



ADDENDUM — The Digi Doc Experiment

Some people can imagine a world that is free from fakery and properly participatory: a true, democratic and technocratic polis born of a collective, distributive re-imagination. But is it possible? Can AI — super-intelligence deliver what we, the humans have not been able to?

Oliver Hockenhull investigates this question through his new media project: Citizen Planet a digidoc (i-doc) real-time online platform that engages its audience in an act of playful participation; utilizing advanced visual recognition algorithms and a provocative sound, image and video bank, it will create an experimental zone where dreams can potentially be manufactured and reformulated, an open-source and borderless ai/human exchange.

Computational / algorithmic engines, possibilities of harnessing collective intelligence, cybernetic advancements and egalitarian demands are informing a renewed tomorrow of cultural, institutional & productive possibilities.

Citizen Planet is about the new political geography of computation, and speculations on a new kind of governance assisted by AI.

It's fair to say that we are facing huge, seemingly intractable, environmental and social challenges - ask almost anyone and they'd say there's something profoundly unkind and out of kilter about the world, that it's catastrophically unequal, violent, lonely, frightening and, ultimately, destructive; by way of a distraction, the best we seem to be able to deliver is to confuse the anchorages of truth (swapping them for fiction) - this is not a happy picture.

CITIZEN PLANET: A futurist proposition of global, rational governance by means of cybernetic processes of a world informed by pervasive computing.



A concentration on the emergence of a new system of world governance that will rely primarily on thorough transparency, rationality rather than ideology, and the power of current communication, information and data collecting technologies grounded in an awareness and commitment to the care of and fostering of the real and virtual commons, human rights, statistical and scientific evidence and efficient, ecological stewardship of resources.

Beyond the distracting shiny surfaces of driverless cars, smart fridges, Siri and shopping drones, there are a number of canny outliers, punk internet rebels and high-octane scientific aesthetes in the AI world who are hard at work visioning a Citizen Planet.

Is a new kind of collective stewardship of the planet feasible? Can trust be rebuilt? Can we, ultimately, control information (and its malfunctions) to better serve us and the planet?

Our efforts are to put into context politically, philosophically, technologically the origins, contradictions and incredible potentials of the emerging symbiosis of citizen, government, ubiquitous computing power and information.

What if we treated governance & economy as a philosophical & aesthetic creative project, a matter of solving technical issues rather than warring clans fighting over the remains of the rapacious and absurdly imbalanced system?

What if we lived, worked and contributed in the reality of one decentralized planet rather than the programming of the corporate or national state?

What if we demanded much more from our political culture than a choice every four years between that which is sufferable and that which is worse? What if we took ideology, religion, ego and even personality out of governance?

Say — what if we rid ourselves of politics entirely and conceived governance, the management of resources, as a plumber might a toilet system, a farmer might a compost pile, a film editor her raw footage, a network theorist a web of relationships or a composer a symphony?



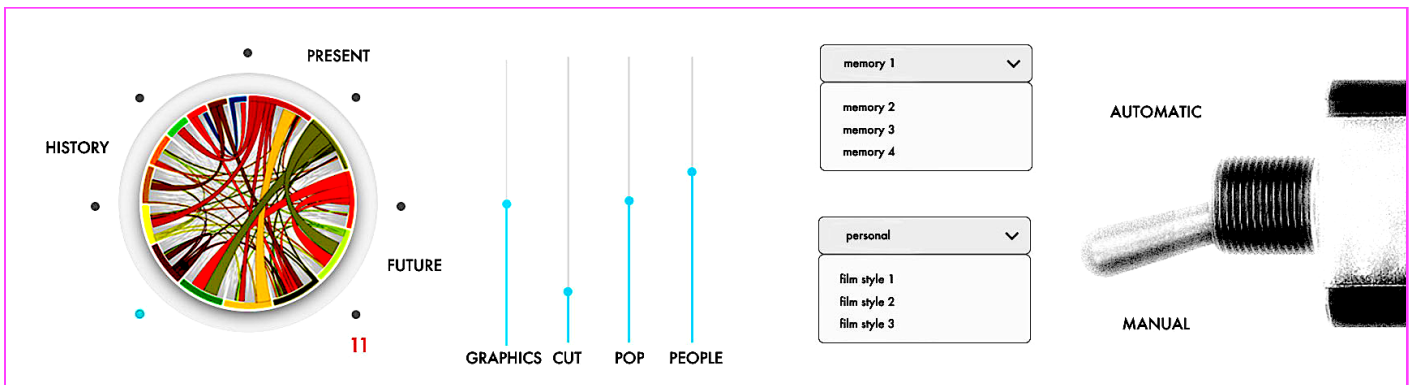
What follows is a preliminary description of **Citizen Planet**'s generating engine: the nuts and bolts of the blueprint for our interactive atmosphere, as well as a list of the contents of our "library" (archive material, found footage, newsfeed and historical pop cultural memes and dreams), with which planet citizens will be invited to play, mix and project with the help of our sympathetic, sensitive citizen robots.

PROTOTYPING

We are interested in developing an AI-adjunct online tool to amplify the real-time structuring potentialities of the media assets of the digidoc.

We will be working with advanced visual and audio frame analysis algorithms to provide cutting and segue data points, in conjunction with the aesthetically defined rules of cinematic montage, to construct an interactive and shareable *digidoc* on the fly.

These algorithms are designed to read and *predict* intersections between sequences, permitting the user a unique and surprising, real-time, tailoring of their presentation and thought processes. Although under the hood the material will be necessarily tagged and labelled — individual users will be able to interact with the material in remarkable ways, using a simple, easy to use, virtual button and sliders.



The formal interactive engagement supports the subject of the digidoc itself — capabilities of AI in revealing associative relationship between elemental properties of meaning and flow and exploiting those connections for accelerating human understanding.



These rules, tricks and conventions of cinematic, rhetorical and aesthetic flow have become well established over the approx. 150 years of cinema history.

Some of the determining cinematic syntactics

- Standard Cut also know as the Hard Cut — puts two clips together, connecting the last frame of one and the beginning frame of the next
- Match Cuts — matching the movement or space of two opposite environments together
- Jump Cut — in which two sequential shots of the same subject are taken from camera positions — that vary only slightly if at all.
- Montage Cut (US designation) — rapid cuts of imagery to help convey the passing of time or to help aid in understanding the context of the material under review or the story.
- L Cuts — hearing audio from the previous shot — though visually we've moved on to another shot
- J Cuts — hearing the audio before we see the corresponding video clip
- Smash Cuts — where one scene abruptly cuts to another for aesthetic, rhetoric, or emotional purpose.
- Cutting On Action — usually in mid action
- Cutaways — transitions pieces giving an audience a perspective of what is happening outside of the main subjects environment.
- Parallel Editing/Cross Cutting — cutting between two different scenes that are happening at the same time in different spaces.
- Cross Dissolve — uses overlapping “layers” or dissolves to blend visually multiple stories or scenes
- Wipes — various transitional effects to smooth over a cut

See:

<https://www.digitaltrends.com/photography/adobe-stanford-ai-video-editor/>

and

<https://graphics.stanford.edu/papers/roughcut/files/roughcut-small.pdf>

and my own writing on the concept — sponsored by the Sound And Vision Research Centre of Excellence, Vancouver:

<http://shinynewfilms.com/diss/Syntacticaltools.html>

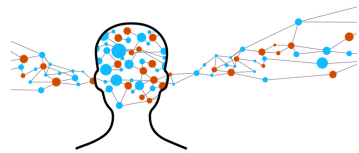
Though the paper from Stanford and Adobe Research deals specifically with dialogue driven scenes — the principals can be extrapolated for other moments of cinematic syntax.



Video Elements/Video Bank:

- extensive interview material with leading experts (Please see our list att. below)
- historical archival footage and historical precedents
- pop imagery (including clips of “Star Trek” ethics)
- recent political theatre and media analysis
- stylistic graphic interjections to excite the users experience
- narration and analysis
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The control panel will also allow individuals to recall the editing structures they have chosen and to build the documentary by themselves. They will also be able to share those formal structures with the friends and colleagues.



We will be researching what manner of graphic representation to best use for representing the info flow of the digidoc. We are leaning towards Circo. It would be interesting to have that data graphic to be an animated reading of the associative linkages and be dynamically engaged with — in the principal dial itself. {image sample}.

Citizen Planet (with the permission of the user) will gather the info flow data (the choices made by the user) and allow the user to share that data with others, amalgamate their cuts with other users cuts. We are also interested in exploring how we can integrate user generated video and text in the full mix

FURTHER RESEARCH PATHS, TOOLS & APPLICABILITIES OF CITIZEN PLANET

- An interactive map from AI hotspots worldwide - live links & conjectures — both a 2d version and 3d VR version of the map.
- Dynamic narration — Use of [lyrebird.ai](#) for narration — possibly resurrecting the voice of Marshall McLuhan? Leonard Nimoy? Marilyn Monroe?
- Development of a FCP and/or Premiere montage plugin that exploits the programming innovation
- An Easter Egg for returning users: an astronomical VR experience.
- Encouragement of others to build different UI’s utilizing the elemental structure of the API.
- Users, through the interface of Citizen Planet will be able to choose the base filmic structure from which they can make adjustments manually —different “film styles” — example — the editing structure of Godard’s “Goodbye to Language” is read by the software to access its full editing and shot list structure. That data then can be applied to the structuring of the video data streams of CITIZEN PLANET.



Existing projects of interest and correspondence:

1. <https://ispydoc.com/> — very well done — shooting, content and analysis all excellent and the style of cinematography and the quality of the interviews are worthwhile to consider closely and emulate. However the interactive aspects of the piece is quite superficial.

Our project is imho much more advanced as an interactive experience than the vast majority of i-Docs. There is an excellent though controversial article as to why i-Docs have not been as more successful with audiences than expected by filmmakers and funders — see — *The Interactive Paradox Web docs: are they being watched?*

By Sergio Kirby <http://povmagazine.com/articles/view/the-interactive-paradox>

Sergio states that “A detailed look at the different forms of interactivity used in on-line documentaries can help to reveal the peril and potential in web docs. Most on-line documentaries are made up of one or more of the following elements: Timeline, Branching Narrative, Mosaic, Collaborative and Games.”

He goes on to suggest that the viewing stats of digidocs are depressingly low.

He writes that the problem is in the form itself — that the disjunctive nature of the vast majority of digidocs does not allow or encourage thoughtful reflection.

We believe that we have come up with an extremely novel and highly intelligent interface that unriddles the quandary. The CITIZEN PLANET api is to be additionally powered by the predictive quality of montage theory & AI and extrinsically connected to the subject matter of the digidoc itself— it will be more exciting and importantly — much more captivating.

Development history of AI assisted Montage Plugin

The origins of a montage app goes back to 1994 when I was a research associate of the Gov. of Canada Centre of Excellence — Sound and Vision Vancouver — during the first net explosion. See <http://shinynewfilms.com/diss/mediabasediscussiondoc.html> and <http://shinynewfilms.com/diss/Syntacticaltools.html>

The CITIZEN PLANET digidoc idea begin about 3 years ago. With the increasing pressures on democracy —from Russia to America to everywhere in between— it seemed imperative to pursue a media piece that explicates the future rather unheard of technological possibilities of AI and the net.

Rights to underlying technology

At this time the technology developed is to be owned in whole by Moksha Media Inc. and in association with the technical team.



As Things Develop

- Prospect: I have also be in contact with The Singularity Institute's Amara D. Angelica (amara@kurzweilai.net) <https://singularityhub.com> and <https://su.org/> who has expressed interest in hosting the piece when it is completed. Unique visitors monthly approx. 40K.

The I-Doc Versioning — {Dependent on Future Possible Developments}

PRINCIPAL TEAM MEMBERS



Oliver Hockenull, creative director and producer is the principal visionary of CITIZEN PLANET—the i-doc. He is an award winning, accomplished filmmaker and leading West Coast hypermedia theorist and media artist.

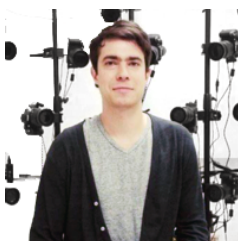
He has been thinking about the content and formal properties of the Citizen Planet i-Doc for longer than he wishes to recall. He has directed teams as a producer and director of over 7 feature length work and as a faculty member at Northwestern University in Chicago.



Sarah Butterfield, producer, is a wordsmith and visionary. Her background is in media analysis, film production, critical thought and experimental art. In words, film, video, textiles, stones and drawings she has dug deep and experimentally into a life-long preoccupation with the social and spiritual impacts of evolving technologies; how they change consciousness, memories and the air we breath. With graduate degrees in politics, philosophy, fine arts and cultural theory, she has helped many artists and filmmakers succeed in realizing their own inextinguishable dreams



Leó Stefánsson — technical director, is excited about taking on the technical and aesthetic challenges of the Citizen Planet system. C++ and Python, Objective-C, Java, Parse and Swift and OpenGL etc. are just some of the languages he is fluent in. Leó is Canadian via Iceland. A graduate of both the Iceland Academy of the Arts and of Emily Carr, he is currently developing a 3d visualization driven by particle collision data published by CERN.



Maxim Bentsianov is a recent graduate from Emily Carr University of Art and Design. He is a motion graphic designer, AE, Adobe and CSS expert, UI designer and web developer Maxim is originally from Bishkek, the capital of the former Soviet republic of Kyrgyzstan and his first degree is from the American University of Central Asia.