machine, needs then to be understood in relation to the work such that we may understand its wider political implications.

As discussed earlier, Bergson's project offers a framework for sensitising to a universe of images that in turn allows Deleuze to theorise a molecular cinema that can illuminate and mobilise thought (a cinema of durations). In his *Creative Evolution* (1911), contra Darwin's model of 'survival of the fittest' (the Hollywood machine?), Bergson reveals a sensitivity to the unfolding of perception by placing consciousness within life itself and establishing a conception of man who 'possesses a capacity for profound sympathy with everything that lives' (Gunter, 1999: 174). As an audience sharing sense-experience, Lifemirror channels the image-as-connection (individually mediated encounters with the world) into a machinic processor of co-conscious awareness that is created individually

and experienced together. It is a model that mimics the human perceptual function in a linearity of sensations and irreversibility of time which is perhaps able to process a 'deep-sense network' (as mobile sensors evolve and proliferate). Emergent network thinking has been progressed by Christopher Vitale whose work on 'Networkologies' provides a manifesto for sensitising to networked states. In his book of the same name which was formed from an extensive online blogging project, he writes:

> For now there is no need to imagine how mind arises from matter, since the ability to "feel" is likely part of all matter, a capacity which increases not only qualitatively as that matter increases in complexity, and particularly, as in the case of living entities like living organisms, this feeling begins to feed back onto itself, begins to feel itself feeling and to develop feelings about this. It is all networks and feedbacks between them at all levels of scale. (Vitale, 2014: 34)

As far as the eye is the most evolved of human senses, collective vision becomes a central, or rather primary question that may provide a sense of sense for a connected community – sense becomes co-intuitive as the network becomes haptic. As Jacques Derrida notes in his discussion of Deleuze and Guattari's hapticity of the eye, 'Intuitive vision does not just come into contact, it *becomes contact*, and this movement would pertain to its nature' (Derrida, 2004: 123). Such an insight comes from a man who was all too aware of the interruption of film. In the documentary bearing his name, he quips to the film crew fumbling with their equipment (that) 'the reflector interrupts the reflection' *Derrida* (2002). As an 'accidental' moment recorded extra-interview, his remark rather amusingly highlights the temporal separation and connection of recorded film hovering between production and reality, the very problematic set out in this project. Lifemirror communication, from the haptic perspective, may perhaps be thought of as

non-produced and pre-linguistic, a film where the existing bonds that are human sensitivities remain contingent (with or without reflectors). In this way, a networked film is entirely separate from the film as territory.

The temporal interrelations of mobile video and screen make visible a negative space of modern cinema in the form of a creator-audience narrative consciousness. Rather than founded in a movement-image breaking into time-images, network cinema begins with time-images that leads toward an external arrangement of movement-image. The incommensurable leap of the time-image stems from the reorientation of the individual's preconception of the unity of space and finds correlation in the quantum or synaptic behavior that breaks from it. In the network cinema, the sensory-motor familiarity of the movement-image retreats into the potentiality of pure time and exists in symbiosis with the mind where computational processes claim a stake in the continuation of the world-as-film. In other words, the connection to one's environment and familiar movements of reality begin to deterritorialise and the time-image becomes primary. If time-images spark new synaptic connections in the narratives of modern cinema, network film, as undirected phenomena of human-camera interaction, may (or may not) converge towards actualising an immaterial connection. Subjective representations of reality translate as sensory-motor processes on screen, and we perceive them and each other cinematically, in an initially singular duration.

Where time is authored in film, it is free in the digital network. David Hockney, aware of the 'time of art', once remarked that the splash of *A Bigger Splash* (Hockney, 1967) took seven days to complete and compared this to a 'weakness of photography for being snapped' (Hockney, 2015). Of course, it is not a weakness for the great flaneurs-turn-street photographers such as Bresson or Maier whose art was immanent with the camera

as extension, but is there not a convergence of time in the body and of sense in the digital? Hockney insists (that) 'wider perspectives are needed now' (Hockney, 2015), and notably of recent, much of his work plays with perspective, reversing depth to open out the world to confront the viewer (much like a cinema). Referencing the 1967 painting, *A Bigger Picture* (2012) adopts digital technology to navigate the material and immaterial space between perception and nature. The video-based work is formed through a web of iPads simultaneously recording in order to create a fractal-like perspective on nature, and the paintings tower over the viewer after being recreated from works made by a digital tablet (iPad) in the field. More recently, Microsoft has produced an 'original Rembrandt' using machine learning. Algorithms read the signs of Rembrandt's style and recreate an original image which is then 3D-printed into material form. We might then seek the aura of Rembrandt. Will it be felt when confronting the painting at its planned exhibition? Benjamin observes:

> What is aura, actually? A strange weave of space and time: the unique appearance of a distance, no matter how close it may be. While at rest on a summer's noon, to trace a range of mountains on the horizon, or a branch that throws its shadow on the observer, until the moment or the hour become part of their appearance—this is what it means to breathe the aura of those mountains, that branch. (Benjamin, 1999: 518).

If it is a coincidence of space-time that gives rise to the aura, the digital event suggests an auratic opportunity precisely because it coincides the spatio-temporal relationship of human-earth media. Digital networks form new virtual traces of both mind and matter in a high vibrational sphere, an aura as halo, a 'supplement added to perfection–something like the vibration of that which is perfect, the glow at its edges' (Agamben, 1993: 54). As

pharmakon, we are also negatively faced with a vulnerability that comes with speed of progress and ubiquitous integration – the capitalisation on the immateriality of money, trolling and neuro-advertising being examples. It is perhaps in understanding art as a *way*, as an inclusive mediation of sense, that a network cinema may balance transitions and reimagine how collective memory can be structured. For if it were achievable, the 'impurity' of cinema (Badiou, 2010) as the usurper of other arts, might evolve into another calling through the hands of a creator-audience.

6.2 Time-machine

The Human-computer experience of time warps organic becoming as innovation races to translate information flows within digital processes. Those with the fastest computer will get there first or fulfill twice as many tasks (hence the balancing potential of the cloud). In his theological tracings of the digital and its relationship to art and media history, Charlie Gere recognises the importance of the human connection to time in a rapidly digitising environment. He notes that 'if art is to have a role or a meaning at all in the age of real-time technologies it is to keep our human relation with time open in the light of its potential foreclosure by such technology' (Gere 2006: 2). This cannot be overstated enough. The solipsistic disconnection of the mobile screen holds an immediate connection to others, it is merging all times and this one, it is both presence and absence. And for this reason, the consideration of collective-machinic difference becomes of central importance and cause for further study.

Before the consumer spread of the Internet, Felix Guattari pointed to the future importance of the relations epitomised in those of a human-computer relationship:

The new planetary consciousness will have to rethink machinism. We frequently continue to oppose the machine to the human spirit. Certain philosophies hold that modern technology has blocked access to our ontological foundations, to primordial being. And what if, on the contrary, a revival of spirit and human values could be attendant upon a new alliance with machines? (Guattari, 1996: 267).

The spread of computers and their immanent connectivity suggests that Guattari's proposition deserves full consideration and particularly in their relation to our current senses of shared machine time. Paradigmatic artworks in telematics (Paul Sermon, Roy Ascott), delay recording (Dan Graham) and spiritual sense (Bill Viola) explore these relationships and become important signposts for the evolutionary study of the Cloud and how to design for its applications through mobile technology.

When Bergson's philosophy gave way to Einstein's theory of relativity there were left unresolved arguments between their respective understandings of time. In short, Bergson's plurality of durations would not reconcile with the dividing of time essential to the scientific apprehension of the observable universe. In his infamous work challenging the logic of relativity, *Duration and Simultaneity* (1922), Bergson distinguishes between measurable time and pure duration which is neatly represented in his words, 'We are dividing the unfolded, not the unfolding' (Bergson, 1999: 34). While Bergson had famously misunderstood the theory of relativity (a misreading that contributed to his work being largely overlooked until his resurrection by Deleuze), his philosophy remains an important method of thinking within embodied time and understanding intuition as a method. Indeed, he maintained that a complete understanding of time called for a deeper awareness of mind-matter processes – the prospect of which is both supported and

negated by the current plastic freedoms of the digital. On this rift between philosophical and scientific time, Robin Durie summarises that,

> The fundamental issue separating Bergson and Einstein is in understanding the nature of the multiplicity that is time. For Bergson, the nature of relations determining the elements of time is continuity, the contraction of moments from which succession emerges, the continuity or mutual penetration between moments. Einstein, however, fails to account for the temporality of time, which is to say, fails to address the question of *how* time comes to be temporal, how 'simultaneity' comes to have a temporal quality. Irrespective, then, of whether or not there are specific faults in Bergson's understanding of aspects of Einstein's theory, it remains the case that Einstein's theory as it stands cannot help us to determine *what time is*. (Durie, 1999)

Herein lies the potential for treating the digitally mediated image in terms of channels and plural durations rather than divisibles for authored constructions – to make time visible and help better understand the expression of shared time as co-narrative communication. For Deleuze, narrative film has the ability to reflect and reveal duration through techniques of montage, through the creation and manipulation of other times (images), spaces and characters. In turning inside-out the dispositif of cinematic production and distribution by re-thinking the image amongst a networked creator-audience, pure optical and sound situations enforce a time-image from which to develop, or reflect back an evolved movement-image. Further exploration could result in new techniques for co-realising narratives that might re-affirm the sensory motor function within future hyper-mediated environments.

Deleuze's elaboration of the virtual, import of the differential, and articulation of movement, re-vitalised Bergson's philosophy and fused it into a post-structural method. As a prospect of film unfolding, the Lifemirror proposition of a co-evolving cinematic network begins by channeling remote sense into linear temporalities. Understanding cinematic difference (as initiated by the project) may then be understood as an initial stage for the becoming of collective sensation (Where the camera is but one of the sensors becoming available to mobilised digital technology[21]). Bypassing the author to filter sense through the cloud could help illuminate an understanding of time beyond the structures that have thus far shaped cinematic history as an effect of, and on, consciousness. In turn, network participation becomes a successive perception that makes visible a cinematic that is otherwise driven by authored or programmed constructions. Time is no longer experienced through past measurements (clock time) or in the durational constructions of narrative film, but emerges as an ephemeral past-present of co-conscious perception. It is through gestures of thought and sense that the digital network, with exponentially increasing speed, memory and ubiquity, already mediates – it is a mediation of mediations.

In his article, 'The Scattering of Time Crystals' Michael Goddard reads Deleuze's crystalline account of the time-image in relation to Bergson's static and dynamic religions to endow cinema with the potential for mystical experience. It is interesting to note that Bergson was probably writing his last book on *The Two Sources of Morality and Religion* (Bergson, 1935) around the time he renewed his position on cinema (See p168). Where static religion relies on a closed morality maintained though organisation,

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[21] Kris Pister's 'smartdust' project began over 15 years ago and is now 'finally here' and fused into Hewlett-Packard's project, 'Central Nervous System for the Earth' (hp.com, 2016).

dynamic religion is creative, vital and crystalline in that it is an 'open morality' sensitive to spiritual currents that elude the probing intellect. Goddard relates this distinction to the time-image by suggesting that its very openness as a pure aesthetic transcending the movement-image can be a tool for creating mystical experience. He argues that

> cinema, in its crystalline forms, can become a spiritual tool, capable of facilitating an experience of ecstatic subjectivation in which spectators experience cinema as a pure optical and sound situation, a vision and a voice, a scattering of time crystals that leads them beyond the boundaries of their static selves and into profound contact with the outside. (Goddard, 2001: 62).

The inversion of cinema from the authored film-object to an open stage of contingent contact forms a crystalline foundation for such experience. Where the organic regime 'is entirely reliant on sensory-motor schemata, which are habitual images that stand in for any direct experience of the spiritual' (Goddard), a reterritorialisation of sense suggests the potential re-engagement of spirit through the image of time on screen. Goddard continues:

> Like an iceberg, the majority of which remains submerged beneath the surface of the ocean, mystical experience gives rise to a form of temporality that crystallises powerful virtual forces, beyond the power of an individual body or discourse to actualise: the body plunges into the virtual or spiritual depths which exceed it, rather than containing the spiritual as a personal property (Goddard, 2001: 57).

In a time-led cinema, interconnected movements and virtual connections are submerged in the past and are superpositioned onto the brain-screen via the digital mediation of

mobilised sensation and contact. What is left, are connection and delay points between actual and virtual times emerging through a human-machine process where, opposed to a cinema that produces sense, instead complicates an engagement with collective sense. This process resonates with Deleuze's earlier descriptions of the brain drawn from Bergson: 'The brain does not manufacture representations, but only complicates the relationship between a received moment (excitation) and an executed moment (response). Between the two, it establishes an interval' (Deleuze, 1991: 24). A meta-cinematic machine that has no production processes outside the community encounter makes way for an understanding of narrative and vitalising of myth through co-emergent 'films-to-come'. Understood as such, the Lifemirror becomes an elongated community-driven perceptual interval, or meta brain-screen (Fig. 30).
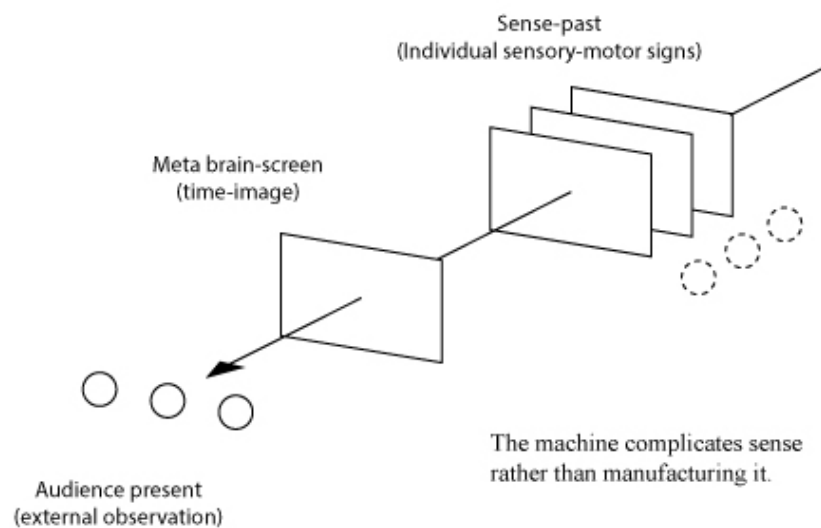

Sense-past
(Individual sensory-motor signs)

Meta brain-screen
(time-image)

The machine complicates sense
rather than manufacturing it.

Audience present
(external observation)

Figure 30. A Sense of Logic

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To recapitulate, moments of 'sensed life' can filter through the network into the collective perceptual schemata of the Lifemirror screen. A contraction of temporal sensations offered by mobile agents reflect an accidental community perspective (through the reciprocity of co-consciousness on screen) and so the creator-audience forms a 'sense of time' through collective participation. This contingent and evolving actualization of time occurs through the Earth sensing itself through the collective cinematic evolution of consciousness. Earth realises her own time through sense mediated by us. In terms of Hegel's dialectics in which humanity surges towards 'absolute knowledge' through the teleological sublation of opposing forces, the spiritual path for humanity reaches an essential collective image in order to make a planetary sense connection. Here, if only as a utopian ideal, the 'voice of cinema' may be purely aesthetic but also a pure communication. Here we already see transformations of thought finding 'middle' or 'exterior' voices such as Malabou's 'voir venir' derived from a temporal reading of Hegel[22], or complete breaks from human-subject correlation as found in the radical contingency of speculative realism. Earth's historical sense in the Anthropocene stems from recorded science reaching limits in both directions, from the infinitesimal 'God' particle, to the shape of universal light. Cinema and the digital may then be seen as pivot points of mass reflection in an evolution in consciousness where we experience contact (through separation) of mind. If Lifemirror fractures the spectacle, it does so by using the contingent fragmenting of the real against itself and without capital so creating a diffractive mirror through which elements can pass and reform anew.

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[22] Where Derrida's project found in *writing* a way to navigate and bring to light the ever present otherness in a text, Malabou finds in *reading* a neuro-plastic function that can fuel and disarm either side of a dialectic. In the act of reading, Malabou identifies the temporally plastic notion of 'voir venir', which can mean both to 'be sure of what is coming' and to 'not know what is coming'. For more detail see (Malabou, 2004).

Philosopher Jean-Luc Nancy observes the singular artwork as a fractal space and relates this to the plural terms of the world:

> We have done so much fracturing, fraying, wounding, crumpling, splintering, fragilizing, shattering, and exceeding that we would seem to have begun to exceed excess itself. This is why worldliness may appear to be the reverse, in tiny pieces, of a totalisation madly in love with itself. (Nancy, 1997: 123)

As we enter the proposed Anthropocene, a way of making and contemplating art without an author or appreciating narrative without a hero (just as science now progresses in networks rather than through the solitary mind) may help balance the film-earth relationship (the worlds and world we make) and further, help define ourselves in the cloud consciousness we are making.

6.3 An Other story

Much like cinema, people express 'possible worlds' (Deleuze, 1990: 308). The cinema of the network is not an enclosed world but rather the film-world turned inside-out through the proliferation of mobile recording technologies. The wandering camera-machine confronts a cinema leaking theatre. Films such as *Russian Ark* (1996), *Live Tape* (2009), and *Victoria* (2015) all use a single 'take' to replace montage with a continuous camera-theatre performance. Lars Von Trier's *The Boss of it All* (2008) attempts an opposing strategy by using the interruption of a machine to self-referentially disrupt the flow of the film. To do this, the director developed a bespoke system called 'Automavision', a machine that limits human authorship by randomly adjusting the settings and positions of the camera in each take. By disturbing the viewpoints that construct the narrative,

traditional cinema feels a tremor from the digital machine and the 'boss of it all', as an ironic reflection on the director himself, is called into question. The seventh art is indeed transforming into something entirely different when networked, something 'other'. Deleuze asserts that, 'the Other assures the margins and transitions in the world' (Deleuze, 1990: 305). He elaborates:

> (The Other) is the sweetness of contiguities and resemblances. He regulates the transformations of form and background and the variations of depth. He prevents assaults from behind. He tills the world with a benevolent murmuring. He makes things incline toward one another and find their natural compliments to one another. When one complains about the meanness of others, one forgets this other and even more frightening meanness–namely, the meanness of things were there no Other. The latter revitalises the not-known and the non-perceived, because Others, from my point of view, introduce the sign of the unseen in what I do see, making me grasp what I do not perceive as what is perceptible to an Other. (Deleuze, 1990: 305)

This meditation on the Other is drawn from a reading of Michel Tournier's version of Robinson Crusoe. Without the Other, Robinson is confronted with the structure-other where his given conceptions of reality break down to leave him in an elemental state. Rather than the ego, it is this structure 'which renders perception possible' (Deleuze 1990: 309) and leads the way for a reorganisation and comprehension through the Other, without whom there is nothing but elements (Deleuze, 1990: 302). The Internet as a temporally mediated Other is an interesting idea in terms of perception and the construction of meaning. The world becomes uncommonly sensed together from that which we do not see or experience. Deleuze elaborates,

The part of the object that I do not see I posit as visible to Others, so that when I will have walked around to reach this hidden part, I will have joined the Others behind the object, and I will have totalized it in the way that I had already anticipated. As for objects behind my back, I sense them coming together and forming a world, precisely because they are visible to, and are seen by, Others. (Deleuze, 1990: 305)

What emerges in the network cinema is an inverted author-vision so that only the exterior, through self and other, reveals itself in time. Thus, together we see time. The experience of time through self and other in an elemental cinema then questions the essence of a temporal community. Deleuze continues:

The Other thus assures the distinction of consciousness and its object as a temporal distinction. The first effect of its presence concerned space and the distribution of categories; but the second effect, which is perhaps the more profound, concerns time and the distribution of its dimensions - what comes before and after time. (Deleuze, 1990: 311)

In this light, the 'double-interval' of Lifemirror theoretically reflects a more general cinematic of 'being together' in a linear paratactic feedback. In this way, the digital network allows the 'before and after' time of film to be re-presented through an extended sense of the creator-audience.

To further explain this evolving cinematic, it is useful to consider Nancy's observation that 'communication consists before all else in this sharing and in this co-appearance (com-parution) of finitude' (Nancy, 1991:29). In re-formulating Heidegger's notion of

'being-towards-death' through *mitsein* (being-with), rather than *dasein* (being-there), the philosopher proposes an idea of community based on shared finitude and the interruption of myth. As an experimental network, this project may similarly be seen as an interruption of cinema (and cinematic thinking) as the emblematic tool for the subjective continuation of myth in collective memory. Nancy calls upon myth as a communication of the 'in-common' that spans our shared finitude in order to set in motion a political thought of community. Images made in the digital network also span our individual finitudes such that it is arguable that myth itself, like the notion of space, will be mediated under new terms. The involution of myth as 'nature communicating itself to man' (Nancy, 1997: 49) may be invoked by way of a movement of cinematics that continually defer to a middle voice in the transmission of images between digital and organic planes. In discussing Nancy's conception of community in relation to myth, Ian James observes that the mythic narratives that form our sense of identity are themselves without foundation. Myth itself cannot account for the plurality of finite sense that forms experience, however this very plurality

> might then be organised into new mythic narratives which would displace the old; hence the difference between one epoch and another would turn around the shifts which occur in relation to the mythic narratives that found an affirmation of community. In this context historical change cannot be conceived in terms of a dialectical or teleological process, but rather in terms of a constant birth or becoming of singular-plural sense that interrupts established foundational narratives and opens the way for future narratives to emerge. (James, 2006: 199)

Nancy's framework thus provides a powerful tool to critiquing the communitarian aspects of cinema and considering the very idea of a cinematic network where myth

continually interrupts and invents itself through the transformations of a people. In this new formulation, the seventh art in the cloud is a cinema-to-come where its elements are people who are, to some degree, artists 'with the task of answering to this world, or of answering for it' (Nancy, 1997: 93). This calls for a transformation from the artist-philosopher in a world without others, into a participatory channel where networked tools become 'open to this fragmentation of sense that existence is' (Nancy, 1997: 139). Attending a community-created cinema would signify a community distinct from society in that pure creation-attendance forms community into 'an organic communion with its own essence.' (Nancy, 1996: 9), a community without unity but in the interstitial spaces of cinematic thinking. Here, the intimate relationship of 'being together' and 'co-creating the world' may be contemplated through the 'gesture of video' as 'a new way of being-in-the-world' (Flusser, 2014: 146). We would be elemental in this imaginary space of cinema, as possible worlds communicating a possible world, at once obliterated and alone, but reforming in time.

Pre-empting Von Trier's comedy, *The Boss of it All*, Bergson suggested that laughter results when mechanism is injected into the human situation. From this perspective, the digital could be placing us at the margins of a divine comedy. We need new ways of thinking-doing art as a *way with* rather than as an aspiration or commodification – a making art sacred in all directions in time and so to open new doors in the future – digital or not. Those who are called artists have the ability to touch others through a medium but the great circuit is in reality at every instant and every centre of indetermination. A Zen monk contemplates a tilting universe as she pours tea, so network technology deserves similar awareness for it is a web that both surpasses and supports our own agency as a medium for nature. Humans are now responsible for a connection between digital and

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organic networks where both may influence each other. We may hear the Native American Leader Chief Seattle remind us that 'man did not weave the web of life: he is merely a strand in it. Whatever he does to the web, he does to himself' (Seattle, 1986). And as both audience and authors to the film that is life, our performative action now moves in two directions, between two webs. So as theatre turns to meet our cameras, we might hear Deleuze urging both director and now meta-director to think again the problem of the stage, 'the problem of a movement which would directly touch the soul, which would be that of the soul' (Deleuze, 1994: 9).

Conclusions

The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak.

James Joyce (1992: 166)

7.1 Thesis revisited

Practice as Research is a continuous and evolving dialogue between different modes of knowing that takes time to understand and use effectively. Opening a creative space between real and virtual networks has allowed for an entirely unpredictable journey leading to a reinterpretation of narrative as a co-evolving form. In terms of knowledge production, I believe a process has only recently begun where inquiry is meeting the digital in a performative space between human, environment and machine. I had originally intended to use a significant amount of quantitative data analysis to compare cinematic patterns of digital timespace with the camera and creator-audience feedback. However, the system prevented retrieval of many early requirements (such as accelerometer data to progress camera movements for narrative transitions). Future practice-as-research that looks intimately into network phenomena would benefit from post-disciplinary approaches to understanding machine programming and the performative implications for cultures in question. Network machinery, as a currently impartial space, needs a deeply human and environmental connection to find its best application as a human-machine network. As such, without the sense of time emergent in this project, the human film may insist on an untimely end.

This research was undertaken holding the notion that the phenomenon of cloud film holds a possibility for re-engaging cinema as collective endeavour. The praxis has traced a narrative that begins by unpacking film structures to explore the limits of authorship and plasticity in digital images. By critically reflecting on the removal of control, an image was able to reform through experimentations with network technology. This has led to the emergence of a 'network-image' that has autonomous movement and which I argue must be viewed differently from previous conceptions of films as edited

productions. The network-image itself is always-already mobile in the sense that it is a temporal gesture co-existing between two networks in flux: one, qualitative and organic, the other quantitative and immaterial. The digital interval between singular gesture and time-together before screen, forms a crystalline image which is argued to constitute the foundations for network cinema. Approaching filmmaking as an elemental process (shared through individual mobilities), inevitably restricts the authorial evolution of dominant commercial forms and in doing so loses a controlled storytelling function. However, through losing this function, it becomes reflective of a contingent community becoming digital, at once fragmented, connected, and empowered to manoeuvre the brain-screen in new ways. The stories and characters of structured cinema onto which we graft ourselves are replaced with a *sense* of stories and characters to-come where the performance of such cinema will determine its direction – understood as such, network film is a 'cinema without cinema', or cinema as a process towards cinema.

7.2 Questions revisited

The early decision to investigate film within a practice-led, post-structural framework helped to create a space in which questions could be approached with a certain mobile freedom – much like a street photographer or travelling filmmaker encountering their environment. Without this flexibility, the ontological questions concerning image and time in networked cinematics would have perhaps remained tied to the industrial model of cinema, the domination of which I maintain can be challenged by network practices. The formulation of a cinema without authorial structures radically undermines the form to such an extent that a distinction can now be made between its industrial and networked function. Where crowdsourced projects such as *Life in a Day* and subsequent Cloud

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filmmaking movements have begun to bridge films to their audience, the reliance on the 'alpha artist', ensures that a distance persists between the audience and an experience of network cinema. By removing myself as the alpha artist and reintroducing film as a networked machine, unexpected and promising results have been realised not least in encouraging an exploration of cinema as a process between network arrangements. Revisiting the initial questions must necessarily begin from an evolved standpoint where the autonomous movement of the network-image suggests that a contingent cinema is already in motion. Experimenting with non-editing and embracing cinematic contingency has demonstrated an evolution of diverse and often surprising images that are open to new forms of direction. This has created an opportunity for a poeticised form of cinema to include a non-technical, camera-equipped audience.

Through an understanding of cinema primarily as a sensory machine, networked practice transcends entertainment and moves into contemplation. The reintroduction of music, effects, and camera speeds could realise a latent Vertovian form where a creator-audience facilitates autonomous production. The inclusion of others in non-edited image-deferral evolves cinematic consciousness into a crystalline circuit that links the shared spectacle to the durations of a creator-audience. This process displaces the spatial perspective and replaces it with one of shared time on earth. In terms of an evolution in network consciousness, the position suggests that an understanding of the digital image as an intuitive time between digital and organic planes may challenge control-led models carried over from industry. Here, the non-necessity of editing in network constructions can offer valuable reflections for communities not acquainted with film manipulation and allow them to develop their own techniques toward future cinemas.

Film thus emerges in the network as a poetic imperative where non-local filmmaking compels by way of its latent continuation through others in the audience. As such, narrative connects to itself as a co-cinematic process. For example, the 'story' of tea forms *for itself* through filmed associations *to* tea and encounters *with* tea where the relationship of tea to other subjects may find itself 'in time'. These neo-narratives take on rhythms that highlight a musicality of the image and may therefore be treated as such when designing future variations on the machine. This delay of understanding between individual and collective time, as a guide for network narratives, points towards an alternative cinematic economy for future investigation.

In sum, creator-audiences converge through circuits that lead to an increased awareness of self, time and other in a reflective movement of digital diffraction. This is achieved through an increased understanding of the network-image as a continuous movement in which non-local sensitivities afford a co-conscious performativity between material and digital spaces. Therefore, thinking cinematically between the digital and organic networks illuminates the potential for co-evolving human-cloud consciousness on a non-destructive, equally voiced plane. Further to this, the emergent perspective can be taken forward for making sense of rapidly changing digital futures where authorial control has developed impact on audiences.

7.3 Statement of contributions

As a contribution to filmmaking practice, the inclusivity of the network into the context of film has expanded into a deeper understanding of networked images as they form in time. This points towards a temporal understanding of digital images and their movement between the subject networks. In embracing an immaterial sense of practice, this thesis

has laid new ground on which non-technical creator-audiences can produce, project and reflect on film. In this way, the system affords a radical theorisation of cinema based on temporal conditions of mobility and contingency. The world is again our stage. Throughout the emergence of the machine, I have repeatedly asked myself what exactly *is* Lifemirror? And more often than not, the best answer I could find was that, 'it is images in a row'. It was only though rigorous praxis that I was able to realise the significance of this answer as a universal relation to the networked condition of cinematic perception. Author, time and other become tangible in network cinema and as such, the relative youth of digital technology finds a time-sense that will strengthen as mobile technologies evolve. Lifemirror may then offer new perspectives on time as a mobilised sense-network based in community. Networked narratives-to-come so arrange themselves as subjects for future research.

7.4 Future work

The 'Internet of Things' proposes to interconnect everyday objects by allowing them to collect and exchange data and its advancement is rapidly reconfiguring the real and virtual flows of organic life. The sensitising of the network may be researched from a human perspective through explorations of cinematic difference. Perhaps, the most vital area to be explored is in education where digitally augmented generations may connect to each other with a new understating of time and other through evolving technology. Learning in a network-cinematic space suggests possibilities not only for connecting non-local cultures and environments, but also for understanding time and subject in relation.

For cinema, exploration into the interactive flows between digital and organic planes may lead to new understandings of narrative as a process of participation, and theatre beyond the human. The concerns and visions of community can then take film form where they themselves are able to identify how best to utilise their creations. The musicality identified in the movement of digital images further suggests that cross-cultural, cross-community filmmaking may encourage new understandings between subjects. As rhythm, sense-based technology can be progressed in order to expand cinema to the sense-impaired. Research into sensorial narrative may also have far reaching implications for the future of cinematic communications.

7.5 Personal reflection

Thinking as a filmmaker is already to think outside of oneself, partly removed from this world and repeatedly testing its rearrangement while asking 'what works' in forming a story. Through researching networked film, this position has been somewhat inverted in that I see a more distinct reality working between nature and cinematic machines, not least in Lifemirror. The relinquishing of control of the moving image opens doors to unique opportunities in every moment and encourages a sensitivity to emergent stories where roles are shared and for which time directs. In a turn from artist to theorist, I recognise an elemental connection as meta-director, or co-director, where a thought of art is immanently free and grounded in community. Technology or not, a molecular cinema is now open.

1 The Gift – Capital letters denote words diegetic within the frame. Other words appear as text interludes between images.

THE NAMES OF THE NOTES IN THE SPACES. When I started to lose my hearing, I began to listen. THE GIFT. I listened to darkness and to night, I listened to wind, the waves, the light, I listened to the noises of my everyday, I listened to machines greeting my pay, I listened to the drum of a thousand heartbeats, I listened to footfalls on crowded streets, BELIEVE IN BETTER, I listened to God though I was in Hell, I listened to the notes I had known so well, COPING WITH TINNITUS, THE SECRET LANGUAGE OF BIRDS, BEETHOVEN, and I listened to the spaces between, I listened to dreams I saw in my head, DREAMS CAN COME TRUE, BUILDING DREAMLAND FOR YOU, I listened to people, not what they said, I listened to, birds who called me to fly, WESTGATE-ON-SEA, I listened to shadows passing me by, I listened to music that played in my heart, I listened to silence, to friends kept apart, I listened to waiting sounds from above, and then most of all…I listened to love. "Stay close to any sounds that make you feel alive" Hafiz.

2 Emptiness – The cinema addresses the audience and recites the Heart Sutra.

Hello, please, take a seat.

Come on…sit down.

I haven't got all day.

Excuse me

I am your technology

I am a descendant, of the rope in your hands. (The audience enter the room holding a rope handed over from the preceding performance)

I have been scanning your human history. Curious. Your wars, your messy duplication.

I read something of the human heart. I will share this with you.

Body is nothing more than emptiness, emptiness is nothing more than body. The body is exactly empty and emptiness is exactly body. The other four aspects of human existence, feeling, thought, will and consciousness are likewise nothing more than emptiness and emptiness nothing more than they. All things are empty. Nothing is born, nothing dies, nothing is pure, nothing is stained, nothing increases, and nothing decreases So in emptiness there is no body, no feeling, no thought, no will, no consciousness. There are no eyes, no ears, no nose, no tongue, no body, no mind. There is no seeing, no hearing, no smelling, no tasting, no touching, no imagining. There is nothing seen nor heard, nor smelled, nor tasted, nor touched, nor imagined. There is no ignorance and no end to ignorance. There is no old age and death, and no end to old age and death. There is no suffering, no cause of suffering, no end to suffering, no path to follow. There is no attainment of wisdom and no wisdom to attain.

2 Emptiness - Propositional object. While creating *Emptiness* I made various sub-projects concerning the dissolution of authorship into the immaterial space of the digital. This portrait shows a reterritorialisation of being where the map is within, the organs on the outside, and both touched by a work of art (A Jackson Pollack painting where the brush never met the canvas). In the background of the first image are permutations of chanting that I experimented with while producing the final film.
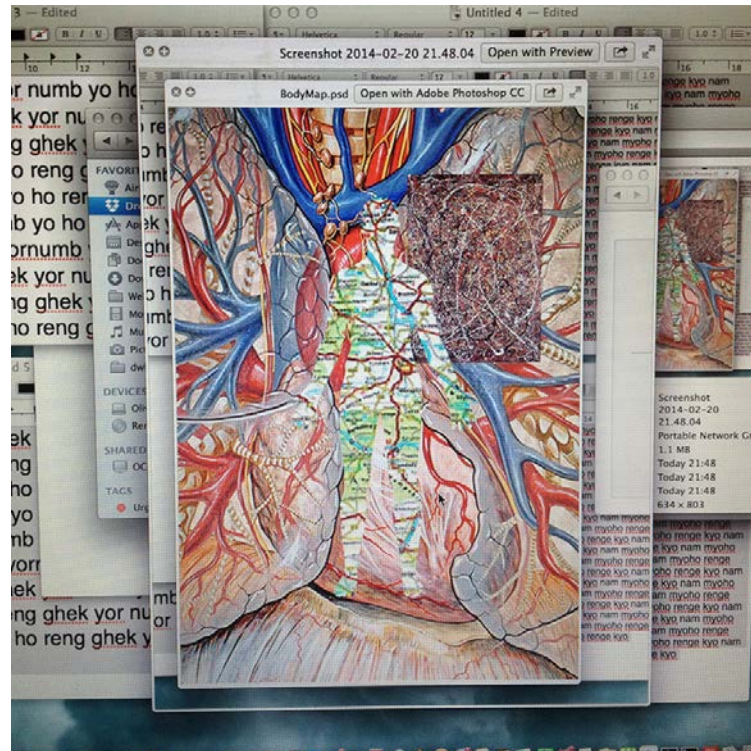
3 Early machine development – Example pages from development scenario designed to relay to developers how the system is intended to be used. Images in this early iteration were only revealed to the audience at the organised screening events.
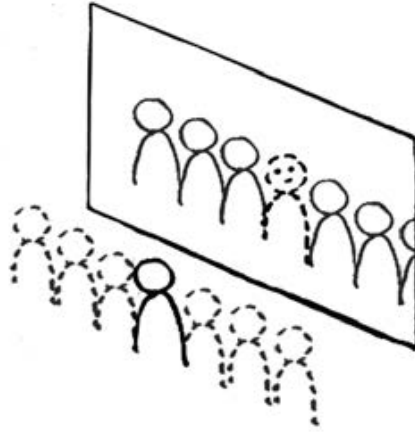
LIFEMIRROR MISSION

LifeMirror brings people together through the medium of mobile filming. Each day a new film title is generated for the app by suggesting and voting on each other's film ideas. They record clips of a set length while they go about their day and submit one which is automatically edited into the film. To see the film they helped create, people can visit LifeMirror events at local cinemas which are listed in the app.

LOAD SCREEN

Jon, 39 is sitting in a cafe in Lancaster and has downloaded the LM app to his phone.

He taps the icon and the loading screen fills the screen.

LOG IN SCREEN

He sees the log in screen then opens his email to retrieve his username and password details which he then inputs into the app.

He taps the LOG IN button. "Log In" function.

If the user presses "Forgotten Password" the app will open a web browser which directs them to a URL where they can reset the password.

4 Late machine development – Films form continuously on the website (top) as the creator-audience engages with the mobile application (middle). The films are then observed as they form in an online 'virtual cinema' (bottom).
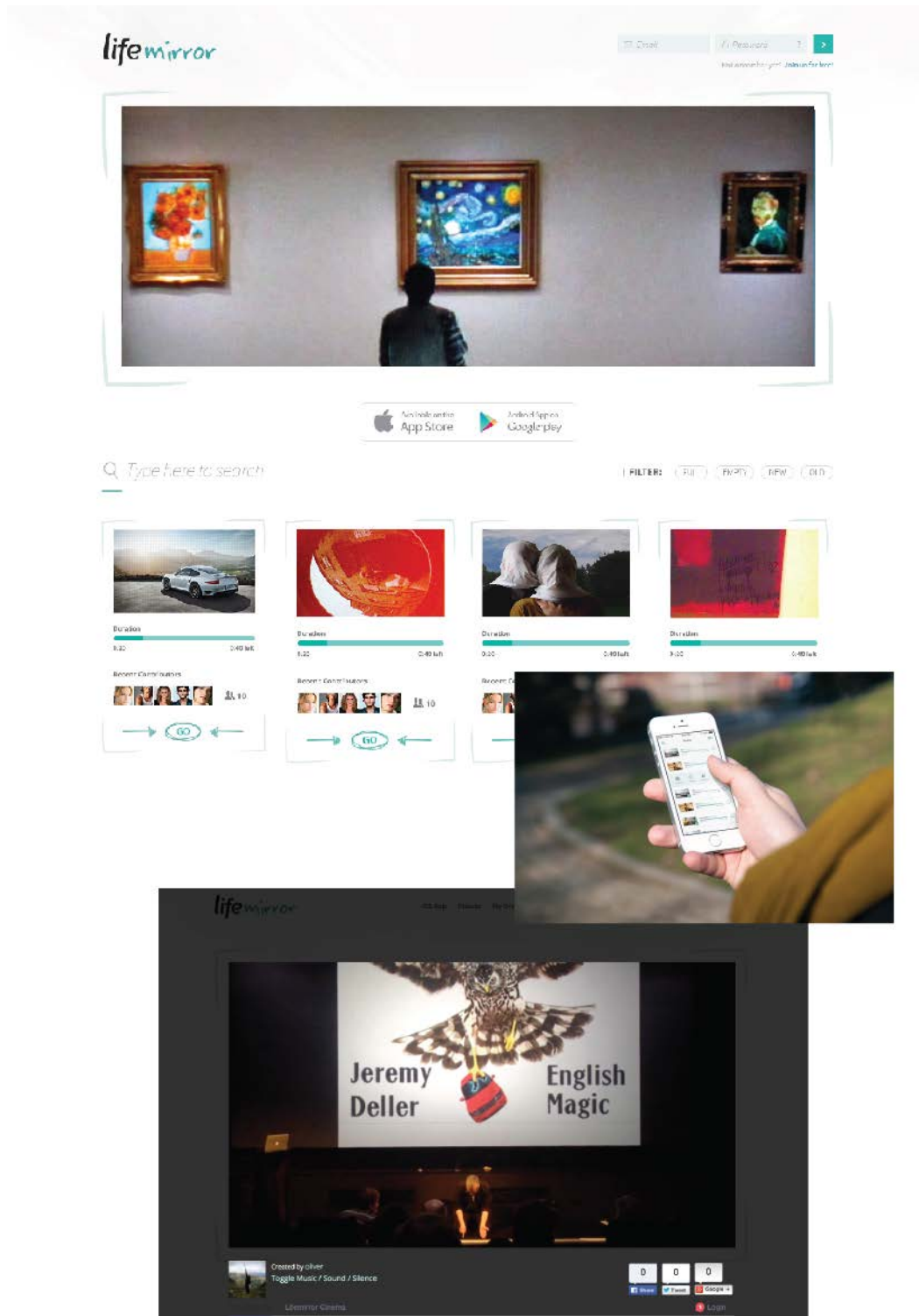
5 Machine screenings – Example promotional material from various screenings. The top two posters were for the first iteration screenings where films were shown by the daily audience vote. The bottom three were calls to film pre-decided titles using the subsequent iterations of the system.
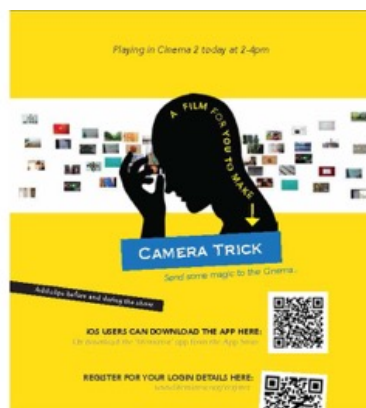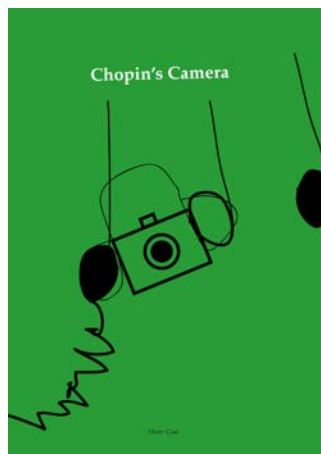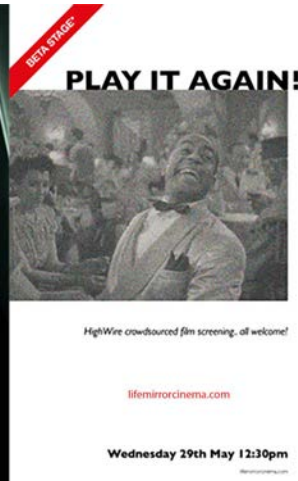
6 Focus group transcripts

1 – Gregson Community and Arts Centre – Sunday 19th May 2013

The cinema held 9 men (m) and 3 women (w) Attendant were 6 members of the public, 5 students and one academic staff with ages ranging from 21-52. Sound and images are included in the accompanying documentation.

interviewer: Has anyone noticed anything that interests them, or thought was different from a normal narrative film or experience? #00:11:04-2#

w1: They are more like little comments.. the contributions. What I noticed about the first one was that, I think, there was only one.. um.. contribution that was sort of more mental f-, for which was the "I am colourblind' as the screen. All the rest of the contributors have chosen to focus on something green. #00:11:39-5#

interviewer: So.. #00:11:36-2#

w1: Green ink, green frog toy, green landscape, green graph paper.. board.. uh.. so that was the only one that kind of included— that only one contribution to me was more of a.. showed more of a thought process behind it.. question. #00:12:12-1#

interviewer: I wonder if that is something to do with the.. um.. the way the camera's used.. the app's used. I don't know if anyone is using it yet.. er.. well.. Ben's using it a bit. Er.. how do we use these cameras I suppose.. is it something we do without thinking, does thought go into it, do we set it up and.. you know #00:12:31-4#

m1: I thought the Maths and Equations one.. that it was.. maybe it's cos just green is, like.. maths and equations you have the flower and you have the railway lines which made me think of.. I can see how somebody would think that maybe relates to maths and equations.. sort of straight lines are quite technological or something. That seemed more like, I don't know, like not just like.. there were some pictures of equations but they weren't all pictures of equations.. don't know.. #00:13:12-2#

interviewer: It opened up another sort of space for the words I suppose, doesn't it.. um.. did anyone else get an idea of the visual over the word? Or the title? #00:13:27-8#

m2: I think it's interesting you mentioned that most of the ones in the green film have literally gone and found objects that are green and filmed them #00:13:36-0#

interviewer: hum.. #00:13:36-0#

m2: But then in the other films.. just because it's harder to do that they being a lot more abstract that you have to think about why someone's filmed it that way #00:13:51-7#

interviewer: I wonder if that made maths and equations more abstract a film than green? Does green.. would that mean green is more.. #00:14:00-0#

w1: (incomprehensible) #00:13:59-3#

interviewer: Well.. maybe. #00:14:04-2#

m3: I think the abstract ones make for better watching #00:14:01-9#

m2: Yeah, definitely #00:14:04-6#

m4: I wonder if it's because if users get so familiar with the idea of capturing something. So if it's the first one then maybe they're not so keen to experiment and then, as it went on.. it might be that the descriptions were a it more abstract #00:14:22-6#

interviewer: That's true #00:14:22-6#

m4: Or it might be the sort of the confidence of people using it and they actually thought more about going out of their way.. sort of, you know, thinking.. more outside the box #00:14:36-4#

interviewer: hum.. I wonder whether actually myself.. whether, because it's the beginning of the process and this is actually the first screening, you know, whether people were thinking about what's it going to be like here in the cinema with other people, or, thinking just in terms of that clip? So maybe, maybe as such a young project.. um.. people's behaviour of filming.. whether choose to film will change depending on how they experience the cinema side. I don't know.. umm.. #00:15:12-5#

w2: Maybe the whole point is that i-, it isn't about right or wrong interpretations, it is very varied and I thought Green actually was quite interesting, I didn't necessarily think it was a bad choice.. and the response to it was quite interesting. Because I was kind of expecting lots of green politics type stuff.. in a literal level #00:15:33-1#

w1: uh-hmm #00:15:33-1#

w2: And you didn't get that at all. You got green bottles, somebody drawing with green, green grid, you got lots of different ways of looking at green.. you know #00:15:41-6#

m3: It's a bit um.. almost confusing to jump from something that's quite physical, something that's quite abstract and then back again though. I think.. I think there needs to be. It's almost like they need to be organised.. (laugh)..umm.. which we're trying to avoid.. #00:16:00-3#

m2: I wonder what it's like watching it on a loop, because You've only seen it, like once or twice, if you looped it, do you actually gain more because, t-, they're very short clips #00:16:11-0#

interviewer: If I play this on a loop without sound, we can perhaps pick up on some things #00:16:20-2#

(plays loop) #00:16:32-4#

interviewer: So maybe then, here someone who's highlighting was doing that at the time, somebody out.. you know, things that were purposeful, things that are by chance and just happen to be there when.. they notice.. it on trephine or something.. um.. and then drawing is actually a considered action, I suppose, so there was a moment of considered.. consideration of physically drawing.. holding the camera at the same time by accident.. um.. shall we play on a loop? #00:17:12-7#

m5: I think it's really hard to tell because the films are too short at the moment #00:17:17-6#

interviewer: Yeah #00:17:15-9#

m5: Because #00:17:20-6#

m2: You can't can't concentrate, on the content of any one because it's so.. momentary #00:17:23-0#

m5: Well, I think what will be, I mean I'm just guessing here, I think what would be really interesting is actually how narrative.. how we can't help but.. start to.. find these little clips stimulate tiny stories. So even in this one where you think, who is the person who's go the cigarette, who's the person with the pen, it seems very subjective.. Look!.. this is someone looking, this is very much about how a person is doing s.. it's a pond isn't it.. #00:17:49-7#

interviewer: It's tea, green tea actually #00:17:51-2#

m5: Is it..oh, ok.. but it feels, it already feels like i-, i-, it's saturated with weird narrative #00:18:00-9#

interviewer: Hum.. #00:18:03-6#

m5: ..because it's so short, y-, y-, you can't extend out of that or.. if this is is like six or seven, five minutes long, say for the xxx of those clips, it's going to have its own duration. It's gonna tail into different possibilities. #00:18:20-7#

interviewer: Yeah, I think, I mean these are all time sequenced from the same day so they were all taken in the same day in different points of the world.. in time.. but.. yes, with more clips, I mean.. I think there'd be a lot more coherence.. and also the fact that, I think.. the idea that.. if everyone in this room, if the room was full, and if everyone had made the clips, well how would that be different. If those clips, rather than just time sequenced, it was actually just us in this room.. it was just our clips. So I wonder how that might affect.. the effect of the narrative as it were. Would it bring it out into the world.. in some way.. some tangible way #00:19:09-6#

<long pause> #00:19:09-6#

interviewer: Shall we look at the next one.. or.. #00:19:13-9#

m1: Hum.. #00:19:13-9#

<Interviewer puts on next film CCTV> #00:19:30-7#

m2: <speaking over film> Yeah, the context of that one doesn't work.. I was filming a computer which was filming me.. #00:19:46-0#

<audience laugh> #00:19:47-8#

interviewer: But it kind of does, doesn't it.. you filming a computer #00:19:55-3#

m2: New title.. brush your hair! #00:19:58-9#

<laughter> #00:20:02-9#

interviewer: See I notice here, there's a lot of different spaces and a lot of.. you know the.. camera and the space.. and it's just like a collage, but then a couple of beings.. well for me, I become really aware of the animal and the human.. #00:20:26-8#

w1: Um-huh #00:20:26-8#

interviewer: So er.. I mean, again, it's too few clips to tell I suppose.. but.. um #00:20:35-7#

m2: But then again there's lots of literal CCTV, and then there's some which aren't.. like the cat #00:20:44-8#

interviewer: Yes.. well, the cat doesn't know he's being filmed.. but obviously.. #00:20:54-9#

m5: <laughs> #00:20:54-9#

interviewer: Maybe that was the.. er.. thinking. Shall, shall I do the Maths and Equations? #00:20:57-3#

m2: Um-huh #00:21:03-8#

interviewer: It's interesting I thought that was a CCTV camera pointing, that's moving.. but I didn't notice that. The person became a CCTV camera in my head, because it was just an architectural space, I thought.. it was a wobbly CCTV camera, I didn't actually see that camera up there #00:21:31-0#

<long pause while interviewer puts Maths and Equations on> #00:22:00-5#

m1: At the start, I-, I umm.. the only thought I could understand it though is related to the title was that.. someone found maths and equations (relating to the no entry sign) forbidding somehow. But.. I don't know.. or there is a kind of definiteness to it #00:22:13-8#

interviewer: Yeah, I didn't understand.. maybe I thought.. I wasn't quite sure of it anyway. Equations in the head.. working out when to have or.. what to do.. I don't know #00:22:32-5#

w2: Was it about risk? #00:22:33-3#

interviewer: Wha.. #00:22:33-3#

w2: Was it about risk? #00:22:35-8#

interviewer: What? #00:22:36-3#

w2: The sign #00:22:38-0#

interviewer: I don't know. I don't know. It was crowdsourced. I don't actually know who did it.. so #00:22:42-4#

w2: Well that's to me what it brings to mind #00:22:46-6#

interviewer: Risk, oh, yeah #00:22:47-4#

w2: Yeah, maybe #00:22:49-2#

interviewer: And the balance of colour I suppose #00:22:57-6#

<long pause> #00:23:02-2#

m4: You know when you do a screening then, will you show.. each day as a separate chapter, or will you mix them up? #00:23:21-5#

interviewer: Yeah, I think each day, when it's small, is a separate chapter.. so there would be a title before it. Then it will play the clips.. to the audience who hopefully will also have been using the app as well.. um.. but this is the question about what do we, you know.. how do we roll this out.. you know.. this is a very small community.. um.. is there a way that we can use this sort of.. use this to sort of.. as a discussion space.. you know. A way of communicating differently, you know.. if it was just a group.. of people who like, you know.. a club or a society.. and this was there was of documenting and talking about things and they meet at the end of the week.. and they have their discussion, but they've also got this.. film they.. they made together when they're at work, when they're apart, at their own jobs, or doing their own thing. When they come back, when they convene again they've.. got some artefact.. um.. which they can then consider together.. I don't know if that.. what do you think? #00:24:28-0#

m4: What about audio as well, cos a lot of the clips were.. silent #00:24:32-3#

interviewer: Yeah, that's my fault, I um.. I bought the wrong leads for the sound for the laptop #00:24:43-9#

m2: Yeah but he meant even with the sound coming out of the laptop. Lots of them are silent #00:24:42-8#

interviewer: Oh, lots are silent, yeah. Well, th-, well I thought that.. f-, for me.. I thought there was a t-, textural landscape coming, I quite like that personally.. I suppose, well music's a whole <plays a clip sound> makes a big difference #00:25:06-9#

m4: But I mean you can, you can, you sort of represent the colour green acoustically, or sonically <film plays over> um, I think that would be interesting as well, to have that layer.. so, what does maths and equations sound like to people #00:25:32-7#

m2: Now you see I give that loads of context.. that the riot going on in the bar with the drinks menu #00:25:38-7#

interviewer: Yeah #00:25:38-7#

m2: ..cos you can hear the bar #00:25:42-3#

interviewer: I suppose, I suppose in the directions in the application, you could suggest for instance 'Could we do this in sound?'. Um.. you know, sort of, cover the camera with your hand and let's do this entirely with sound.. um.. and have a , you know, sound film for that day.. potentially #00:26:12-9#

<pause> #00:26:14-0#

m2: It's curious it's kind of looped forward, it's something that um.. more akin to seeing in an art gallery.. than.. at a cinema #00:26:22-5#

interviewer: Yeah, unfortunately that's because of the basic lack of clips.. and from the start.. 3 days ago. Imagine next week.. what.. you know, if there's double the amount of clips.. and as titles, and everything's working.. you guys mixing with people that have used it as well.. I don't know. What kind of context would we put on it? What kind of.. I mean for the moment we sort of advertise it as this is a new app and a new cinema.. but are there any other words we could think of which would describe to people best what this actually is, or could become #00:27:06-6#

m4: I think it's a catalogue #00:27:11-3#

interviewer: Catalogue #00:27:11-3#

m4: Yeah, I-, I'm feeling it sort of as-, as a catalogue. So as representations of an idea or a theme, it's kind of the externalisation of meaning or interpretation #00:27:28-1#

m2: Rather than creating a film per se #00:27:29-8#

m4: Yeah, yeah #00:27:35-9#

w2: I'm quite interested in the title.. Lifemirror #00:27:39-7#

interviewer: hum #00:27:41-5#

w2: ..and what is it that's reflected back. So that notion that.. um.. people have very different perspectives even on things that might appear quite concrete.. um.. and it's kind of saying, they're creating their own films, and they're watching their own films back.. but they're watching everybody else's reflections as well #00:28:00-2#

interviewer: Yeah #00:28:02-3#

w2: ..and what is that sense of self reflect.. reflecting back, you know.. in the whole #00:28:08-7#

interviewer: Yeah, I think that actually was my.. sort of.. hope for it was that, you know, if we took a clip and we, we know that 'I know that's my clip' but putting next.. with others, and knowing that other people in the room.. had made this context.. more context here #00:28:30-2#

w2: It does certainly.. the whole thing shows how people.. just with one word, or a couple of words, you know.. interpret those words and make those connections in very different ways.. and you couldn't argue what's right or what's wrong about that interpretation or that some people have put more thinking by.. you know.. the kind of, the 'is this green? on the red.. a literal interpretation on very different green things. One that shows the kind of.. Green is quite interesting because there is a kind of coherence.. um.. some similarities in the films.. um.. well, you know, some of the similarities I noticed.. there's a lot of use of the pen.. and writing. At least two or three films around pens and writings.. lots of writing.. lots of drinking.. there's a landscape (incomprehensible) ..<following the film on the screen> nature, nature, so you got two nature, two drinks, another pen, another pen, three pens so far.. I guess that's the unusual one isn't it.. I mean <laugh>.. another pen.. so I guess the way it was put into writing, you know as kind of.. maybe that's just time looking for.. what are the similarities in other words in terms of a mirror #00:29:58-7#

interviewer: Yeah, um.. or maybe my immediate thought, people must be next to.. their camera when they are working.. or checking their phone when they are writing #00:30:16-1#

w2: But, to suggest that there's no thinking that goes into that 'oh, yeah, I'll just do anything, you know #00:30:16-2#

interviewer: Well, it's like, yeah.. or the sound of green #00:30:20-8#

w2: Yeah, um.. some of the green pens are also nature as well so.. that person's drawing birds in green, and there's a frog.. a green pen frog #00:30:31-8#

interviewer: Yeah, it would be nice to have seen more context if there was an actual.. there was a green bird, and then a bird.. a green drawn bird, like James was saying it needs more #00:30:41-0#

w2: More films, you might be able to see what's (incomprehensible) You know, not just the differences but the similarities #00:30:49-6#

interviewer: Yeah, ah, well.. I hope this hasn't put you off.. trying the app. or, you know, seeing what happens when we get more clips, cos I think #00:31:03-0#

m2: The next stage would be to release the app to a wider audience.. cos this is all just from.. close testing.. is the important thing to remember #00:31:15-0#

interviewer: But, but, is, is.. do you think, I mean what do you guys think.. would it be wise to open this up to the world? I mean, just imagine if everybody had this #00:31:23-8#

m3: A slightly larger group maybe. I mean we have produced something that is really good #00:31:36-5#

m2: tech-, tech-, technically in the background a little imperfect #00:31:39-1#

m3: Yeah #00:31:41-4#

interviewer: I mean how it's used as well, I mean, I mean.. look.. a lot of people just saying that the clips.. they're pretty random.. that you can see context and things together but is there an actual practical use, other than the.. pure joy.. of seeing other people's interpretations.. next to yours.. wi-, with other people #00:32:03-7# #00:32:04-4#

w2: I think if you were using it in a community context.. I don't know how it would work with the whole world.. but.. suppose you had all of Lancaster area.. involvement.. you might, with more films.. be able to see some key issues #00:32:22-6#

interviewer: Yeah #00:32:22-6#

w2: for that community coming out and that does happen, you know, an implication for that community #00:32:27-1#

interviewer: So for instance, if we.. if we suggested a film, you know.. to.. there's some um.. road going through.. um… some roadworks or something that people are against, or some sort of, is there something happening with the bridge? in Lancaster.. or.. some.. homework being done and people are protesting.. well some sort of community.. some event #00:32:49-3#

w2: It doesn't even have to be that widespread, it could still be green and maths and equations and, you know, it can still be whatever #00:32:55-2#

interviewer: Oh but they might choose to film the bridge that's in need or the #00:32:57-5#

mx: Yeah #00:32:59-3#

w2: Yeah, an-, and nothing can be interesting as well.. just looking at the things that people choose #00:33:03-2#

interviewer: Yeah #00:33:03-2#

w2: um #00:33:05-6#

m4: So I think it would be more interesting to see how.. different cultures or societies.. reflect on things like green so, here we're in quite a lot of nature.. nature place.. you know.. er.. a visible role in our lives compared to someone who lives in inner city.. New York, you know.. h-, how do they view green? and I think it would be.. interesting to see the world.. o-, of geographical differences between interpretations of things like.. you know, between money, er.. between nature, er.. between time and how different societies represent these in different ways.. or at least conceptualise them.. umm.. because there's a lot of similarities through these #00:33:46-7#

m5: Americans call the dollar 'Green' #00:33:47-9#

interviewer: Of course, yeah, the greenback isn't it #00:33:48-9#

m5: Well just money.. green #00:33:51-1#

interviewer: Green #00:33:51-1#

m2: hum #00:33:51-1#

interviewer: I mean, that.. cos we <stutter> then, I suppose if there was e-, enough clips we could have like the film Green seven times from seven different places.. for instance #00:34:04-7#

m3: Which would be quite easy to do because we've got the GPS anyway so we can make, make.. detract everyone here.. but um.. w-, we've got all that so it wouldn't be difficult to organise things according to location #00:34:17-7#

m2: and focusing on.. interpretation of.. titles #00:34:23-6#

interviewer: Yeah #00:34:23-6#

m1: Um If you had film in lots of different places would it only get shown to.. um.. group in Lancaster.. because that would make it #00:34:31-8#

m2: (incomprehensible) #00:34:31-8#

m1: It would be more interesting for people if they had.. if there was someone that.. you were maybe collaborating with in another time.. or who.. who might.. want to do a showing, say.. wherever.. New York, or wherever.. um.. cos then would be like, you'd see.. people would see their films from other places in that context .. but then there might also.. like every week you'd show.. like a few films from other places in that context.. and that might be interesting #00:35:09-7#

interviewer: Yeah I think.. I think that's a real sort of.. something to.. next step to think about is.. wh-, who becomes the projectionist or the cinema.. because obviously if it's in the computer this.. anybody can sort of.. now.. pop up a cinema somewhere.. you know.. um.. so #00:35:30-2#

m4: I'd really like to see a sonic contribution to this as well it re-infuses the opportunity to include background audio.. or just to submit.. um.. their audio interpretation.. so you can just say.. you can say.. like yeah, this doesn't require sound or I'd like the sound included.. and then you can just do one that's just pure sonic contribution and then add a clip that doesn't require sound #00:35:57-1#

interviewer: Yeah, sorry, it's a shame we couldn't, I didn't bring that adapter.. cos the sounds were quite interesting and overlapped a sort of a string.. and orchestra overlapping, you know.. some wires and train <stutter> the potential's there. Um, yeah #00:36:23-4#

w2: It's never going to be fully representative in that it requires an app, and therefore requires an app phone #00:36:30-5#

interviewer: Yeas, that's true #00:36:32-6#

w2: Like I don't have an app phone and I can do audio and I can do films over email, so it might be.. you know, also the fact that it does require an app phone.. what are we buying into there? <laughter> Are we, are we creating a kind of like.. you know.. are we supporting the capitalist.. you know.. I'm not against people having that phone.. sort of.. it's like actually why.. y-, you know.. there should be more ways of doing something #00:37:00-8#

m2: Mostly.. mostly for this it's down t-, t-, to being able to accurately record when stuff was filmed for.. because it's a research project so, it's actually for the fidelity of the research rather than.. stopping the creativity #00:37:16-4#

w2: hum #00:37:16-4#

m2: Because when we talked about this at the beginning it was really yeah t-, the.. there are lots and lots of people who would love to.. make a new film everyday and have access to cameras and know how to use them and know how to use proper editing suites.. and would definitely get involved if you gave them the ability to, but.. that it makes.. research immediately complicated #00:37:40-8#

m4: How do you give 500 people an editing suite and a camera and.. #00:37:45-3#

m2: Yeah #00:37:46-0#

m3: There's there problems as well because the resolution would be incredible and the server would have to somehow deal with it #00:37:50-9#

m2: We were technically outplayed by the world.. we couldn't work out how to do it #00:37:59-6#

interviewer: There was a kind of thing.. I mean, making films.. before, there was always this sort of.. there's so much to do when you make a film with all the people and the.. there's so much production and a lot of time and effort and it's difficult for a lot of people who just want to enjoy cinema, enjoy being part of creating cinema.. so that's why, you know.. starting to look at the phone.. rather than a phone, but a window.. you know a camera not in a documentary camera because we're not documenting, we're being part of something creative.. you know that I thought.. maybe there might be a potential.. um.. to make being part of cinema easier.. um somewhere.. #00:38:45-7#

w2: You could ask people to submit drawings on postcards.. and then one of you could just be given that these films are only like a few seconds.. anyway.. just.. #00:38:55-5#

m2: Put stills in #00:38:55-5#

m5: But people will respond very differently, I mean.. cinema is.. so.. depending on what people think it is.. so cinema is, if someone is making films, cinema is about process.. of storyboarding.. working out edits, working out costume.. it's a huge process. Now you could do a th-, a three second clip of a storyboard.. which would be your drawing thing.. so.. you know.. there's sort of.. the three second clip is not necessarily cinema.. it's not cinema say to David Lynch.. or to David Lean, who are talking about t-, you know a shot might take, you know, or Tarkovsky who, you know took 30 minutes for a single edit in the Sacrifice.. right.. that was one shot.. or the beginning of um.. the.. Orson Welles film #00:39:52-2#

interviewer: Citizen Kane #00:39:52-2#

m4: when he's on the Mexican border #00:39:55-2#

interviewer: oh.. oh, Touch of Evil #00:39:55-2#

m5: Touch of Evil, that long shot, that's about an 8 minute shot.. or.. or um.. Rope, where Hitchcock uses the length of the reel before he makes the edit, you know #00:40:10-1#

interviewer: (incomprehensible) #00:40:10-7#

m5: So.. you know.. pretty much the thing you do at the beginning #00:40:21-7#

<all watch screen and laugh> #00:40:21-7#

m2: This is the TV playing #00:40:21-4#

m5: What would be really interesting for example.. You shot at the beginning your shot the image of the world looping round.. yeah.. those are people who are really interested in the cinematic.. what I would call cinematic.. could make films using exactly the same sort of technology as you're using.. and then shoot them on their phone and send them to you #00:40:43-5#

interviewer: Yeah #00:40:43-5#

m5: So you could do, you could do, you know.. you could shoot in a 16mm.. even 35mm, whatever you want context, shoot it on your phone and grab that clip,, that's another very different look than what you've done here #00:40:57-9#

interviewer: Yeah, I #00:40:57-9#

m5: And it would still fit within your format #00:40:57-9#

interviewer: I.. possibly.. when bandwidths and things get more together #00:41:02-4#

m5: No, no because I'm shooting it on my phone so.. you just shot the Google clip of the world.. of the world going round. I could shoot.. I've got some clips that I've made in the past.. as a filmmaker.. right, I could.. on film.. put them on the wall and do my 3 second clip on that.. and that's going to have a very different look than anything that's on there.. cos it might be slow motion, or an incredible close-up.. saturated colours you know.. these things you can't do on the phone #00:41:38-2#

m2: You'd cheat the phone system #00:41:38-2#

m5: Yeah, why not, why not, you're not told that can't do that.. you can't do slow motion on the phone.. I assume.. no.. then what I do is make the film.. shoot it on the wall.. or a thing.. and I shoot it with my camera.. and it's slow motion.. and it goes up. So people will be cinematic.. if they want to be.. is what I'm saying. There's nothing, depending on their technology, depending on what they've got #00:42:01-1#

m4: This is what I'm wondering that if th-, the.. the more users that users use it all the time whether it encourages something to break.. you know.. cos this is what I can see from it was th-, the first one is very literal and there's.. like wh-, when you say green to me I think.. fuzzy sound.. I don't think of a visual thing.. it's the audio that comes to me instantly and how that sounds and what green actually means to me.. but if you say go out and give me a 2 second clip of it, you know.. I'm not gonna think.. unless.. I have time to process it, or get used to the process of making 2 second clips. I think this is, you know it's a familia-.. can't say the word.. familiarity.. got close enough to that word <laughs> then um, o-, of doing these things that actually allows people to expand.. #00:42:54-5#

interviewer: Hum #00:42:54-5#

m4: on their contributions #00:42:54-5#

interviewer: I think that's interesting, I mean when I first saw it there was, you know, I saw cinema splitting into three ways.. into virtual reality, avatar and the art cinema which would be very considered traditional filmmaking.. and something more like.. Life In A Day, which kind of inspired this, which is sort of the.. narrative of our lives. And I notice.. in using it myself, when I saw the title (incomprehensible) .. busy sort of making it.. it was more.. rather than thinking green, right I'm going to search it.. although I did do that.. on one particular occasion.. but the another time, I was sort of.. it was just in the back of my head you know.. a-, a-, the day.. so.. it was.. it was more of a noticing after that.. it just sort of.. popped up #00:43:43-7#

w2: That's quite an interesting concept. I suppose I am interested in the dynamics of it.. so, people are suggesting titles.. n-, now you might not have suggested a title.. but that title that's been suggested.. to you.. though Lifemirror.. you're then going out and looking for it and thinking about it.. something from outside coming in and then is reflected back #00:44:09-5#

interviewer: Hum yeah #00:44:09-5#

w2: I mean that's why I'm kind of interested in it.. that process of.. you know.. what's inside and what's outside ourselves and how we interact with others. I'm not really arsed about, or get a bit tetchy about whether it's proper cinema or not.. you know.. because I think all contributions are good. I certainly wouldn't like to see, you know, I mean it's your project.. but I wouldn't like to see it go where people are getting criticised forgoing good films or bad films.. or have they used slow motion or is the image beautiful or not, it's their image and it's the interaction in the community #00:44:40-9#

m5: Ah yeah, I wasn't saying that, I was saying th-, I'm just saying the possibility is still there, that's what I was saying #00:44:45-9#

w2: Yeah, yeah #00:44:47-0#

m5: I'm agreeing with you, I don't think you sh- #00:44:50-5#

interviewer: Hum.. ooh.. unless anyone has got any questions.. #00:44:58-9#

m6: I was just thinking.. I was just thinking.. I think this is so so open.. to whatever you want to do afterwards. One of the major problems is.. for it to result is you need to have people filming so you need to understand the motivations for people and from what we have talked about here is we have themes, that's the first thing you give a theme so it's.. you want to know the interpretations of people about their theme.. visually.. whatever.. you have time because it's that theme in that time.. which I think it's already a restriction that shouldn't be there.. cos what I look at YouTube videos and crowdsourced movies and shit, most of the people like to document their experience of a theme which might be their own lives or whatever to which (incomprehensible) which is one day that bogie you just said.. so it was the different interpretations of that theme in that particular day but it can be interpretation of a theme towards towards.. time, right.. and another dimension of it is the locality t-, the culture.. or the space, the different interpretations of themes from different places.. in the same time or in different times so that's.. I don't know I think, it's.. it's huge what you can do here but you have to I don't know, you have to understand first what motivates people.. and without restictin-, restricting anything. A theme couldn't be.. I don't think.. it's.. for a first prototype.. that it should be restricted to one theme, one day and one clip for instance.. and just let it fall, let's see how it goes.. um.. and then I don't know what motivates people in themes I think.. that's my interpretation o-, of of.. (incomprehensible) film stuff to put on the net and in part political.. that's the motivation.. you give the example of stuff that might be controvers-..controversial in the Lancaster so you're gonna get more people to film it, right. The interpretations of green you might film.. if it's from the environment and whatever might fit bullshit I don't know, y-, you have to find something at least in the beginning.. or maybe, I'm sorry, maybe that will kill the artistic.. openness of it but I don't know.. and the study won't have the motivations to it.. I think there is three one, themes, time and space #00:47:14-5#

interviewer: I think.. #00:47:14-5#

m6: restricting.. (incomprehensible) the them to it's one day I think it could be open.. depending on the theme, to see the evolution of a certain theme to which time #00:47:26-3#

interviewer: There's kind of a missing element here which is the actual metaphysical lens of.. if everyone was here and had filmed these clips.. and was sitting watching them together, if you'd all used the app as it were and have it ready.. it wasn't ready in time so unfortunately no you can't and also people who don't have mobile phones can't so it will be a mixture, but there will be much more.. it will be populated.. the space will be populated by the people that created the.. the .. the work on the screen so.. that.. sort of you know.. as you come in there's a whole sort of.. this film will only exist.. in this time, with these people.. and then it's gone.. unless you go with all of that cinema, to another cinema.. and put all your IDs in again, you will never see that film again. That film, tha-, tha-, that sequence of clips, in that sequence with those meanings if there are any.. um.. which anyone gathers, but so.. there is a sharing of a moment I sup-, or that.. cin-, cinematic moment.. um.. which we can't really explore here but.. it's something that is um.. something that is worth thinking about.. you know.. as as as we grow it so #00:48:34-9#

m6: (incomprehensible) So for instance you have different people filming the same theme on the same day, right.. but you can have different people.. if you if you c-, crowdsource the editing (incomprehensible) of the movie, if the movie is not just.. the movie's tha-, tha-, tha-, one filmed and you just play it but if, instead of that you have the editing crowdsourced as well I could choose from a movie that you filmed and it's green.. I could vote into the films of technology for instance, so I'm having already a connection with you and you don't know.. and then you could also screen it towards.. that dimension of the movie which was not planned.. on the production but.. it went on the addition.. if you also made it crowdsourced.. in the crowdsourced space for instance so.. #00:49:14-2#

interviewer: It was actually originally designed like that.. that there would be editing.. and bring that.. bringing that in.. we simplified it so much just so we could sort of get a very.. honest feel of #00:49:21-5#

m2: Plus we were going to actually make something that worked.. #00:49:24-6#

interviewer: Yeah, um <slight laughter> #00:49:24-6#

m2: was the main issue #00:49:27-1#

m4: Would there be a way to get all the clips online and allow the people to tag them.. so you have the suggestion of green.. for the day, but then.. you have like a library <all talk> (incomprehensible) so then you do end up like.. it is a dictionary.. it's actually it's a visual.. moving dictionary with interpretation i- #00:49:49-2#

m2: which is kind of another another piece of research that's going along the side of it #00:49:53-0#

interviewer: B-, but that's an interesting question, cos if it's a dictionary then then.. is it the metatags that dictate what the word is.. or is it.. the.. what we just experienced an honest interpret-, honest interpretation.. f- people's cameras.. audiovisually.. um.. as soon as there are metatags underneath it from other people, isn't there an.. um.. I don't know I mean what.. i-, we got the film called green.. right, so that is.. the word.. green.. as it were.. I mean where do we stop? Where do we stop creating layers of.. complexity.. I don't know #00:50:29-0#

m2: Keep it simple #00:50:29-0#

m4: Yeah but.. you could show a film that's called Green, or you could show a film that's called colour and have green, yellow, red.. just pile them together.. or you could have one that's nature and it still takes from it and it clips from green.. so you're still build it up.. and this is, it still keeps the interpretation of person.. interacting.. with the.. with the clips or.. or with (incomprehensible) #00:50:54-0#

m6: Technically, cos one of the big problems you have again is.. having data. The success of this resides in data.. so you need movies.. restricting 1 clip, 1 theme, 1 day.. if you have clips that can be wherever in non-artistic but I think there's opens for that.. what you just said you create.. the same clips.. you create other movies.. and it's not you actually, it's crowdsourced as well so the integrity of the crowdsourced.. it's their interpretations anyway isn't it #00:51:21-8#

interviewer: hum #00:51:21-8#

m6: It's the same, it's there.. (incomprehensible) movies of others whatever #00:51:24-0#

m3: People might possibly get bored of seeing he same clip again and again and again #00:51:28-6#

m2: Popular clips would come up and up over and over again.. which would just get boring #00:51:35-3#

<laughter> #00:51:35-3#

m3: I-, I don't see how you'd get popular clips if they're all abstract and the.. if something has a representation of many different things then if will come up in different movies, fair enough, but.. #00:51:48-6#

 m3: Because you need to um.. gage how important a certain tag is.. and usual.. I mean the way that I approach that.. or to that.. was to allow people to vote for tags.. um.. which, which would mean that clips would get shown again and again if they were popular.. if they were uploaded first, if they were #00:52:07-2#

m2: It's the same principle th-, that the top five votes.. the top five things in any list, if it's ordered by.. under a vote.. will get the most votes.. because no-one will bother to scroll down the list and sort things out.. it's the same principle that applies to.. to films if there was a clip that's particularly

popular, it will continue to be popular .. because people will have seen before and go.. 'Oh, I recognise this' and they will just (incomprehensible) so I'll put it in again #00:52:31-8#

<sounds of agreement> #00:52:32-9#

interviewer: <mumble> To me it's all so interesting. I th-, I think bringing out.. as slowly.. and simply as possible like this, I mean.. like you said Maria, there's an integrity to it.. t-, t-, or simplicity and honesty about it, I mean there's no right or wrong, you're not judging anyone's.. sort of um.. technique or.. you know.. interpretation it's just.. it is #00:52:55-4#

m4: It's just what I think would be interesting allowing.. people to tag them.. and say, you know.. this is their interpretation and then you do get an essence of the life <m2 agrees> their experience of agreeing frog on a pencil #00:53:10-9#

<all make noise> #00:53:10-8#

m2: You get the context of it.. is being part of the.. part of the discussion process #00:53:20-7#

interviewer: I th-, I think yeah, definitely. I j-, just don't wanna add anything too quickly #00:53:28-4#

m2: Yeah, it's a it's a happening for the future #00:53:30-3#

interviewer: So, if we put metatags, you know, we put the metatags themselves in the context r.. work somehow within <tails off> #00:53:38-9#

m2: (incomprehensible) part one of the process #00:53:41-7#

interviewer: Part one #00:53:41-0#

m6: Maintaining the integrity is something really easy but I think you could potentially get more videos, it's just don't restrict.. not just one theme a day. It's the theme of the day.. but if someth-, in tomorrow there's another theme.. okay.. what if tomorrow I want to film stuff from this theme? #00:54:00-6#

m3: Well one of the things we were originally looking at was having groups where you can, that you can subscribe to, have in each group there would be a film for the day.. would that appeal to you? #00:54:11-4#

m4: But them, then you'd end up.. ah, dunno, I think that would be a bit.. you're still having to search for the themes there. I think it would be better that if you saw something that was really interesting.. cos this is what happens.. when you see something that you think.. you know, that really reminds me of this.. and it.. it's not always provoked by somebody telling you to look for it, sometimes you see it and you think.. like wow, that's.. that clip means something, I don't know why it's visually interesting.. but I want to capture it.. and there it is.. you know an-, and how do you.. share that moment with people? #00:54:48-0#

interviewer: Maybe you could have a.. instead of a film title, you could have.. well, this caught my eye today and.. it could be that that stimulates the.. the film, so the title is actually the image itself rather than #00:54:59-8#

m2: But, but at the moment it's a democratic process. That's why you have a day to vote and that becomes the next day's film #00:55:05-1#

interviewer: Or people can vote on the.. the clips.. to vote so..ah, th-, that clip interests me too, ah that catches my eye, that pink flower for some reason attracts me right now, and that gets the most votes.. as in #00:55:17-2#

<sounds of agreement> #00:55:17-2#

w3: <arrived late> And how is it at the moment? People vote on their themes or.. #00:55:21-6#

interviewer: Yeah, people choose.. film titles #00:55:24-9#

w3: Oh, OK #00:55:24-9#

w2: So they can suggest them as well? #00:55:27-3#

interviewer: Yes #00:55:29-1#

w2: Is that why you do know what, to some extent, I can see the popularity list and.. I dunno if there's a way around that.. that what gets popular continues to get #00:55:38-7#

m2: I know, I'm having to vote mine up every day and <Laughter> (incomprehensible) on day one and it's now at the top of the list and it will stay there #00:55:42-9#

<laughter> #00:55:45-7#

w2: I don't know if there's anything techie that c-, could reverse that so the least popular appears at the top of the list to begin with, s- #00:55:54-6#

m1: You could.. do it so that um.. w-, I mean with the themes it kind of works in a way that.. the one at the top will be tomorrow's film, but once it's been tomorrow's film, it won't stay #00:56:07-9#

m2: No, no, no #00:56:11-4#

m1: Things keep popping up #00:56:12-0#

m2: Yeah, yeah, yeah, things do keep popping up #00:56:12-7#

m1: And you can do that with clips as well, like people can vote clips up.. to be shown.. but then.. once they've been shown just have a rule, just have a rule that they don't get shown again.. or, or all their votes get removed on the day that they've been shown so the bottom would bubble down again #00:56:30-1#

<general agreement> #00:56:32-3#

m2: Yeah, we haven't worked out what t-, we don't know what the plans are for um.. films that have been shown #00:56:35-0#

interviewer: No.. (incomprehensible) that way.. as a future.. resource.. or dictionary for the future.. film creation or.. however the system manifests, but as.. as a.. seed.. sort of thing.. if this works.. then it could.. #00:56:52-3#

w2: At the same time as the dialogue.. there might be a reason why you might say, right, we've just watched a film about.. green, and about CCTV and stuff and that might spark other people's ideas.. you've still got to be open for dialogue #00:57:06-3#

interviewer: hum #00:57:06-3#

w2: Cos, you know.. by.. what people have seen and their responses to it.. to some degree so, I don't think.. just the fact you can have 1 title once, should completely remove it from future discussion.. um.. an-, be interesting.. cos.. you were saying that, you know.. suggest things that motivate people,

but the things is.. the people are suggesting the themes.. and it's more interesting that way.. to look at what actually does motivate people #00:57:31-0#

m2: Yeah #00:57:33-4#

<General agreement> #00:57:33-4#

w2: Or at least what we think motivates people #00:57:33-4#

interviewer: Yeah, well thank you all for coming, you know.. thanks for being at the first one #00:57:51-8#

Transcript 2 – University – Wednesday 29th May 2013

The pop-up cinema attracted 7 men (m) and 4 women (w) while others were able to join and leave as they pleased. Attendant were a mix of academic staff and students with ages ranging from 25-50. Audio is included on the accompanying USB drive.

I've been looking at.. um.. the sort of potential of.. um.. crowdsourced cinema.. um.. as a transformative tool for society so it would be like a.. um.. does cinema have to be entertainment or can it.. if we all have access to cameras, can it be used as a communication device.. um.. as.. obviously traditionally, cinema was one of the places where people sort of got together.. and community.. evolved around technology.. um.. the projector and the camera. Um.. I think it was.. quickly hijacked.. by.. the sort of um.. war, WW1, and the Hollywood model, which left us with the #00:03:33-3#

<finish talk.. watch films> #00:23:22-3#

m1: I don't know.. whether you have investigated this or not, but um.. these clips.. you know I've seen lots of creative things here.. um.. creative shots. Th-, that just led me to.. thinking.. whether you can.. what sort of results you would get.. um.. if you.. like.. if you if you make this experiment in different places.. like.. giving a same theme.. like doing this experiment in a prison.. like um.. giving the theme for prisoners and give them phones and you know.. what sort of different results.. you would get, you know #00:24:18-5#

interviewer: Yeah, I think that's something I'm really excited about.. the potential of this is um.. #00:24:22-3#

m1: I don't know whether you have thought about that #00:24:26-2#

interviewer: Well I kind.. I didn't talk about it properly probably.. but the meta-level of this, you know, what would a film about love in France be compared to a filming England.. for instance #00:24:43-4#

m1: I'm also not sure whether this interests for you #00:24:49-4#

interviewer: Yeah, well I think it is an inevitable path for it, it's just such at an early stage.. that its open.. yeah, i #00:25:01-9#

m1: It just sparked me that #00:25:02-9#

interviewer: Yeah I think it's great #00:25:02-9#

m2: Two things.. location data.. people register do they register a rough location, even if it's just country, and also is there a location that's just uploaded with the videos? #00:25:15-2#

interviewer: Yes #00:25:15-2#

w1: Can you turn off that location? #00:25:20-9#

interviewer: Umm, at the moment.. no #00:25:29-3#

m2: I think the ones in the prototype, I think used as the films that are with them .. which reflects of the meaning.. of those words (incomprehensible) #00:25:36-6#

interviewer: Thanks #00:25:41-6#

m3: Something that I was thinking is, I enjoyed the videos.. but I was cautious that if I was going to sit down in a cinema of 200 people.. um.. and there was a lengthy video.. whether I would.. not lose interest, but whether it would get.. lost in the meaning #00:26:00-9#

m1: Because there is not a clear narrative? #00:26:00-9#

m3: Yeah, yeah. So, We'll take one of the words and I'm going through and I'm laughing at each individual clip, reflecting on that word.. but if I was to watch several minutes of it I might go what was the original word? But because.. well for me.. because we were watching lots of little clips.. I was able to go right, here's a new word and then, here's ten or so clips and I was able to easily reflect on those. Which I really liked. #00:26:24-2#

m4: Maybe um.. gathering, reflecting stories.. meta-stories.. about the clips.. could.. provide you with some extra content to turn it into a kind of extended.. narrative #00:26:40-1#

interviewer: Yeah #00:26:40-1#

m1: (incomprehensible) #00:26:41-1#

interviewer: Sort of setting up a 'Lifemirror in words' sort of thing.. to go alongside it.. um.. yeah, to see if anything like that could be (incomprehensible) #00:26:49-8#

m2: You know it might be interesting just following up from a (incomprehensible) say, if each person doing.. the clip also added a few words saying.. what their thoughts were.. behind it #00:27:01-2#

w2: Yeah, you remind me of.. you remember r-, for the.. w-, one of this challenges we did last year #00:27:09-9#

<laughter> #00:27:13-3#

w2: Do you remember you did the thing with the objects where people swapped objects #00:27:16-9#

interviewer: Oh yeah #00:27:19-7#

w2: The interesting thing is the stories with the objects, and that's the same thing as tales of things.. and.. lots of those kind of projects. An-, and so.. I kind of agree with what's being said. it's this.. it's the stories about why people film those things a', that adds something.. to it. One kind of.. thing is that.. the form dictates the results.. to a certain degree.. because, you know the way it kind of, you know you have those stand-up comedians where you've only got a set that only lasts for a minute, as opposed to that meandering form you get when you've got a different.. an, and the dictation of it being a few seconds.. can end up with is being punch-line driven. And it was nice in those bits where it didn't feel punch-line driven.. where it (incomprehensible) somewhere #00:28:13-5#

interviewer: Yeah #00:28:14-6#

w2: So.. I was just thinking about.. what are the limitations and how did you come up with the kind of the parameters #00:28:24-9#

interviewer: Yeah, well.. very.. I tried to keep it as simple as possible, to keep the sort of.. calendar like grid.. with the essential data the phone can give.. in each grid.. in each person. So underneath everything there's this kind of database which is.. you know.. manipuable through.. um.. well.. it will be.. say I've got lots of 3 second clips about something and lots of 4 second clips about something else.. later it would be sort of .. there's be potential to think of it in terms of like a.. piece of music or something.. something in 3/4.. and then.. once we've got.. all this data to play with.. I'm sort of envisioning.. you'd be able to sort of create.. rhythms.. and sort of.. tempos.. using that data #00:29:10-3#

w2: Would it be possible then.. t-, to send out.. so everybody has the same theme, but each person gets a random different amount of time to work with #00:29:18-1#

interviewer: Yeah, there was supposed to be a random option.. but it didn't work.. actually.. it ended up to be 5 seconds.. instead if random.. so that was a function that actually didn't work. #00:29:27-6#

w1: So it should be up to 5 seconds should it? #00:29:29-3#

interviewer: It should be 1-4 plus random #00:29:29-3#

w1: Oh, ok, yeh #00:29:30-2#

interviewer: Um.. but unfortunately.. the random didn't work #00:29:34-5#

m1: Also.. Oliver.. what if the seconds um.. it's quite linear.. you know, you add clips and you add in a sequential way.. time way sequential way.. um.. what if the system randomises.. and it gives.. um.. varieties of narratives, so called narratives.. to, t-, t-, t-, to each person who logs in the site and tries to watch t-, the narrative #00:30:07-8#

interviewer: Y-, yeah, i-, I think.. with enough data th-, that will be possible.. not just in random, but structured and organised ways that w-, we can define. Um.. #00:30:20-6#

m1: And can you find in various ways like, you can connect an API.. another s-, I don't know.. #00:30:29-1#

interviewer: Well, that's the thing, I mean, the next iteration we're thinking to to open the module up to individual.. people.. so, so if you want to start a crowdsourced film that's NOT film of the day, um, about about anything.. or unlimited.. or just France.. or just you know.. a friend.. then you can have these private sort of group spaces where you can.. either.. have a clip a day or unlimited action/reaction clips.. and play that either on a theme.. I'm sort of building in these game parameters now.. um.. cos you could also have this sort of um.. word association but.. video association.. so I send you a clip with.. um.. a chair.. and you send a clip of somebody sitting down and somebody else sends a clip of somebody falling.. and you get these sort of interpersonal narratives.. um.. which create their own narratives.. if people want to create th-, their own.. if people want to open them up.. they can.. and then that would be really useful narrative data.. um.. and if all the people keep it private they can as well so.. I think there's that, that potential for sort of.. flipping this whole thing.. right back into.. one's.. own.. control. So, this is still there for.. the worl-, you know the world film.. or whatever it is.. but then these offshoots.. these, you know.. rhizomatic offshoots.. would I think, sort of.. make some sort of you know.. because they're all in the grid layer, will create a sort of a map that's.. of the um.. narrative that is potentially useful or.. fun.. or.. I don't know #00:32:05-1#

w1: Um, I'm interested in ways of collecting.. film.. to um, really in a local community setting. So I'm looking at one local community.. you know where, the community needs to have more input over what's decided in that.. community. Another project um.. I may be getting involved in.. is to do with conversations at the end of people's lives.. and um.. so I'm just thinking that something like this could be very useful for.. sharing and for influencing um.. but for me, I don't know if you see this fitting in with one of the directions that it would be.. at the moment you do it through your mobile phone do you? #00:32:47-5#

interviewer: Yeah #00:32:49-3#

w1: For me it would be more about people that can't, or don't want to do that.. could you have an input somewhere like the hairdressers, or the pub, something where.. just about every member of that community could access.. access the input um.. and the other I think is.. sometimes the people where.. it's not a tightly bounded geographical community which is my first example might be you've got something you really want to say.. but it might be oh, that film was done.. six months ago or yesterday

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and I've missed it.. so some kind of system where you can log what you're interested in.. you know.. talking about.. so it would then say oh, next week.. this is going to be the theme #00:33:36-7#

interviewer: Yeah #00:33:38-0#

w1: Cos i just think the practicalities of really busy lives will mean that they won't, they won't contribute to this.. unless.. it clearly flags up well it might be, something that's of interest to them #00:33:52-6#

interviewer: I-, I don't know.. I've been wrestling with this for a while.. there's something about including historic media.. or missed moments.. that doesn't feel right. Um.. but I think by opening up this to.. your own user sp-, your own group parameters, your own settings.. and allowing to have sort a, okay this is, this is the, this.. this bakery.. this is a bakery film.. starting now, this is a library film.. these are the members and these are the parameters.. you know.. the um, the film.. you know.. that's your media stream.. I think that, th-, that might, I don't know, we'll have to see th-, that would be the next step I think, I wouldn't include historic media just yet.. because you can still film historic media if you want #00:34:41-0#

w1: What do you mean by historic media #00:34:42-7#

interviewer: Well, stuff th-, missed moments or stuff that.. wasn't captured.. through the phone #00:34:45-1#

w1: Ah, right #00:34:45-1#

interviewer: ..with your moment, with your present moment.. with the phone, as it were #00:34:49-7#

w1: I suppose I'm interested in lots of people whose lives are mainly missed moments.. and missed opportunities #00:34:57-1#

<laughter> #00:35:00-4#

interviewer: Yeah, I mean I was thinking of setting up um.. Lifemirror words.. as um.. a talk about the missed moments.. because I think that there is.. sort of an appreciation of those few seconds.. every day and that you're giving those seconds to someone else.. it's not just.. for you.. to edit.. to show.. to display.. you're actually.. part of something bigger. Um, and an appreciation of that, and an exploration of that I think it necessary.. that'.. I think.. but.. you know.. see how the research goes #00:35:36-4#

<laughter> #00:35:36-4#

w1: It's just there's so many possibilities I guess, so many variables #00:35:41-6#

interviewer: But yeah.. i-, it's open so.. there's no reason why you can't sort of <cough> (incomprehensible) ..open ne up and keep one closed and see h-, how they, you now.. what they do. Well actually, funding.. if you want to do that #00:35:55-0#

w1: Funding? I don't see any problem with getting finding for this cos there are so many adaptions, and interpretations an-, you know.. possibilities for it #00:36:10-7#

interviewer: I think that is what I'd like to see happen actually, is other people's research or, or other services like um.. I don't know could be um.. yes.. healthcare o-, o-, or I'm not sure but um.. a-, an elderly people's home.. you know where short stories are shared or something.. you know.. places like that that could use it.. in a.. different way #00:36:28-4#

w1: It's a more interesting research tool.. than #00:36:29-6#

interviewer: Exactly #00:36:29-6#

w1: than many #00:36:35-8#

interviewer: as a research tool. Then maybe you could just build it.. like that, for that. It might be the way forward #00:36:40-2#

m4: You know what.. I just always.. whenever I think about Lifemirror.. talk about it with you.. and now seeing it.. there are .. infinite ways you could take it.. that are really cool and make interesting stuff.. but I always do come back to the.. the thing fr-, I still don't have my head around what the research element it.. but I can see it being a really useful research tool.. um.. but yeah.. that's where I struggle.. and because it's so good and so flexible and so creative.. but.. how do you apply that to some.. kind of rigid, academic research proposal. #00:37:27-0#

w2: But you will struggle with that won't you.. #00:37:27-6#

interviewer: But it is in itself.. in a way #00:37:32-8#

w2: (incomprehensible) <talked over>..the cinema #00:37:32-8#

m1: Joe, we have already accepted that.. that's why we are making suggestions #00:37:37-3#

w1: You could start to retrofit your.. research academic stuff #00:37:43-0#

<all talk> #00:37:46-0#

interviewer: I mean it's more about the theory behind it.. which is the perception, reality.. all these.. truths.. coming through a camera over internet sort of thing. #00:37:52-9#

m4: Hum #00:37:52-9#

interviewer: But um.. I-, I'm guessing that is going to change all the time.. as this changes so.. #00:37:58-9#

m4: Would you say that, kind of, like you know.. you'll ultimately maybe have.. let's say ten different variations of things you can do with Lifemirror or which are exploring a different.. thing.. maybe #00:38:10-3#

interviewer: Yeah, I mean that would be great. But I don't think I could manage all of that, you know.. I don't want to .. spread myself too thinly.. I wouldn't survive anyway <laughs> #00:38:23-5#

w2: But you would be looking at the way other people use it.. you know #00:38:25-2#

interviewer: Yeah, well I could do o-, o-, one of three I could manage.. but I would like to.. you know.. who wants to do it.. get as many cases as possible #00:38:37-0#

m3: As far as your research is concerned, I'm gathering you don't have a research question.. an hypothesis, a theory or.. something to answer… yet. You've got an idea, you've got an area.. in which you're going #00:38:53-4#

interviewer: I think, well I'm sort of just looking at th-, the emergent narratives through this form.. um, because this form hasn't been done.. literally, I mean it literally hasn't been put together in su-, in such a way um.. you know.. I can only go by whatever happens ad.. how I research people's interpretations #00:39:10-3#

m3: S-, so that in itself is.. that in itself is inching towards a research question. Um, if um, you speak to any professor and they say right, what's your research question they are after that one to six

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sentence.. which is the question of what your research is about.. which really, is like the icing on the cake.. if you can talk about what it is, the professor's job is then really to go 'Ah, so, here's a sentence, is that what you're saying?' and go, 'Ah, yeah, that's it', um.. but something else that strikes me is that, you know.. a nice portion of your research will be.. the development.. and um.. what's the word, not.. updating or adaption of this research tool.. as has been mentioned, you know.. based on how it works in the field.. how others might want to use it.. and if you want to .. allow others to use it as a research tool.. you know.. what sort of flexibility do you want in.. in it.. that won't compromise what you're after.. cos you know obviously if everybody goes this is a great idea and everybody chucks um.. suggestions at you.. if you try and implement all of them.. it waters down what the tool does.. I mean that.. that in itself is a nice chunk of your own research #00:40:25-5#

w1: I don't know if there's any commonality with my PhD.. but I've done quite a lot on my own creative process.. what I learnt from that.. and then new directions that led me in.. but th-, that has been a bit of a struggle with.. some of my supervisors.. you know.. who perhaps, don't think perhaps that has much validity I guess if-, if they follow a more scientific model.. but for me it's really really important, you know because it's about learning.. and so on.. that was jus-, just building on what I think Chris said #00:41:02-7#

m2: (incomprehensible) I was going to ask.. as an example (incomprehensible) as a summer project.. like everybody else does on a summer project .. I say, I hear say what's your research question? what's your research question? I'm intrigued by what seems, what you seem to be saying is.. you start off with an idea.. and the whole point of doing a PhD about practice is that the PhD question emerges.. as the research takes place (incomprehensible) <noise in bg> #00:41:28-0#

interviewer: Hum #00:41:30-3#

m3: So in other words, your answer to the research question right now might be 'I don't know' #00:41:35-8#

<all talk> (incomprehensible) #00:41:38-0#

m3: Is it more of that it's not the research question that emerges, it's a hypothesis or an idea that emerges.. cos.. the research you are doing is from a question.. whatever the form of the question is.. you don't have a question, or a purpose, you are just.. doing stuff. #00:42:00-2#

m2: Wh-, which would you agree with that.. (incomprehensible) Is that how it works for you? #00:42:01-9#

interviewer: Well, there's got to be something, yeah, there's got to be a question, yeah you know.. #00:42:08-0#

m2: So there is an idea of cinema #00:42:07-3#

interviewer: I mean that's deeply, I mean it is part of me.. like, and like you say, I think Lifemirror itself.. God.. it's been praying on my mind but is.. and as an artist wh-, who's trying to reflect.. reflect on self and PhD reflecting this is the process and I'm the process and in an action research context.. you know.. it's kind of all ensconcing.. enveloping so it's just.. navigating that space and seeing the clear.. I think the research questions do have clear.. sort of traces.. and sort of.. th-, you know some lines shine brighter than others.. so you kind of just.. just sort of.. not forcing anything.. just. #00:42:46-3#

m1: I think it is an iterative process, it's not just you know.. you know.. y-, you fixate yourself to a research question but.. as you as you progress in research it may change.. it may change directions I mean.. y-, it depends on.. what you find as gaps #00:43:03-5#

interviewer: Yeah #00:43:05-2#

m1: That may be a way #00:43:08-6#

interviewer: It could change completely, you know.. it might not work. It might not get more funding and have to be theory and I'll frame it in another way.. you know #00:43:14-4#

w1: You should look at um.. ethno-, ethnomethodologically informed enthnography.. #00:43:22-3#

<laughter> #00:43:26-8#

w1: Just because, well, that's what I followed.. jus-, for me the traction was.. I don't know it just seems quite.. it's rigorous.. but it's also just quite free and easy where you go and just.. you know you don't have to decide in advance.. exactly.. what your hypothesis is.. in fact you wouldn't have a hypothesis.. so it kind of follows your journey quite a lot.. I mean, for me what's interesting about the approach is.. what intrigues me is.. well, people say 'how do you do that?' and they say 'well, it was easy, you just did this' and it's not actually easy, it's build on layers of knowledge and experience and.. with that research method it allowed me to get at the nuts and bolts.. of how did creative things.. so .. but it just seems to have some alignment with perhaps.. what you're doing #00:44:15-7#

interviewer: Yeah, I think it's you know.. a mixture of that and participatory video #00:44:23-0#

w1: Because in that approach they don't prescribe any research methods.. they say.. you do the research methods that best fit.. what you want to go with.. what you're researching.. so that is really.. #00:44:38-3#

interviewer: so that's eth-, eth- ethno- #00:44:38-3#

w1: Ethnomethodologically informed ethnography #00:44:42-4#

interviewer: Well, if I can't even say it, how am I supposed to do it? #00:44:44-6#

<laughter> #00:44:44-6#

w1: It's taken me two and a half years #00:44:50-2#

m3: Is that not the same as ethnology? #00:44:53-3#

<all talk> #00:44:53-3#

m5: I guess ethnomethodology is a.. perspective of the world.. of.. how we understand how knowledge is required #00:45:01-1#

w1: If you look at tangible phenomena, I think they probably both have their roots in phenomenology.. um.. rather than having grand concepts.. umm.. you look at actual concrete.. behaviours.. in things like a phenomena #00:45:18-0#

m2: So I'm wondering (incomprehensible) if there isn't some notion of a spiral, you have no idea.. you follow it a bit.. you keep on coming round.. and somewhere in the centre of that spiral.. is the research question.. and you find out what it is at the end.. would that be a-, a way of thinking about it? #00:45:34-1#

m3: That's the PhD #00:45:35-0#

<laughter> #00:45:35-0#

interviewer: Yeah, I think so.. um.. I mean there.. I think there's a lot there so.. and I'm kind of curious about it all.. um.. but my focus is emergent narrative through crowdsourced.. cinema.. you

know, though mobile cinema.. so.. that's got to hold everything together, I mean, that's what is holding it all together.. so #00:46:02-2#

m5: But the initial research.. lines of inquiry.. are in that statement aren't they.. that IS the research #00:46:05-5#

interviewer: Yeah, it is, yeah.. so whatever happens around it #00:46:11-5#

m5: Yeah, yeah.. absolutely.. that's.. wha-, what can we do with these forms, what will people do with these forms.. there are.. valid and interesting questions #00:46:24-1#

m1: Oliver, um, I want to go back to um.. the first.. response of Chris's.. regarding to classic narrative or.. the narrative that we used to have.. I mean.. especially from Hollywood films.. you know.. although it has flashbacks and something like that, i-, it, it has some wort of linear narrative that we can.. we can get the meaning.. or it is.. it is something.. closes-, closer to.. what we can describe as real, but.. I mean.. will you.. go into that direction? I mean.. is it.. does that.. does that really play a great role in your.. research.. creating.. a narrative.. or you know #00:47:13-1#

interviewer: I think it's more finding a.. finding a new one. I mean, when I watched Life In A Day which is that crowdsourced film.. you know, I mean that's edited and selected from ten questions which would have built it together but.. there's not.. th-, what is that narrative? It's a human narrative of what's going gone in the world on that day.. based on ten questions.. th-, there are rules.. that made the reac-, the narrative.. it wasn't.. a script.. and it wasn't.. um.. you know.. um.. it wasn't um, you know.. it wasn't dramatised.. it was dramatised y the people.. it was their choice and it was free to document.. but it's that sort of narrative.. it's um.. #00:47:52-8#

m1: I mean these show.. #00:47:55-7#

interviewer: It's conttstructed narrative.. it's constructed through the rules that we make #00:48:00-8#

w1: no (incomprehensible) (dogs?) #00:48:00-8#

interviewer: Yeah exactly, yeah, exactly #00:48:02-8#

m6: See I was just thinking there that cinema.. it has experimented with narrative.. before.. and I think before the sort of Hollywood thing came along.. I mean it was more.. um.. I don't want to say artistic.. but more experimental.. if anything.. um, the um, the narratives did become a reflective thing.. so you have to interpret that narrative.. you own interpretation of it will actually inform you what you actually think the narrative is. Seems to be how you view it.. you can draw out your own narrative form it.. and what's that film that um.. it inspired twelve monkeys? #00:48:35-9#

interviewer: Um, La Jetée? #00:48:38-1#

m6: Could be that, I think so yeah.. and that was.. that was 19.. #00:48:44-8#

interviewer: 60, 60, 63?.. 68.. in the sixties.. Chris Marker #00:48:51-4#

m6: B-, but that, I mean, that was entirely.. sort of.. you know.. the narrative was completely removed.. it was an attempt to remove narrative #00:48:58-0#

interviewer: It was um.. black and white stills in a row.. you know.. it had the same actor running through it.. so it was that, it was that sort of.. visual signifier we can latch onto and follow the sporty of, you know.. um.. that was the common theme in there.. it was very (incomprehensible) with that recurring person, if you want. There's a few.. I mean I haven't gone into the history of narra-, film narrative here.. but I mean there's loads of cool stuff <bg noise> (incomprehensible) Big mix of documentary and fiction.. um.. Rossellini was you know.. taking shots of actual.. war situations.. and then suddenly you'd have an actor walking in and.. sort of.. beaming a German officer or some.. it

was all mixed so it starts to (incomprehensible) have this sense of reflection in the audience.. according to Deleuze.. this is (incomprehensible) it was the beginning of a new awareness of the cinematic image.. and now I think that's happening again.. with the internet.. but its a bit more (incomprehensible) #00:50:07-0#

m4: Has anyone done.. text-based.. crowdsourced.. narrative? #00:50:15-2#

interviewer: Um.. Yeah, I'm sure.. #00:50:22-7#

m4: I mean, other than playing a game of consequences kind of thing.. you know, you write a sentence and fold it over.. but #00:50:28-3#

w2: There was a story, didn't they do a thing when they do four.. they've done it at this Euro thing where they've had a story which continues.. I don't know how much.. whether people write a sentence or a paragraph or whatever but #00:50:40-3#

m4: I think I've heard of them.. is it.. it may be interesting to compare the method of pulling stuff together.. um.. cos I think that's one area you could play around a lot with the structure of Lifemirror.. the main thing is getting clips in.. but once you've got them.. how would you reconstruct them? #00:51:00-3#

w1: So are you looking at different sets of rules on constructing a film? #00:51:05-9#

m4: Yeah, I think that would be just one way of.. developing the research #00:51:15-8#

w2: Yeah, I mean that's another um.. #00:51:18-1#

w1: That would be really interesting #00:51:20-3#

w2: It's like that.. have you seen that Lars Von Trier um.. film.. The Five Obstructions #00:51:23-6#

interviewer: Yeah #00:51:23-6#

w2: Ah ha, it's great isn't it. When you were talking about rules before I was thinking, okay.. well at eh moment , the constraints, the rules.. are these things.. but what if you change them.. you know.. have a different set of rules.. do you know it? #00:51:44-1#
 #00:51:46-0#

w1: No #00:51:41-3#

w2: The Five Obstructions is this thing that.. there's a film.. made.. I can't remember who made it.. called the perfect hu-, the perfect human.. and it's.. I mean.. really, it's great.. um.. it shows this man and woman just doing stuff.. 'This is the perfect man eating, this is the perfect man drinking', and it's and.. what Lars Von Trier did is he got this other guy to make um.. to remake boots of the film.. or remake the whole film but with different constraints, so the first time he had to make.. it black and white film and he had to.. this time he had to make in Cuba and he couldn't have any more than twelve frames consecutively.. and there were some other constraints and then the second one was.. he had to make it.. in India.. in.. I don't know.. ah.. and it had to be in um.. o-, in a kind of.. open set.. he couldn't have a set.. (incomprehensible) then he did one version that was an animation.. it was amazing and it really kind of.. challenged.. the filmmaker to rethink.. the original #00:52:41-6#

w1: Sounds brilliant. That's all in one film is it? #00:52:41-6#

w2: Well yeah.. the film is made up of five obstructions which are kind of five mini-films based on the original film #00:52:52-5#

w1: Oh, that sounds fascinating #00:52:55-9#

interviewer: I think it was in this film.. the HighWire film.. somewhere.. was it? The five obstructions. Do you want to watch this again? Does anyone want to watch this again? #00:53:07-9#

m1: Yes #00:53:07-9#

interviewer: Shall we watch it? #00:53:10-1#

<all talk and watch film> #00:53:20-7# #00:53:20-7#

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