



- 1 Use of computer techniques in traditional filmmaking
  - 1.1 3-D computer animation/digital composing. Ex) *Titanic* (James Cameron, 1997), *The City of Lost Children* (Marc Caro and J. P. Jeunet, 1995)
  - 1.2 Digital painting. Ex) *Forrest Gump* (Robert Zemeckis, 1994)
  - 1.3 Virtual sets. Ex) *Ada* (Lynn Hershman, 1997)
  - 1.4 Virtual actors/motion capture. Ex) *The Lord of the Rings* (Peter Jackson, 2001)
- 2 New forms of computer-based cinema
  - 2.1 Motion rides/location-based entertainment. Ex) rides produced by Douglas Trumbull
  - 2.2 Motion Graphics, or *typographic cinema* : film + graphic design + typography. Ex) film title sequences.
  - 2.3 Net.cinema : film designed exclusively for internet distribution. Ex) New Venue, one of the first online sites devoted to showcasing short digital films.
  - 2.4 Hypermedia interfaces to a film that allows nonlinear access at different scales. Ex) *WaxWeb*(David Blair, 1994-1999), Stephen Mamber's database interface to Hitchcock's *Psycho* (Mamber, 1996-)
  - 2.5 Interactive movies and games structured around film-like sequences. Ex) *Johnny Mnemonic* game, the *Blade Runner* game)
  - 2.6 Animated, filmed, simulated, or hybrid sequences that follow film language, and appear in HCI, Web sites, computer games, and other areas of new media. Ex) *QuickTime* movies in *Myst*, *FMV* openings in *Tomb Raider*.
- 3 Filmmakers' reactions to the increasing reliance of cinema on computer techniques in postproductions.
  - 3.1 Films by Dogme 95 movement. Ex) *Celebration* (Vinterberg, 1998)
  - 3.2 Films that focus on the new possibilities offered by DV (Digital Video) cameras. Ex) *Time Code* (Figgis, 2000)
- 4 Filmmakers' reaction to the conventions of new media.
  - 4.1 Conventions of a computer screen. Ex) *Prospero's Books* (Greenaway)
  - 4.2 Conventions of game narratives. Ex) *Run, Lola, Run* (Tykwer, 1999), *Sliding Doors* (Howitt, 1998)

### 3 Modes of Interactive Documentary

#### 3.1 The conversational mode

The *Aspen Movie Map* (Lippman, 1978) is often referred to as the first attempt to digitally document an experience. By using videodisc technology, and three screens, the user was able to drive through a video reconstruction of the city of Aspen. The use of digital technology to simulate a world where the user has the illusion of navigating freely has also been used in video games, MUDs and sandbox games, so it is with no surprise that journalists, and new media artists, have been inspired to create 'factual games', or 'docu-games', such as *Gone Gitmo* (Peña, 2007) or *Americas Army*





