

Can we tell the truth about the future?

A critical analysis of an experience in the docufictional construction of truth.

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DEGREE THESIS	
Arcada	
Degree Programme:	Media Culture
Identification number:	7731
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Title:	Can we tell the truth about the future? A critical analysis of an experience in the docufiction construction of truth
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Commissioned by:	-
<p>Abstract:</p> <p>In this thesis, I look at the construction of truth in documentary cinema and the possibility of telling the truth about future reality through hybridization of documentary and fiction in my documentary film <i>Elämäni Internetissä</i>. The purpose of this research that I'm reporting was increasing the knowledge of the concepts of documentary and to improve my professional skills as an author, Director. I highlight the existence of a mix between the original concepts of documentary and fiction film in documentary format. I recognize this new term of Docufiction through the theories of the literature of the documentary process, the fiction to fact transitions and telling the truth researches, a rapport about the hybrid genre, and recent discoveries of the new term Docufiction. Were the term fiction is seen as a tool to create a point of view to the audience from a physical, abstract, philosophical, subconscious, and unconscious perspective together with interviews. Together they can perceive the reality and truth aspects in narrative storytelling.</p> <p>This work is limited to my subjective perspective as the author of the documentary. I utilize this qualitative case study to examine my documentary process. I reflect on my work process which includes being a Director, Producer, Journalist, Screenwriter, Narrative voice- and Actor as the Reporter. In my production process description, I divide my film into three interview parts: what is data gathering? Privacy, and Data breaches. This is told through three presentation worlds of the reporter's personal story considering the past, the present, and the future aspects of the subject Individual data gathering. I analyze the worlds through my literature references and own thoughts on the work process and the final result of my documentary. Results show that a deeper truth can be revealed through hybrid works and so, a narrative story can be more truthful to the audiences than a straight documentary and tell a possible truth about the future.</p>	
Keywords:	Docufiction, hybrid genre, documentary, future, truth telling in film, data gathering, science fiction
Number of pages:	59
Language:	English
Date of acceptance:	15.5.2020

OPINNÄYTE	
Arcada	
Koulutusohjelma:	Mediakulttuuri
Tunnistenumero:	7731
Tekijä:	Olli Hietanen
Työn nimi:	Voimmeko kertoa totuuden tulevaisuudesta? Kriittinen analyysi kokemuksesta totuuden dokumentoinnista dokufiktiossa
Työn ohjaaja (Arcada):	Matteo Stocchetti
Toimeksiantaja:	-
<p>Tiivistelmä:</p> <p>Tässä opinnäytetyössäni tarkastelen totuuden rakennetta dokumenttielokuvassa ja mahdollisuutta kertoa totuus tulevaisuudesta dokumentin ja fiktion hybridisoitumisen kautta dokumentti elokuvassani <i>Elämäni Internetissä</i>. Opinnäytetyön tarkoituksena oli lisätä dokumenttielokuvan käsitteiden tuntemusta ja parantaa omia ammatillisia taitojani ohjaajana. Nostan esille dokumenttimuodon, joka yhdistää dokumentin ja fiktion. Havainnoin tätä dokufiktioksi kutsuttua termiä seuraavien teorioiden kautta: dokumenttiprosessi, fiktiosta faktaan siirtyminen, totuus ja käytäntö dokumentissa, hybridilajit sekä viimeaikaiset dokumenttihavainnot dokufiktiosta. Jossa fiktio voidaan nähdä työkaluna, jolla luodaan katsojille fyysisiä, abstrakteja, filosofisia, alitajuntaisia ja tiedostamattomia näkökulmia yhdessä haastattelujen avulla. Yhdessä voivat nämä ylläpitää todellisuutta ja totuudenmukaisuutta tarinankerronnassa.</p> <p>Tämä työ rajoittuu subjektiiviseen näkemykseeni dokumentin ohjaajana. Käytän tätä laadullista tutkimusta dokumenttielokuvani prosessin tutkimiseen. Reflektoin työprosessiani, jossa olen ohjaaja, tuottaja, toimittaja, käsikirjoittaja, kertojan ääni, näyttelijä ja reportteri. Jaan dokumenttiteokseni kolmeen haastatteluosaan: Mikä on datankeruu? Yksityisyys ja Tietomurrot, sekä kolmeen esitysmaailmaan. Näissä kulkee mukana toimittajan henkilökohtainen tarina, joka koostuu yksilön datankeruun aiheen menneisyydestä, nykyisyydestä, sekä tulevaisuuden näkökulmista. Analysoin maailmoja kirjallisuusviitteideni ja omien ajatusteni kautta työprosessista ja dokumentin lopputuloksesta. Tulokset osoittavat, että syvempi totuus voidaan paljastaa dokufiktiivisten teosten avulla ja tarinankerronta voi olla totuudellisempi katsojalleen kuin suora dokumenttielokuva ja kertoa mahdollisen totuuden tulevaisuudesta.</p>	
Avainsanat:	Dokufiktio, hybridi genre, dokumentti elokuva, tulevaisuus, totuus elokuvassa, datankeruu, tieteiskirjallisuus
Sivumäärä:	59
Kieli:	Suomi
Hyväksymispäivämäärä:	15.5.2020

EXAMENSARBETE	
Arcada	
Utbildningsprogram:	Mediekultur
Identifikationsnummer:	7731
Författare:	Olli Hietanen
Arbetets namn:	Kan vi berätta sanningen om framtiden? En kritisk analys av en erfarenhet inom en dokufiktiv sanningsdokumentation
Handledare (Arcada):	Matteo Stocchetti
Uppdragsgivare:	-
<p>Sammandrag:</p> <p>I den här avhandlingen undersöker jag sanningsstrukturen i en dokumentärfilm och möjligheten att berätta sanningen om framtiden genom hybridisering av dokumentär och fiktion i min dokumentärfilm <i>Elämäni Internetissä</i>. Syftet med avhandlingen var att öka kunskapen om begreppet dokumentär och att förbättra mina yrkeskunskaper som regissör. Jag belyser existensen av en blandning mellan de ursprungliga begreppen dokumentär och fiktionsfilm i dokumentärt format. Jag observerar detta begrepp som kallas docufiction genom följande litteraturteorier: den dokumentära processen, övergångar från fiktion till fakta, att berätta sanning, en rapport om hybridgenrer och nyliga upptäckter av den nya termen docufiction. Var termen fiktion ses som ett verktyg för att skapa en synvinkel till åskådaren från ett fysiskt, abstrakt, filosofiskt, undermedvetet och omedvetet perspektiv tillsammans med intervjuer. Tillsammans kan de upprätthålla verklighets- och sanningsaspekterna i narrativt berättande.</p> <p>Detta arbete är begränsat till mitt subjektiva perspektiv som dokumentärens regissör. Jag använder denna kvalitativa fallstudie för att undersöka min dokumentära process. Jag reflekterar över min arbetsprocess som inkluderar att vara regissör, producent, journalist, manusförfattare, berättande röst- och skådespelare samt reporter. I min produktionsprocessbeskrivning delar jag upp min film i tre intervjuddelar: Vad är datainsamling? Privacy och Dataintrång. Detta berättas genom tre presentationsvärldar på reporterens personliga historia om det förflutna, nutiden och framtida aspekter av ämnet Individuell datainsamling. Jag analyserar världarna genom mina litteraturreferenser och egna tankar om arbetsprocessen och det slutliga resultatet av min dokumentär. Resultaten visar att en djupare sanning kan avslöjas genom hybridverk och på detta vis kan en narrativ berättelse vara mer sanningsenlig för publiken än en rak dokumentär och berätta en möjlig sanning om framtiden.</p>	
Nyckelord:	Docufiktion, hybrid genre, dokumentär, framtid, sanning i film, datainsamling, science fiction
Sidantal:	59
Språk:	Svenska
Datum för godkännande:	15.5.2020

CONTENTS

1	Introduction	7
1.1	Motivations for the choice of this topic.....	7
1.2	Background	7
1.3	Purpose of my research	8
1.4	Research questions.....	8
1.5	Limitations	9
1.6	Conceptual framework.....	9
1.7	Method.....	10
1.8	Structure of the Report	10
2	Method.....	10
2.1	Epistemological assumptions: the cinematic construction of reality.....	11
2.2	Research questions and working hypotheses	11
2.3	The interviews	12
2.4	Literature review	13
3	Literature review and Conceptual framework	13
3.1	The conventions of Documentary film and Fiction film-making	14
3.2	The quest for alternative truths: concept and authors	29
4	The making of ELÄMÄNI INTERNETISSÄ	32
4.2.	Synopsis.....	33
4.3.	Elämäni Internetissä - Script breakdown	33
5	The critical analysis of <i>ELÄMÄNI INTERNETISSÄ</i> as a hybrid genre	39
6	Discussion and conclusion: how to learn to tell the truth about the future..	52
	References	58

Figures

Figure 1. The Poster of Elämäni Internetissä	33
Figure 2. The scene of Chess.....	35
Figure 3. The scene of Hacking.....	35
Figure 4. The scene of the Glass Box.....	35
Figure 5. The Poster of Pinnan Alla	42
Figure 6. Elämäni Internetissä the Beginning and Ending shot at the reporters place ...	44
Figure 7. Elämäni Internetissä - The reporters breached data and other breaches	47
Figure 8. Elämäni Internetissä future fiction scene	54

Tables

Table 1. Nichols' modes of storytelling (Aaltonen 2006 p. 91) Aaltonen has summarized the following Nichols modes with explanations to this table from Nichols, Bill Blurred Boundaries. 1994.....	17
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1 INTRODUCTION

Can we tell the truth about the future? My goal is to answer to this intriguing question in this thesis. The problem that inspired this research is the narrative construction of truth in film-making and, in particular, the possibility of telling the truth about the future through hybrid forms of cinematic texts.

This report is a critical analysis of an hybrid form of documentary film *Elämäni Internetissä*, made in Arcada University of Applied Sciences during the spring term of 2019 as part of the course “*Slutproduktion*”. Previous to that experience, I have sought to address issues of truth and ethics in an earlier documentary-film *Pinnan Alla* (2017) which was made for Arcada’s documentary course in autumn of 2016.

These documentaries and this report should therefore be considered as a part of a single research process in order to examine the communicative advantages of unconventional forms of documentary-film. This is in relation to the construction of truth in cinematic storytelling.

1.1 Motivations for the choice of this topic

I choose this topic because truth telling in narrative storytelling is an important ethical problem to recognize and it is relevant as well upon a general view in making of media. This subject of research suited well in theoretical problematization towards my works. Through this research I can recognize and examine different conventions in media making that I have used and broken to be able to research in my work.

This report is based on an experience with a docufictional hybrid form of documentary – or “docufiction” - on the future of data privacy. The purpose of the experience was to learn about the potentialities associated to hybrid forms of documentary storytelling. Particularly relevant in this experience, is the problem of truth or, in constructionist terms, the problem of the narrative construction of truth about a future state of affairs.

My interest towards modern technologies vs human rights as a film student oriented in producing, draws me towards scientific documentary making and investigating journalism of subjects like in my new documentary. Before I made this documentary, I wanted to learn to work with fiction and documentary simultaneously as a director. Starting with this new documentary making was an impulsive and ambiguous idea. The process drew me towards resulting in a hybrid genre of docufiction.

1.2 Background

A photograph as a documentary can also lie even if the viewer's starting assumption is that a documentation is true. As in the interpretation of the “truth” in a documentary film is seen not to lay in the material or its photos, thus in the way of how the author is presenting and using them. This is why I need to research in the aspects of truth in my storytelling. Through this research so that I can examine where the truths and ethics are standing in my work.

The problem about truth in hybrid genre media is a relevant question since fiction may be confused with reality assets as it has been manipulated through this form of reconstruction. Docufiction is a film genre in expansion, adopted by numerous experimental filmmakers. In the beginning of the 21- century, the new term of Docufiction has appeared. It is widely accepted for and classification by international film festivals and the term is as well commonly used in several languages. It can be seen on cinemas or in televisions but it is a genre full in development. The term Docufiction involves such practices of making film that where already at an early stage practiced by one of the fathers of documentary films Robert Flaherty. Another author who has practiced similar filmmaking is Jean Rouch later in the 20th century.

1.3 Purpose of my research

It is relevant in practice and ongoing debate in 21st-century film-making and storytelling. Since fiction may be confused with reality assets as it has been manipulated through this form of reconstruction, in hybrid genre documentary. In this case study, I want to problematize the ethics of truth-telling about the future. I try to get a broader understanding of "what has been done and why" in the making process of my documentary and how happy I am with the results of the ethics in my storytelling. This research is done to be able to define how my documentary is a modern 21- century new media concept in between a documentary and fiction. And how a combination of them both can help to justify my actions in making of subgenre film that I call in this research a docufiction.

I believe such fictional worlds that I planned in my film concept are a bit unusual but not uncommon. There is a challenge on how to create several layers of worlds in storytelling. In my documentary, I have created layers to consider the past, the present, and the future with the help of expert interviews. A fictionalization of the past and the present are typical documentary conventions but the presentation about the future raises concerns of truth. Because the future does not yet exist in the eyes of the present, I can only express what is likely to happen. Through a reconstruction of the past and the present, it was possible to present the future in my fictional storytelling. This analysis contributes to the development of hybrid forms of film-making and storytelling as genres with distinctive influence and narrative functions.

1.4 Research questions

The main problem inspiring this analysis and the documentary experience itself is the narrative construction of truth in relation to the future state of affairs. This problem can be expressed in the question: *Can we tell the truth about the future?*

In more technical terms, the main research question I seek to address can be formulated as follows: *What are the epistemic conditions for the validity of truth claims about the future?*

Other research questions:

1. What are the conventions that restraints the possibility of telling the truth about the future in the documentary genre?
2. What are the grounds of the reason for breaking with these conventions?
3. What is the rationale for doing things differently, as I tried to do in my documentary?

1.5 Limitations

This research is limited to a subjective truth about narrative storytelling from my perspective as being the author of my documentary *Elämäni Internetissä*. It is presented and analyzed inside the frames of works of literature that support my research. This research does not go into a deeper level on other perspectives in making of my documentary or on a deep level to fiction film making, even if I discuss fiction film and the conventions of a documentary. In this research, I will only discuss the ideas supporting my objectives in this research... Commercial considerations are also outside the scope of this research as my aim was to problematize, with the help of relevant literature, the limits of personal experience and subjectivity as the grounds for the formulation of truth claims about the future in documentary film-making.

1.6 Conceptual framework

The main authors and concepts of my research experiences are presented in chapter 3. There are least three concepts that are particularly relevant: “hybrid genre”, “docufiction”, and “mockumentary”

Docufiction: It is a relatively new concept in the storytelling of documentaries. That I have chosen to experiment with in my documentary storytelling to be able to present the future and examine the truth in my work.

Mockumentary: Is usually a dominant presentation of satiric, dramatic, or humor in real events in the form of a documentary. Docufiction as Mockumentary is a film genre that in order to strengthen the representation of reality uses some kind of artistic expression. My concept is not a Mockumentary but I have had to recognize the term in order to represent what and why my work is a docufiction.

Hybrid genre: A definition of mixture genre of both documentary and fiction which is important for this research to able a deeper truth in narrative storytelling. Even the most perspective films about the world often mix and match their approach, style, and format by “blending the history and narrative with real or recreated interviews” according to Mary Lea Bandy – Chief curator of Film and Media Art at New York’s Museum of Modern art (Svetvilas, 2004 p. 2).

1.7 Method

My engagement with the problem of truth in film-making is based on the idea that reality is socially constructed through communicative practices. This idea is core in social constructionism (Berger & Luckmann, 1966), (ThoughtCo, 2008).

In this perspective, at least two aspects are relevant. First, film-making is an influential form of communication that constructs reality. Second, if this is true, and since film-making traditionally includes documentary and fiction each with its own truth-claim, one may ask if mixed genres may give access to new or neglected forms of truth-telling and ‘reality building’, for example about the future.

Based on social constructionism, the methods of my research consist in a) experimental film-making or ‘docufiction’; b) the use of interviews as part of the docufictional text itself, and c) a literature review to assess the quality of my experimental text.

1.8 Structure of the Report

In chapter 2 I will describe the methodological aspects of my research as the main research question, the working hypothesis, and the ways I have engaged with them. In chapter 3 I will look at the role of established conventions in each genre to argue the grounds for the need of going beyond them to address the main research question of my work. In chapter 4 I will present the basic facts and a short description of my documentary work in preparation for a critical analysis of this text in the following chapter. In chapter 5 I will analyze my documentary with the help of literature reflections and try to recognize and point out what regular conventions of documentary and fiction making I have broken and why and how what new conventions I have used in my making and why. In chapter 6 I will continue towards a summary of my documentary interviews considering the past, the present, and the future in the subject of Individual data gathering. In chapter 7 I will conclude my research and if I have been able to answer my research question.

2 METHOD

“Film and Screen Studies use qualitative methods like case studies, surveys and interviews to conduct this type of research and in the last decades practice research has emerged allowing filmmakers to research what they do from a position inside the filmmaking process (Researching Filmmaking Practices, 2017 p. 3)”

In this chapter I describe the methodological aspects of my research: the main research question, the working hypothesis, and the ways you have engaged with them i.e. a) review of the literature on hybrid genres, b) interviews and c) experimental documentary.

A thesis that focuses on the problem of truth in documentary hybrid genre storytelling. Subjective research about the making process of a new media concept in between a documentary and fiction that was invented to enable deeper research in a solution to the question: *Can I tell the truth about the future? When the future doesn't yet exist in the eyes of the present moment.*

2.1 Epistemological assumptions: the cinematic construction of reality

The starting point of my research that I use as an assumption is that cinema is a form of storytelling that is influential in the social construction of reality.

As Matteo Stocchetti argues: "... cinema has the potential of consolidating or undermining the relations of meaning that constitute the social world and the relations of power that are associated with them" (Stocchetti 2020 p. 14)

The theory of social constructionism is that people develop knowledge of the world in a social context and that much of what we perceive as reality depends on shared assumptions. From a social constructionist perspective, many things we take for granted and believe are the objective reality is actually socially constructed, and thus, can change as society changes (ThoughtCo, 2008).

2.2 Research questions and working hypotheses

The main research question of this work can be formulated as follows: Is it possible to tell the truth about the future or, more precisely:

(RQ) what are the conditions for the cinematic construction of truth about a future state of affairs?

To engage with this question in the research I problematize the limits of the conventions associated with the conditions of truth in exposing the future reality in documentary film-making and explore the features of alternative possibilities, beyond these conventions.

The main working hypotheses can, therefore, be formulated as follows:

The narrative value of alternatives to documentary conventions can be established in relation to notions of narrative plausibility applied to hybrid forms of documentary or "plausibility in docufiction".

In this report, I will discuss these working hypotheses in relation to my documentary. I'll start my analysis with a review of the relevant literature research to point out and distinguish the traditional filmmaking conventions of documentary and fiction. I will then discuss more recent contributions that seek to go beyond the narrative limits of these conventions through the development of hybrid genres and new concepts such as that 'docufiction'. I will continue with a description of my documentary and applying the insights of these contributions to the critical analysis of my production to evaluate the extent to which I have achieved the ambitions that inspired this research. Because I have chosen a topic concerning today's society that is likely to become even a bigger problem and disadvantage of society towards the future. As opening up and analyzing the contents of the five interviews that I have made in for my documentary. In the end, I

will reach a conclusion in this research and I will answer my research question and see if my hypotheses have worked.

2.3 The interviews

I have made five interviews for my documentary with the help of Kvale's criteria for making good interviews. I have for example knowledgeable and familiar myself with my topic, presented clear simply and short my questions, structured and given examples of how I wanted my answers, gentle let the Interviewees finish what they have had to say, sensitive listened, had an open response, known what I want to find out, critically prepared myself and remembered and referred back to important information and ask my interviewees to summarize what has been said (Kvale. 1996, Introduction to qualitative research p. 57).

By creating a regular documentary concept of five talking head interviews about the topic of Individual data gathering. Then mixing the chosen interview parts up with melancholic ambient sound music in the background and different illustrative fiction. My illustrative materials consist of: cc- archive media, screenshots, self-made graphics, a three transition parted full fiction story. I have created a fully fictional world as a story inside of my documentary story to be able to divide it into three parts. The fiction parts have been placed in the middle of the parts of the interviews. These fictional transition parts use a narrator voiceover and a more mood breaking fictional music in their background. This has been in order to be able to present the topic of "*Individual data gathering*" as a rising phenomenon of concern towards the future of our society

As to be able to then create this final docufiction documentary film I had to break through regular conventions of making media in the narrative storytelling worlds of my documentary. Through combining the three parts of transition fiction with the three parts of interviews, all together to create one film. That I try to examine to represent a hybrid genre film. My documentary film *Elämäni Internetissä* consists of the following interviews combined with fiction:

- Timo Piironen: A Cyber Police Chief, representing concern of law and order of data gathering. Interviewed at Arcada for my documentary on February 26th of 2019.
- Anton Berezin: A Data Security Professional, representing professionalism in the knowledge use of data gathered by modern technological gadgets. Interviewed at Arcada for my documentary on February 21st of 2019.
- Ilona Rauhala. A Psychologist, representing the rising concerns in the individual's behaviors in the use of social media today. Interviewed at Arcada for my documentary on February 19th of 2019.
- Mikko Salasuo: A Sociologist, representing the society group aspects of the uses of social media today. Interviewed at Suomen Nuorisolan kattojärjestö Allianssi talo for my documentary on February 5th of 2019.

- Risto Linturi: a Futurist, representing the aspects of data gathering as a governing concerning phenomenon in our society. Interviewed at Arcada for my documentary on February 15th of 201

Together I have gathered approximately 5 hours of interviews that I have cut in the documentary to three shorter parts 1, 2, and 3. *I will open up closer the consistency of the interview in my summary part of this research*

2.4 Literature review

“A literature review is both a summary and synthesis of scholarly published research on a particular topic. It should explain to your readers what knowledge and ideas have been established on the topic, along with their strengths and weaknesses. Literature reviews are important because they are usually a required step in a thesis proposal. They also help you learn important authors, researchers and ideas in your field. A Literature Review Synthesis Matrix can be a helpful when synthesizing themes and ideas (Journalism, 2020, Mass Media Research: Literature Review)”

I have used this method to be able to explain what knowledge and ideas have been established on the topics presented along with strengths and weaknesses generally presented and towards my own conceptual work. I have used two types of literatures: those about data privacy and those about documentary and hybrid documentary. Those I have found about data privacy describe and underline the seriousness of it in the moment of the topic I have chosen for my documentary. The one about documentary and hybrid genres explain and support the idea of the examination of my works narrative storytelling mode.

3 LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter is divided into two sections. In the first part, I will look at the role of “the conventions of documentary and fiction film-making”. Through Aalto University professor Jouko Aaltonen’s doctoral thesis, Helsinki University’s docent Kai Mikkonen researches in the genre and Barbara Foley’s work, I argue the grounds for the need of going beyond them to address the main research question of my work (*Can we tell the truth about the future?*). Through Aalto University professor Jouko Aaltonen’s doctoral thesis, Helsinki University’s docent Kai Mikkonen researches in the genre and Barbara Foley’s work, to argue the grounds for the need of going beyond them to address the main research question of my work (*Can we tell the truth about the future?*). But firstly I will describe some other film theorist’s thoughts presented by Aaltonen in his book. In order to get an understanding of the history of the concepts and conventions of documentary and fiction films. For example Renov, Hansen, Kracauer, Grierson, Winston, Nichols, Barsam, Ferro, Bruzzi, Plantinga, Aurtuc, Godard, Vertov, Rabiger and Macdougall.

In the second part of the following chapter, I will describe some of the most useful concepts for this project. With the help of Chluenan Svetila’s report about Hybrid genres and Docufiction researches. I’m concerning conventions to break new forms of documentaries, for example, the concepts expressing hybrid forms of a documentary, like ‘docufiction’ but also the notions defining the conventions that separate ‘fiction’ from ‘non-fiction’. They are useful tools for the construction of an alternative ‘hybrid’ genre

that could more effectively address the narrative construction of truth claims about a future state of affairs.

3.1 The conventions of Documentary film and Fiction filmmaking

Jouko Aaltonen, 2006 – *Todellisuuden Vangit Vapauden Valtakunnassa – Dokumentti elokuva ja sen tekoprosessi*

”Study shows that the production of documentary film is about “being in the world” and about encountering the world. The filmmakers' labor towards an open dialogue with “reality”. Stella Bruzzi’s idea of the documentary as a continuous negotiation with reality describes well the *modus operandi* of the Finnish documentarists at the turn of the millennium. The documentary film is, in itself, a process, not something that can be planned beforehand. The filmmakers are searchers, who cherish the open-endedness of the process and the fact that the end result cannot be known in advance. For a filmmaker working with fiction, this situation might sound oppressive or stressing, but for a documentarist, it seems to be at the very heart of the documentary filmmaking (J. Aaltonen, 2006 P. 247-248)”

I’m going to first present some film theorist ideas about filmmaking that Aaltonen has presented in his doctoral thesis book. I believe that they are important to uplift to gain a deeper understanding of the history of filmmaking. However, unfortunately, Aaltonen’s doctoral thesis turned out to be missing some of the more exact reference pieces of information that would specifically point out where he has taken these thoughts and ideas from. So, I can only present here on which page in Aaltonen’s book he claims these thoughts are presented, and the best suggestion of the original work behind the theories. All these references do not contain an exact page number but should be referred from the original works according to Aaltonen. I will include all these referred theorists’ works in my text.

In his doctoral thesis, *“Todellisuuden Vangit Vapauden Valtakunnassa”*, Aaltonen claims that the author is standing in between the world and the spectator and he/she has to solve several basic questions concerning them both. For example: “How is the reality observed, how could it be understood and recorded? How does the documentarist face the world and what is the role of the main character? How does a documentary differ from fiction? Is the documentary in relation to reality or an illusion?” (Aaltonen, 2006 p.10). I will refer to these first questions presented later on in my documentary reference analysis part. But to these questions among several other ones following, there is not only one answer for each. But still, there are several good ones and clarifications to how practicing conventions are observed in the making of media. There is a constant debate between what is believed to be right. However, following the differences and assumptions carried a golden mean in the debates. Wherefrom I pretty much get an idea of how the concepts of making a documentary film and a fiction film are experienced to have certain differences and similarities in both of their making processes and aspects of presentations.

Film theorists presented by Aaltonen

Aaltonen states that Michael Renov has listed four main elements featuring in a documentary film in his *Theorizing Documentary* (1993): “(1). Capture, disclosure, preservation; (2) persuasion, graduate; (3) analyze, inspect, and (4) express”. (Aaltonen, 2006 p. 28). Sigrefield Kracauer wrote the *Theory of Film – The Redemption of Physical Reality* in 1960 and to which Miriam Bratu Hansen continued in 1997, that the aesthetics of the film should be based on the material and not the form. “The film is like an umbilical cord tied to physical reality and is not an expression of its creator but reality. A film respects its material, its reality, and does not rise above it. According to Kracauer making the film could be defined as “saving of the physical reality”, as the film has both a reproductive and a revealing function, and it is up to the author to get inside of the realism. Kracauer even goes as far as claiming that the film in the traditional sense is not art at all, in *Theorizing Documentary*, 1993 (Cf. Aaltonen, 2006 p. 32).

Aaltonen points out, that John Grierson (1966) has defined the documentary film as “the creative treatment of reality” in his book "*The First Principles of Documentary*" (Aaltonen, 2006 p. 36). Furthermore, Aaltonen claims that Aristoteles has defined art itself as “imitation of reality” in Paavo Holvi’s (2000) *Runousoppi* (Aaltonen, 2006 p. 32). So, when comparing the concepts of a documentary film to a fiction film making, these concepts have at least differences in three ways: different means (“on which”) different objectives (“what”) and various ways (“how”). The documentary film imitates a real social-historical world, while the fiction film is seen to be more concerned with imitating “the fictive, possible world”. For example, in a documentary, the grammar is also partly different than in fiction film. But in both of these concepts the means are the same: live image and sound (Aaltonen, 2006 p. 32). The semantic relevance of the boundaries between the concepts of documentary and fiction has also been doubted. Jean-Luc Godard claims in his dissertation as a media philosopher in 1998 that “even the purest documentary is a fiction”. It has some structure and dramaturgy but does not achieve reality as such (Aaltonen, 2006 p. 34).

According to Aaltonen, John Grierson is considered to be the father of the documentary film. Grierson used the term of “documentation” in 1926, to criticize Robert Flaherty’s film *Moana*. Boleslaw Matuszewski, however, used this term already in 1898, referring to the ability of film to document “historical events, everyday life, artistic performances, and medical procedures” as referring to Winston’s *Claiming The Real* – the documentary film revisited in 1995 (Aaltonen, 2006 p. 34). Aaltonen writes that the “new” concept of a documentary film began to establish itself as its own genre in the 1930s and 1940s. Back then, in many definitions, the “actuality” in a documentary film was highlighted and its ability as a film to have a connection to reality (Aaltonen, 2006 p. 34).

Aaltonen states that Bill Nichols (1994) has described the concept of documentary film as a “fuzzy concept”, it cannot be precisely defined in Nichols book *Blurred Boundaries*. But according to Nichols, a documentary has no immovable area, no limited range of techniques, no predetermined topics, and no precise classification of styles or modes. It is a discourse of reality related to such systems as economics and politics. The unity is in its instrumentalism and it can influence and change the world. Nichols sees again, the fiction film in a more subconscious and unconscious realm. The documentary film is a text which argues for the social-historical world (Aaltonen, 2006 p. 38- 39). Aaltonen writes that this is probably how Nichols had described the traditional form of a docu-

mentary film. The new documentary has significantly expanded its field even to the *unconscious, subconscious, art, and poetics*. The new documentary film doesn't anymore provide a full world and information. In words of Nichols (1993): "un perfection, uncertainty, memories, visions, impressions, images of the personal world and their subjective construction" in *Theorizing Documentary* (Aaltonen, 2006 p. 39). This is a good illustration of what has happened to the documentary film in the early 1990s. Richard M. Barsam (1992) replaced the term documentary with "Non-Fiction" and an actual documentary, which is now seen as a genre that dramatizes facts instead of fiction. It is seen as the author's artistic interpretation of the truth in *Non-Fiction Film – A Critical History* (Aaltonen, 2006 p. 39.)

According to Aaltonen, a photograph as a documentary can also lie even if the viewer's starting assumption is that documentation is true. The difference between a documentary and a fiction is the fact that the documentary makes a claim about the "truth". But the interpretation of the "truth" in a documentary film is seen to not lay in the material or its photos, thus in the way of how the author is presenting and using them. Then one ultimate difference between a documentary and fiction concept is that the documentary presents a statement, an interpretation of the "truth" of reality (Aaltonen, 2006 p. 44).

Current documentary film can also be perceived through what it is not: "it is not fiction, it is not TV journalism and it is not an educational film or propaganda" (Aaltonen, 2006 p. 48). Thus Aaltonen states that Marc Ferro considers every film as some kind of form of a document. Ferro is closer claiming that "all films can be read as documentaries, all you have to do is find the reality that they document". In essence, Aaltonen concludes, that even an acted scene is a document about the presentation as it is in many ways social and societal, as referring to Ferro's (1990) *Does cinematic historiography exist?* (Aaltonen, 2006 p. 66). For Aaltonen, all film editing can be viewed upon as manipulation of temporal reality (Aaltonen, 2006 p. 67).

Aaltonen claims, that Bill Nichols is one of the most important film theorists who dealt with documentaries in the 1990s. He developed a template to help parse and categorize the documentary. In the beginning, he saw that there were only four documentary storytelling modes: "*explanatory, observational, participatory and reflexive*". But later on, he added *performative* and *poetic* modes. Nichols states (2001), thus, there are six typical modes in documentary storytelling according to *Introduction to Documentary* (Aaltonen, 2006 p. 81).

Modes	Reality Aspects	Presentation Aspects
Poetic	Pragmatism, subjective impressions	The visual associations, rhythm, form, tonality, formalism, experimentalism
Expository	A unified world, rationality, enlightenment images evidence	Argumentation, commentary, "illustrated lecture"
Observational	Direct relation to reality, non-interference with events, objectivity, positivism	The invisible narration
Participatory	The interaction with the world, the filmmaker as a social actor, film evidence of the encounter	Representation of interaction in the picture
Reflexive	The reality of the film is constructed, the film comments on this, the complex world	Form reflexive, central viewer, alienation, and strangulation
Performative	Complexity, polyphony, the question of the nature of knowledge, corporeality, otherness	Artistic and experimental strategies, repetition, performance, fiction

Table 1. Nichols' modes of storytelling (Aaltonen 2006 p. 91) Aaltonen has summarized the following Nichols modes with explanations to this table from Nichols, *Bill Blurred Boundaries*. 1994.

According to Nichols, these are not strict categories but loose aids and visualizing tools meant for a better understanding of documentary films (Aaltonen, 2006 p. 87-88). Other film theorists, however, have criticized Nichols' template. Aaltonen claims, Stella Bruzzi, for example, criticizes and blamed Nichols "family three" for its Darwinism in presenting the development of a documentary film as a linear development, from 'primitive' to 'sophisticated' and 'complex'. It does not take into account films' individual differences but obsessively tries to categorize films to fit his model, as referring to Stella Bruzzi (2000) *New Documentary: A Critical Introduction* (Aaltonen, 2006 p. 88). Carl R. Plantiga (1997) criticizes this template in *Rhetoric and Representation in Non-fiction Film* for not taking enough consideration in the experiential and poetic mode type of documentary films referring to Carl R. *Rhetoric and Representation in Nonfiction*. For Aaltonen however, concludes, that these criticisms are quite unnecessary, however, because Nichols himself has emphasized the overlap and flexibility of in his modes. Aaltonen writes that these claims, the modes can help explain and understand the change in documentary film and its relationship to the rest of the social-historical world (Aaltonen, 2006 p. 88).

For Aaltonen, Nichols' modes have also proven problematic in many ways. They make it difficult to categorize Finnish diverse documentaries. Through renouncing the modes and genres, the interviewed authors are determined to represent the broad genre of a creative documentary (Aaltonen, 2006 p. 237). Aaltonen concretely, argues that the documentary has turned out to be a process in which the author takes a stand on two basic issues: on the one hand, the surrounding social-historical world and, on the other hand, the traditions and conventions of presentation and the conventions. The former is called the reality aspect, the latter is the presentation aspect. These aspects have a logical connection to the documentary modes presented by Bill Nichols. In the pre-planning phase,

exploring reality is more important than presenting, similarly, the editing phase emphasizes the presentation aspect (Aaltonen, 2006 p. 244).

A documentary film is clearly perceived as the director's personal work of art, even if there are several other important roles in the making process. Michael Renov (1993) discusses the possibility of a "shared camera" and authorship in *Theorizing Documentary*. According to Renov, the director can give up some parts of his authorship for example to the characters of the documentary. This is typical of some anthropological films and so-called home ethnographers (Aaltonen, 2006 p. 100-101).

Aaltonen also mentions Alexander Astruc (1969) and the idea that the director writes with his camera as an author with its pen in *Camera-Stylo, elokuvan uusiavangarde*. Together with Jean-Luc Godard (1966), they oppose the idea of not making a script for a documentary film at all in "The First Principles of Documentary", because the film itself is a tool for thinking and it is not made to illustrate or dissemination thoughts. Aaltonen claims that opposing the script also involves emphasizing the film as an independent art form. In a way, in a documentary film, there is no different scriptwriter from the director because the roles cannot be separated. Aaltonen quotes Dziga Vertov (1929) about the script: "The script is not only unnecessary but also harmful because it distorts reality" in *Man and the Film Camera* (Aaltonen, 2006 p. 126).

In relation to the role of editing, Aaltonen quotes Michael Rabiger (1998) when he notes that "the editor works as the second director of the documentary film because the final structure of the documentary and the author's voice is usually found during the editing process" *Directing the documentary* and Dziga Vertov (1984) claims that editing is about organizing the visible world and therefore "cutting is not only about dealing with big themes but also revealing them" in *Kino-Eye, the writing of Dziga Vertov* (Aaltonen, 2006 p. 144).

According to Aaltonen, David MacDougall has tried to theorize the documentary film authors bond to the characters of the film. He presents two premises (1.) MacDougall (1998) claims the documentary filmmaker can never see the film from the audience's point of view, in *Transcultural Cinema*. For the author, the film is only a "narrow" part of the footage and the experience. Thus for the viewer, the documentary film is "broad" as it opens up a larger landscape and world. (2.) The object of the film is part of the author and the author is part of the object. Thus the character of the film has several identities, he/she is a real person, that has been constructed to the film in the interaction between the author and the object and on the other hand also the character, that has been constructed to the film in interaction to the viewer. In fiction, the characters seem to disappear in the past and on the other hand in the documentary towards the future. The films become ready but the characters continue with their lives, so they do have an existence regardless of the film (Aaltonen, 2006 p. 195).

According to Aaltonen, from an ideological point of view, the filmmaker has a moral obligation to recall the nature of the film and the injustice of the world. If the film does not break the dominating narrative code it is not reflective. It strengthens the mainstream film and prevailing power relationships and hierarchies of power. The naturalizing of reality is considered to be a feature of bourgeois art (Aaltonen, 2006 p. 230).

Aaltonen argues that a documentary film is a process that takes a stand on two basic issues: "One is the surrounding social-historical world, aspect of reality and the second is

traditions and conventions, presentation aspect” (Aaltonen, 2006 p. 235). According to Aaltonen, Stella Bruzzi's (2000), describes a documentary as a “continuous negotiation with reality” in *New Documentary: A Critical Introduction*, illustrating well the working method of the Finnish millennium documentary. Aaltonen states, “Documentary film itself is a process, not the end result of design” (Aaltonen 2006 p. 235- 236).

Interviewees and other ideas presented by Aaltonen

This part focuses on pointing out other important conventions in making of the film as differing the categories of a documentary film and a fiction film. Through literature researching in Aaltonen's thoughts together with the interviews made by Jouko Aaltonen in his doctoral. The authors of Finnish documentaries interviewed by Aaltonen:

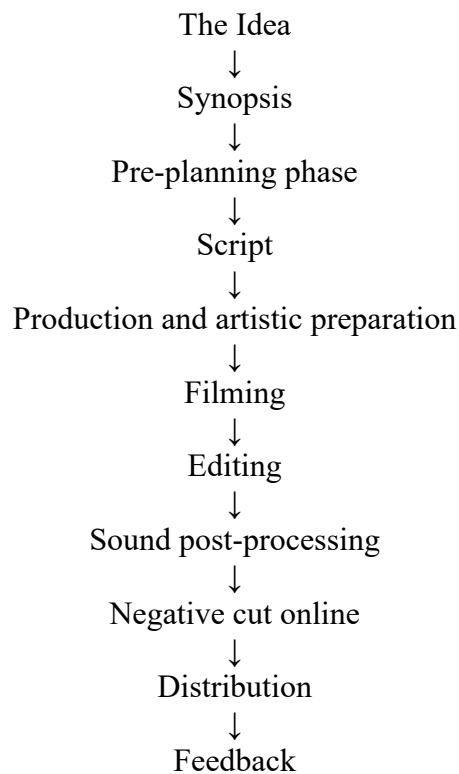
Kanerva Cederström, Pirjo Honkasalo, Heikki Huttu-Hiltunen, Visa Koiso-Kanttila, Markku Lehmuskallio, Kiti Luotsarinen, Lasse Naukkarinen, Seppo Rustanius, Virpi Suutarim and Mika Taanila

The form of a “creative documentary”, landed in Finland in the 1990s together with the personal mode of storytelling in the documentary. A creative documentary is described by Aaltonen as an independent and artistically ambitious production outside of television, it emphasizes the nature of the documentary as an art, a means of expression by which the artist is able to convey to the viewer a strong personal view of the world and life. (Aaltonen, 2006 p. 74). A personal documentary film gives the author great freedom of expression. This type of film can include live film, essay-type reflection, archive footage, experiential film, and even acted scenarios (Aaltonen, 2006 p. 77). In a personal mode type of a documentary film in Finland, the personality or the presence of the author in the film is usually not behold as to be narcissistic or self-serving. As the authors being in the film together with reflectivity in a documentary solves certain problems within the interpretation of the reality aspects in the documentary film concept (Aaltonen, 2006 p. 79- 80).

Aaltonen maps out the ideas of the authors' understudy in the second part of his doctoral. When he is comparing the concepts of making a documentary film and making a fiction film, he notices the authors do indeed play many roles in the documentary process. The documentary process is more focused on one maker specifically, the director, also known as *the auteur*. The author in a documentary can choose to do everything himself if he wants to (Aaltonen, 2006 p. 99).

Today, the documentary film is experienced still as a one-person driven- and author oriented process. The culture of making and presenting emphasizes the role of the one main filmmaker as the creative artist, an auteur. Among documentary authors in Finland, interviewed in Aaltonen's doctoral thesis, the idea of shared authorship is not a supported idea (Aaltonen, 2006 p. 101).

“The linear model steps in the making of a documentary or fiction film” (Aaltonen, 2006 p.109):



Aaltonen argues that “the linear model today fulfills the: systematic, goal-oriented and economical purposes of a film project “ (Aaltonen, 2006 p.109).

Aaltonen asks, why do we then make documentary films? To which the interviewees answered, “It is an attempt to understand things, in a way the world, perceiving and thinking” (Aaltonen, 2006 p. 101). The interviewee Seppo Rustanius appreciates the surprises offered by documentary filmmaking, while he describes making fiction as "acting in accordance with the documents issued". The interviewee Heikki Huttu-Hiltunen again says, that documentary film is an art in which the author moves in the realm of freedom and it is not made in terms to directly affect, nor manipulate the viewer or make money (Aaltonen, 2006 p.101- 102). Interviewee Virpi Suutari, on the other hand, claims that making documentary films is the “the freest work”, in comparison to making fiction film where you have to “constantly think about your target groups and others”. She draws a border into the making process of fiction as a definition, but as well another border into the making of journalism. She admits that there are some strict restrictions in making these processes too (Aaltonen, 2006 p. 101-102).

The interviewee Pirjo Honkasalo defines closer the process in making the concepts of documentary film and a fiction film. According to her, they do not generally differ in their themes. But more in the marketing strategies of the film concepts, as making the process itself and the authors' lifestyles. She says the author of a fiction maker has a “boring lifestyle” compared to the more fascinating lifestyle of a documentary maker (Aaltonen, 2006 p. 104-105). Aaltonen underlines in his writings, that the theme of the

film should be important to the author and that the films are made about themes that really interest consciously or subconsciously the author (Aaltonen, 2006 p. 106). Aaltonen also claims that education in the film industry nowadays emphasizes that the author should find his or her own theme, an internal theme that his entire production portrays (Aaltonen, 2006 p. 104).

Aaltonen compares the different roles of a synopsis in the making of fiction and documentary. He writes, “for an author of a documentary the synopsis is just a loose concept. Just one draft or two about the concept and the main character”. As compared to a fiction, where “it is a summary of the film's action”. Later on, he defines synopsis usage closer, “it is a tool only made in the purposes of to get funding in researching in advance and in the making of the script “ (Aaltonen, 2006 p. 117). But according to Aaltonen, even a very personal synopsis can be written in a third-person view and it can as well be used to predict the approach of the film as what kind of mode the film might get presented in. The topic of the film is usually as well explored on the basis of the synopsis (Aaltonen, 2006 p. 118-119). According to the interviewee Virpi Suutari, “when filmmaking starts to take you with it, you don't really think about the sources.” But for Aaltonen, familiarity with the written material is thus important to the author even if it cannot be directly used in the script or the film. According to Aaltonen, “The film's connection to the social-historical world and the aspect of truth is perceived as meaningful regardless of the mode in which the film is made in” (Aaltonen, 2006 p. 120- 121).

Aaltonen asks, “If a documentary film concept is about studying the reality, how can you then make a script about it in advance?” In a way, a script goes against the whole making process of a documentary film compared to the concept of making a fiction film. According to the interviewee Kanerva Cederström, who has been considering a lot of things written about the script, the documentary script should not yet “reach towards the form”, instead it should be more natural than the fictional script. Interviewee Markku Lehmuskallio says the same thing even more sharply: “you can't write a documentary because you never know what's going to happen”. Aaltonen concludes that the script for a documentary is not as established as in fiction. By its very nature, a script of a documentary film is similar to the treatment of fiction he says. Interviewee Lasse Naukkarinen, who has shot a lot of films without the actual scripts, claims that documentary film is an enormous and a changing process, where more and more material is constantly coming up towards the making (Aaltonen, 2006 p. 127- 128).

Aaltonen argues that by making a loose script in a documentary, the author can retain certain control of the making. But the more experienced the director, the more lightly he/she is concerned about the manuscript and stronger the belief is that the shape becomes clearer with the process (Aaltonen, 2006 p. 133). According to Aaltonen, the script is perceived in a documentary as too binding, oppressive which may feel like a shackle and may even ruin the momentums of uniqueness in the phrase of filming. He as well says: “The script of fiction can be compared to a blueprint of a house, while the script of a documentary is more of a loose action plan, a process diagram, or a protocol” (Aaltonen, 2006 p.135). Aaltonen claims that in the making of a documentary the script becomes a kind of a hypothesis, a theory, which is being tested by filming and editing (Aaltonen, 2006 p. 163).

According to the linear model the interviewee Markku Lehmuskallio claims, that the cutting phase does not start until the filming phase is complete, but in practice, this may

not always be the case in documentary film making. “The cut material of the first journey can influence what and how the second journey should be done and filmed”. He usually makes two journeys during his filming processes of documentaries (Aaltonen, 2006 p.144).

According to interviewees Taanila and Honkasalo, intentionally the authors may leave important things in the documentary film to themselves without opening the meanings to the spectator (Aaltonen, 2006 p. 154). As again in a fiction film, Aaltonen claims, the filming processes are usually done as accurately as possible according to the script and the plans. It is again more typical in the documentary film that both aspects are combined just during the shooting phase of the process. For some authors, the main point of the documentary film is: “encountering the world through the camera”, and the creators strive for a kind of ideal of “freedom and openness” in the making that lets the documentary film itself find its shape according to him (Aaltonen, 2006 p. 164).

Aaltonen writes although the interviewed authors in his book emphasize that the documentary film is subjective and it is the authors' point of view. The aspects of “truth” and concepts of “authenticity” are important to them. As well are the expressions of “reality”, “vision” and “world” according to him. Furthermore, the interviewee Kanerva Cederström, fears for example that organizing or overly interfering with situations undermines the aspects of authenticity in the document (Aaltonen, 2006 p. 167). According to Aaltonen, the documentary filmmakers clearly strive to some kind of a reality aspect, although it is not claimed that there would only be one clear reality that the very documentary is presenting. According to the interviewees, there is no objective reality nor neutral language in a documentary. Only different interpretations of things that can be presented. Authenticity and reality draw as well a border between the making of fiction film (Aaltonen, 2006 p. 167-168).

According to the interviewee Virpi Suutarila, the complete mixing of both the concepts of fiction and documentary would take the whole ground from not only documentary films but even journalism. But interviewee Heikki Huttu-Hiltunen claims, if the film's contact is “true”, situations can be staged or organized and even manipulated. According to him, the movie can make a claim about the reality of “the world” where the people are living in if the truth is as similar as possible to what it really is. But there is no exact meter for measuring this (Aaltonen, 2006 p. 168).

The interviewee Seppo Rustanius presents argues that a fictitious approach can help you even find new perspectives and a distortion of reality happens if “the course of events or things, contexts are presented otherwise what they have been or have happened”. Several authors according to Aaltonen bring up the term “invisible reality”. Interviewee Heikki Huttu-Hiltunen claims that documentary film captures this “invisible reality”, better than a fiction film. In the world of the documentary the “consciousness, thoughts, and images” can be better shaped than in actual physical reality according to him. The reason for him is, that through the documentary the viewer shares the same world which is being presented. As in comparison to fiction films, it is not experienced as if it would be real (Aaltonen, 2006 p. 169).

For Aaltonen, “the authors edit the stories and make them shorter and more vigorous” because the goal is to reach naturalness in the characters, the crystallized, bare human presence in front of the camera (Aaltonen, 2006 p. 176). The use of archive material in

documentary films illustrates how the concept of authenticity has changed according to him. The interviewee Seppo Rustanus talks about, “the emotional impact of the images”. The interviewee claims, that the purpose of the use of archive material and photographs in films is to create reality from a lived reality (Aaltonen, 2006 p. 177).

Aaltonen in his writings states that in the process of making a documentary film, the “openness” of the process is threatened usually by the realities of production, schedules, and overly binding plans. But he points out that an open artwork easily becomes a fragmented and emotionally inactive entity. The end result of the film should not be locked in too early and the processing should be open until completion Aaltonen (Aaltonen, 2006 p. 178). Interviewee Mika Taanila claims, that “it is important to maintain a spontaneous grip and ability to respond to changing situations accruing and surprises”. The process of making can also get limited by a script that is too precise and fictionally shaped according to him (Aaltonen, 2006 p. 180). The interviewee Kiti Luostarinen again claims, that the result of a documentary may contain even very strange pictures whose only connection to the subject is that the director has chosen to put them there (Aaltonen, 2006 p. 180).

According to Aaltonen any movie can be considered political, either reinforcing or opposing existing power relationships and the documentaries usually raise issues that become public discussion (Aaltonen, 2006 p. 186- 187). According to interviewee Markku Lehmuskallio, the documentarian author is like a position of god and has a lot of power when he/she decides the film's characters, as the time of the shooting and in the cutting phase which shots get included in the actual film (Aaltonen, 2006 p.189). Aaltonen concludes and says: “Because the document deals with the real world, ethical considerations cannot be avoided” (Aaltonen, 2006 p.190).

Thus, the interviewee Visa Koiso Kanttila says, “The sufferings and successes of other people are material to the author. However, according to Aaltonen the interviewed authors in his book have some clear principles concerning important ethics in their documentary filmmaking:

- “The person in the film must not be harmed or the one cannot get intervened with the character's life.
- Even though people give permission for you to film, it doesn't necessarily release the person responsible. Because an outsider doesn't necessarily know what publicity can bring with it into their lives afterward the film has been published. It can give their life even negative light.
- For ethical reasons, the authors have left things unfilmed or untreated in their films although this is not asked of the person directly.”

(Aaltonen, 2006 p. 193)

According to Aaltonen, there is often a verbal agreement between the creator and the subject, an understanding of a common set of rules that goes beyond merely written permission to shoot. In the shooting phase, the person is still able to influence what is being described but in the cutting phase, all power is automatically being transferred to the director (Aaltonen, 2006 p. 200- 201).

Aaltonen argues that the interviewees also corresponded to the differences in the ethics of making fiction and documentary. Heikki Huttu-Hiltunen claims, that “the documen-

tarist must be more alert than the fiction maker... because its comb is a lot thinner” as referring to the ethics of the documentary making. Pirjo Honkasalo again describes that she sees the documentarist in front of various moralist dilemmas that are different than in the making of fiction film, as “in making fiction I can always cool off when I get to direct paid actors” she says. Virpi Suutari sees as well the ethics are different in the making processes because in fiction the actors get paid and because the “personal motive and truth is distorted if a documented person gets paid” (Aaltonen, 2006 p.194).

The documentary film is primarily the result of its author's work, his "voice" and the other "voices" in the film are clearly subordinate to the author's. The inclusion of the subject's "voices" in the film can also be a goal, even though the authorship cannot be thought of as being shared (Aaltonen, 2006 p.204). According to the interviews, the polyphony of several voices is an exercised characteristic typical of Finnish documentaries (Aaltonen, 2006 p.206).

Aaltonen writes that the question of the relationship between the content and form of a work of art is ancient. Many find it impossible to separate them at all. The author's perspective is what he wants to tell the viewer. Traditionally, the content of films and presented and developed in the form of the so-called “main phrase”. This concept is borrowed from the theater and the textual analysis (Aaltonen p. 215- 216).

Aaltonen claims, although making a documentary film is about openness in a process and polyphonic voices, the author's intention in the film is decisive in the formation of the content (Aaltonen, 2006 p. 217). The interviewee Visa Koiso Kanttila claims, that strict adherence to a three-act dramaturgical model can raise major ethical issues. The line between a little chronology and counterfeiting is like a border drawn in the water. If the protagonists no longer recognize themselves and their lives in the film it is a problem (Aaltonen, 2006 p. 220). Aaltonen explains that if the film is in three parts, it is a kind of “triptych” and it usually has no plot and no protagonist (Aaltonen, 2006 p. 151).

In the past, a documentary film was specifically viewed to be about presenting, educating, and propagating information. The new documentary emphasizes more emotion rather than presenting facts (Aaltonen, 2006 p. 220). He as well claims that the documentary is at the intersection of two traditions. It is where the dramatic, the narrative, and the argumentative meet (Aaltonen, 2006 p. 222). “It can be a thesis, a comment or a perspective, or even an invitation to do something to change the world” (Aaltonen, 2006 p. 223). Aaltonen writes, in a traditional documentary film, the narrative is a text, a commentator a “voiceover”. It allows the author to tell the viewer what it is all about (Aaltonen, 2006 p. 223).

For the interviewee Visa Koiso-Kanttila, the question of the author's presence is fundamental. In general, he/she needs to determine what the author's relationship to the subject is, in order to tell the viewer why the film has been made. It should appear that it is subjective and author-driven (Aaltonen, 2006 p. 234). Aaltonen claims, that the authors are seekers who value the open process and the fact that the end result cannot be known in advance. For a fiction film writer, this can be bothering and stressful but for a documentary artist, it seems to be the very core of the documentary (Aaltonen, 2006 p. 237-238).

Aaltonen claims that for the author, the documentary is a paradox. It is an art that is connected to the real socio-historical world. However, the authors feel that it offers more creative freedom than a traditional fiction film. So, the documentary filmmaker is a prisoner of reality in the realm of freedom (Aaltonen, 2006 p. 241). A documentary film as a form of expression or socio-historical practice will never be finished, and this contradiction is the essence of what keeps it alive (Aaltonen, 2006 p. 242).

Aaltonen points out, in these interviews, that the reality aspect appeared particularly strong. But in the Finnish documentary, it has taken place in the 1990s and 2000s in the process of making art. The opposite turns out to be commercially independent fiction, TV-reportage, reality television, and journalism. Documentary filmmakers also draw a line with earlier documentaries. The new creator-born creative documentary is something other than "capturing reality" (Aaltonen 2006, p. 245).

The word "polyphonic" means a variety of "voices" simultaneous presence, dialog, and dialogue. The "voices" are not only the "voices" of the author and the characters of the film but also the various institutions of society. The documentary includes the "voice" of the documentary, the voice of its own institution, and the voice of its own history (Aaltonen, 2006 p. 245).

Kai Mikkonen, 2006, Can Fiction Become Fact? The Fiction to Fact Transition in Recent Theories of Fiction

In the references, Mikkonen uses for his discussion on the theories of other authors the number of pages is missing. Therefore, in the discussion below, I will report the page where Mikkonen is mentioning his references rather than the page in the original text of the author mentioned by Mikkonen.

Kai Mikkonen tackles facts of fiction if fiction can become real. Through his examples in the conceptions of most recent theories of fiction (Mikkonen, 2006 p. 291- 292). According to Mikkonen, it is important to define some text as fiction that we gather information about the text's genre. Fictionality and actuality in a text can be relativized to a cultural perspective (Mikkonen, 2006 p. 291). According to Marie-Laure Rayan's - *Possible Worlds Artificial Intelligence and Narrative Theory* (1991) a text meant as nonfiction may be received as fiction and vice versa. Because the author and the reader may assess differences in the relationship between an actual and a fictional world. Thus the very distinction between the two would lose its meaning if anything could be read as fiction or as fact (Mikkonen, 2006 p. 291-292).

Kai Mikkonen discusses five reasons why a transition from fiction to fact is difficult or even impossible to think of:

“(1.) As-if structures commonness in our daily life and identity. (2.) The possibility of generic combinations between literature, fiction, and factual representations and narrative. (3.) The criteria degerming the categories of fiction and fact as based on communal assumptions and values that are relatively stabled (concerning, especially the so-called fact convention: readers' critical capability of preserving the presumed truth-value of information about the actual world). (4.) The popularity in, the fiction of metalepsis and the theme of Transworld travel between different ontological spheres (how fiction can always imagine a new context for itself and vis-à-vis its truth-value). (5.) The fictionalization of literature in the historical perspective (the

point not only involves the ongoing debate over the development of the category of literature and fiction it is also related to the perseverance of a certain convention of reading literature, the convention of the double ontological structure of reading fiction), (Mikkonen, 2006 p. 293)."

According to Mikkonen, "it is only a human mistake in our everyday life to believe a lie instead of something factual and it is even easy for an individual to employ fiction as a pattern to lived experience in their lives" (Mikkonen, 2006 p. 293). Mikkonen points out that science fiction and utopia in certain forms can become real in the actual world. For examples Jules Verne the passing of time and invention of submarines in the 1870s became a reality. As well as Albert Robida's imagined prototype of television named the "telephonoscope" in 1883. Mikkonen concludes, fiction obtains new and real references when the world changes (Mikkonen, 2006 p.294).

Mikkonen argues that, instead of seeing the categories of fact and fiction as opposites, the relation between the two representations together is a matter of fact a continuum of hybrid forms. But there is still an expectation that fiction includes lessons to be extracted in regard to the real world. Because it may have enormous relevance for a person's life. According to Mikkonen, there is thus a lot of cultural resistance towards works of fiction becoming facts. Because the construction of any world can be affected, through changes in the genre (Mikkonen, 2006 p. 295).

According to Mikkonen, fiction can be connected and used to explain anything in the actual world for any individual. Combinations of the genres generally do not change the generic statuses of texts from fiction to fact. But such texts as examples *Don Quixote* or *Emma Bovary*, where a theory of fiction that takes fiction for a fact are equally unconvincing as truly paradoxical. For Thomas Pavel there are three significant and predominant frames of reference: fiction, actuality, and myth (Mikkonen, 2006 p. 297).

Mikkonen underlines one notion in Pavel's (1986) book *Fictional World* on the historical block that concerns the Bronze Age, 1200 BC and the Battle of Roncevaux Pass in 778. These are the origins of historical myths. He notes that theories try to explain something that is quite beyond our knowledge. One may talk about Santa Claus even if he/she doesn't believe in him or refer to Homer's War of Troy, even if it is unsure that Homer even existed. We can always try to explain the origins of myths by providing some real historical context and reference. But paradoxically it may be interpreted as an attempt of fictionalization on mythical beliefs. Abbe Banier explains in his work in (1738), that the myths are simply "embellished", "ornamented" or "ingeniously" enveloped real stories, *La Mythologie et les fables expliquées par l'historiwi Paris* (Mikkonen, 2006 p. 298).

According to Pavel (1986) "Anything can turn into fiction but fiction can't turn into anything" *Fictional Worlds* (Mikkonen 2006 p. 299). Thus, Pavel provides no examples of fiction being transformed into actuality, myth and fact can turn into fiction. However according to Mikkonen, theoreticians of fiction emphasize the social significance of fiction and sometimes privilege it over the other domains of representation. It is crucial Mikkonen writes, to believe some truth and value in for example a doctor's diagnosis and in the daily market information. But suspecting established fact to be false can be beneficial and rewarded or then strongly rejected. Thus, in some cases, various types of nonfiction can be very well simulated into fiction. So, that the reader may mistakenly

think it is not fiction. For example, Mikkonen lifts up that Homer's war over Troy has not been transformed into historiography (Mikkonen, 2006 p. 299).

Mikkonen writes about critics towards the historical block, when a real attempt at deception is made known, it usually has graver consequences. When Konrad Kujau's forgery of Adolf Hitler's diary eventually led to a prosecution in spring of 1983, soon after the Hildesheimer debate, those who were responsible got sentenced. The press who had bought the story as historians who had believed it were subjected to criticism. Likewise, Benjamin Wilkowski's hardbound copies of the Holocaust "memoir". Further Mikkonen points out another known text that arises as well questions: the story about Jack the Ripper. This story challenges these texts assumed fictionality less than it questions their assumed factuality. Mikkonen concludes, "the possibility of a perfect simulation of biography or a diary suggests that even if fiction became fact, we must be blind to the event" (Mikkonen, 2006 p. 300).

In postmodern fiction and cyberpunk genre films like the Matrix and its sequels by Andy and Larry Wachowski, the themes of migration between the fictional and the possible are central themes. In the film Matrix, virtual reality has taken the place of reality and a delusion is more lifelike than the reality of machines taken over mankind. This film deals with the questions on how and why machines can become real for the people living in a simulacrum (Mikkonen, 2006 p. 301- 302). Mikkonen concludes that the use of fictional transitions is a part of ordinary TV viewing today. It is where recent theories and trends of fiction tend to "shy away", for example in programs like pseudo documentaries, docufictions and reality TV shows (Mikkonen, 2006 p. 302).

According to Mikkonen, TV programs and shows can be related to a similar appeal of dramatized sense that is confusing for the viewer as to what is real and what is not. Together with: fiction, virtual reality and TV programs that are a hybrid form of fiction and nonfiction. They might as well be the only place where such interdomain transitions are actually possible. But other conceivable cases in storytelling might be "including dreams, traumatic memories, and type of mental illness that can invite distortions of reality and disrupt genres of representation and communication". Likewise, it might be hard for the viewer to judge what is real when panic and communal fear of violent attack, war or oppression occurs. For Mikkonen, there is no limit in the number of worlds and realities that the author and the reader can imagine as being engaged with their fictional characters. But when fiction becomes fact in fiction it usually happens through the feeling of strong emotions like: "comic relief, all embarrassing, potentially destructive, melancholia, intense suffering caused by betrayal of one's own, hallucination, fear, panic and madness" (Mikkonen, 2006 p. 302).

For Mikkonen, there are two theories (1999), segregationism and integrationism in the representation of fiction that are quite opposite forms. Radical form of segregationism assumes fiction is pure imagination without truth and has no ontological status. While the radical form of integrationism is assuming that there is no genuine ontological difference between fiction and true representation in *Chon, Distinction of Fiction*. The segregationist ontology argues that fiction can put forward true statements but does not necessarily need to do so. Since "the fiction truth value of a proposition may only be assigned separately for each possible world" and therefore fiction does not equal lying. But it involves nonexciting or non-actualizable entities. According to Goodman's theory

of integrationism, there is no necessary hierarchy in various types of description. In terms of verifiability, may it be Cervantes's novel or theory in physics or something else. So, reality can be accessed only through different ways of description or it remains equally inaccessible to significations of all types. Thus, Cervante's novel claims: "Reality in a world, like realism in a picture, is largely a matter of a habit". While Goodman's theory claims that the theory of the possible world is unacceptable. Extreme integrationist theories do not support the possible worlds' theory as long as it makes a physical real world the main reference point (Mikkonen, 2006 p. 303). Mikkonen's conclusion is that the referentiality of fiction does not have to be accurate nor exclusive (Mikkonen, 2006 p. 304). In the end Mikkonen concludes with a question and asks: "Is it only in an impossible world where fiction can become fact since in ours there are no examples of fictional worlds that are no longer fiction?" (Mikkonen, 2006 p. 308).

Telling the Truth: The Theory and Practice of Documentary Fiction – Barbara Foley, 1986

In the notion of "The Problem of Borders", 'Art' itself is an open concept. New art forms have arisen constantly and will undoubtedly keep arising. New movements and art forms will also emerge. Professional critics will have to demand decisions and debate whether the concept should be extended or not. According to Weitz Morris (1956): "Art as a logic concept shows that it has no set of necessary and sufficient properties. A hence theory of it would, therefore, be logically impossible and not merely factually even difficult" in *Journal of Aesthetics and Art criticism* (Foley, 1986 p. 31).

Barbara Herrnstein Smith (1975) clarifies the theory as a classifying and differencing natural and fictional work's approach. She says that "there is no principle of a relative differentiation that could allow us to speak of any given composition as 'more' or 'less' fictive... and thereby assign it its proper place on the continuum. The distinction between natural and fictive is absolute" in *Critical Industry* (Foley, 1986 p. 32).

As Foley is comparing Roland Barthes arguments about historical to non-historical discourse, she seals the content to claim that a historical discourse is a "fake performative". It claims to be a descriptive element and in fact only expression of the authoritarian nature of that particular speech-act (Foley, 1986 p. 32-33).

There is one argument that holds a differencing view in between a factual and a fictive discourse of the narrator of a text. In a factual work it is seen that "the narrator is fully responsible for the statements in the narrative". However, the narrator of a novel is not necessary to be identified with the author of the novel. But the two may be alike in the outlook. In the other hand Laurent Stern suggests, that a narrator in fictions are themselves fictive characters. She says, "we must make-believe that stories told within the literary work of art are told by fictional characters" (Foley, 1986 p. 47- 48).

3.2 The quest for alternative truths: concept and authors

In this second part I will describe some of the most useful concepts for this project. As I am concerning conventions to break new forms of documentaries. For example, the concepts are expressing hybrid forms of a documentary like 'docufiction'. The notions defining the conventions that separate 'fiction' from 'non-fiction' are useful tools for the construction of an alternative and 'hybrid' genre. That could more effectively address the narrative construction of truth claim about a future state of affairs. This is seen through Chluenan Svetvila's report and the origins of the concept of Docufiction.

The concepts of "hybrid reality" and "docufiction" are important for my study, the possibility of telling the truth about the future with documentary storytelling, because they describe a problematic reality and a narrative tool to address it, respectively. In this second part of this literature review about the documentary process, I will dig deeper into the terms of Hybrid reality and Docufiction to find out about experiential filmmaking. What happens with the aspects of "truth to be told" when the concepts of documentary and fiction are mixed up together? A modern 21st century concept that is today viewed upon to be called a docufiction.

Chluenan Svetvilas, 2004, Hybrid reality report: When documentary and Fiction Breed to Create a Better Truth

"The hybrid documentary is not new. Are more films playing with form nowadays? Bandy believes that hybrid works are more popular now as audiences are more receptive to creative work. "Good films that are talking about the truth are welcome right now," she says. "People have an enormous curiosity about how people live and react." When asked if a deeper truth is revealed through hybrid works, she replies, "In telling what you're trying to tell, a narrative story can be more truthful than a straight documentary, creating a narrative fiction can be extremely effective (Chluenan Svetvilas, 2004 p. 7)"

Svetvilas asks in the article, "What is a documentary film? A search for truth? A representation of reality, past and present?" According to Mary Lea Bandy – Chief curator of Film and Media Art at New York's Museum of Modern art, fictional narrative has been a creative and interpretive challenge for the filmmakers. They have been concerned with that since the inception of cinema in the late 19th century (Svetvilas, 2004 p. 2-3).

Bandy says, there is no "one way to do it" if a documentary is a hybrid form, and "hybrid films are not new". Even the most perspective films about the world often mix and match their approach, style, and format by "blending the history and narrative with real or recreated interviews". In this pursuit of the film, a director can take numerous approaches in using: "experimental techniques, archival footage, and photographs or for example interviews with historians, vérité camerawork, animation and more" (Svetvilas, 2004 p. 2).

This style of documentaries can accure therefore in an alternate present and chronicles of alternative history. She proves her point in the 16 films she selected for "Hybrid," for this year's Durham's Full Frame Documentary Film Festival". A wide-ranging group, including Robert Flaherty's last film *Louisiana Story* (1948)" where the people of the bayou through reenacting their lives essentially become actors for Flaherty's camera.

Like author Kevin Wilmott documentary *CSA: The Confederate States of America* which is a “faux documentary”. In which the South won the Civil War and slavery is still legal in America. The strategy of his film was to “take things that were true and bend them little”. For instance, Wilmott used “a high-end commercial for Confederate insurance and the clip from a "Hollywood" film were shot in 35mm. Wilmott used the low-budget infomercial for a slave auction in digital video, the talking-head documentary interviews in 16mm and the "archival" footage of an exiled Abraham Lincoln with a hand-cranked camera. The format that was used was the History Channel/PBS-styles format, which Wilmott described as: “archival footages (both real and created), photographs, matter-of-fact interviews with ‘historians’ and other commenting on the CSA’s history from Civil War to the present and footage of a musical and a narrative film from the country’s past and present.” Wilmott told Svetvilas, he did not have to stretch the truth even very far in his work and by using documentary form Willmott felt that he reached a deeper truth (Svetvilas, 2004 p. 2-3).

In another hybrid film, Svetvilas uplifts in her report, *Tarnation* made by author Jonathan Caouette, in which Caouette defines his work as a "cathartic exorcism and a visual journal." He describes it more closely as "a documentary about his dysfunctional family and his relationship with his mother, Renee. When Renee was a young woman, her parents consented to give her shock treatments, thinking that they would help her mentally. She endured years of shock treatments and as a result, suffered mental damage." In the film, the author uses clips from short films made earlier, phone machine messages, painful confessions to a video camera, family photographs, and interviews with family. Svetvilas asked the author, “was a more traditional documentary form too limiting?” According to Caouette, a documentary is a nonfictional film that conveys to an audience the “truth of a matter” and if it does that effectively it hardly matters what style of form it uses (Svetvilas, 2004 p. 4).

According to Svetvilas, director Amie Siegel defines her film *Empathy* as a “hybrid documentary/ scripted narrative”. Siegel wanted her documentary to look like a television documentary, including: “slow pans over photographs and a sterile voiceover made slightly tongue-in-cheek”. Siegel's film alternates between a narrative about Lia, an actress in psychoanalysis. In the film, she uses “interviews with three practicing white male analysts and footage of auditions for the actress role.” More closely described by Siegel it is as a short documentary about the relationship between psychoanalysis and modernist architecture and furniture. Seigel defines closer that a television documentary is according to her a “status quo”. When Siegel began working on the film, she was surprised by how "status quo" most documentary, especially television documentary, has become. Where documentaries are made with mainly talking-head subjects intercut with b-roll of historical footage and still photographs according to her. In her film she wanted to parodied that to a certain extent “brake away”. More she worked with her project more it became clear that the work was about crossing boundaries, including boundaries between truth and fiction (Svetvilas, 2004 p. 4-5).

Another author interviewed by Svetvilas, Tan Royston argues “I just had to follow my instincts and the style chose me”. Hybrid works according to Royston are more popular now as audiences are more respectful towards creative work. People as well have an enormous curiosity about how people live and react. Royston used this element of reenactment in his film. By using real characters and extras playing themselves in re-awaken situations that had occurred in the film *15*. According to Royston, “good films that are

talking about the truth are welcome right now”. Bandy concludes, creating narrative fiction can be extremely effective in ways of telling a narrative story and it can be even more truthful than in a straight documentary (Svetvilas, 2004 p. 6-7). Bandy points out at the end of her article, a documentary should be still about some kind of truth, revealing an unknown story (Svetvilas, 2004 p. 7).

Origins of the term of Docufiction

At the beginning of the 21- century, the new term of Docufiction appeared. It is widely accepted for and classification by international film festivals and the term is as well commonly used in several languages. It can be seen in cinemas or televisions but it is a genre full of development. The term is as well sometimes used in referring to “creative nonfiction”, literary journalism (Encyclopedia, 2020, WorldHeritage.org).

The term Docufiction involves such practices of making the film that was already at an early stage practiced by one of the fathers of documentary films Robert Flaherty. Another who has practiced similar filmmaking is as well Jean Rouch later in the 20th century (Encyclopedia, 2020, WorldHeritage.org).

Docufiction is considered to be part of hybrid forms. Since the conceptual term is seen being both terms both documentary and fiction. Docufiction is seen raising ethical problems concerning truth, since reality may be manipulated and confused with fiction (Encyclopedia, 2020, WorldHeritage.org).

Jean Rouch is seen to have an innovative role in the domain of visual anthropology and he is considered to be the father of a subgenre called ethnofiction. Meaning an ethnographical documentary film wherein natives play fictional roles portraying themselves. In which the reality is seen to be reinforced with imagery. “A non-ethnographic documentary with fictional elements that uses the same method and, for the same reasons, maybe called Docufiction” (Encyclopedia, 2020, WorldHeritage.org).

The first documentary film considered to be a Docufiction was *Moana* made in 1926, by Robert Flaherty, United States (Encyclopedia, 2020, WorldHeritage.org)

Docudrama and Documentary

Usually, the term Docudrama refers to a representative form of a documentary where factual “real” events in subsequent time are portrayed though fictionally dramatizing recreation. The term docudrama is often as well confused with the term of docufiction. When drama is considered interchangeable with fiction as both the terms have the same meaning. But the term Docudrama specifically refers to television media, telefilms, or other shows that are dramatizing and recreating events with actors on TV (Encyclopedia, 2020, WorldHeritage.org).

The generic term of a Mockumentary usually satirically comments on current events and the format is typically dramatic and comedic. The name originates from “mock

documentary” and it is also a film or television show where fictionalized sometimes even factual events are presented in the form of a documentary. It uses similar forms as docudrama in its fictional narrative style of portraying events when they have occurred. But it should not be confused with docufiction either (Encyclopedia, 2020, WorldHeritage.org).

The definition of a Mockumentary can often be confused with the definition of a Docudrama. Thus the definition of a Mockumentary means the combination of both the genres documentary and fiction. Mockumentary as Docufiction is a film genre that in order to strengthen the representation of reality uses some kind of artistic expression. As introducing some unrealistic elements and fictional situations. In an, it attempt to capture reality ”such as it is” through direct cinema or cinéma vérité (Encyclopedia, 2020, WorldHeritage.org).

Docufiction is a film genre in expansion, adopted by numerous experimental filmmakers. More precisely described: Docufiction and Mockumentary is filmed in real-time about a real event as it contains contaminated fictional elements and in which usually a character is playing their own role in real life (Encyclopedia, 2020, WorldHeritage.org).

4 THE MAKING OF ELÄMÄNI INTERNETISSÄ

In this section, I present the basics facts and a short description of my documentary work in preparation for a critical analysis of this text in the following chapter.

The theme of my documentary is Information technology vs Individual and the narrative style of it is an artistic documentary film. It is a narrative story told from the individual's point of view. Through the story's protagonist, the reporter (me) who re-enacts to the situation through own experiences and is concisely informing the viewer about data gathering and future possibilities through individual data breakthrough story, expert interviews, and fictional transitions with a summarizing monologue. Other presentation forms used in the work: Archive and stock material, self-made graphics, screenshots, drone shots, time-lapses, and illustrating live footage and recreated illustrating fiction of data gathering. The genre is Science Fiction, the country of origin is Finland, the language is Finnish, Subtitles are in English, the length of the film is 28 minutes and 47 seconds and the date of release is 31.12.2019. The main question of the documentary: *What kind of data about me can be collected and how can it be used for now and in the future?*



Figure 1. The Poster of *Elämäni Internetissä*

4.2. Synopsis

ELÄMÄNI INTERNETISSÄ/ MY LIFE IS IN THE INTERNET

“What can be said is that privacy is gone”

About a couple of months ago, the reporter gets unexpected information in the email. His personal data has been leaked after a surprising breakthrough. This awakens his interest and makes him think about where his information is gathered, what kind of data can be collected from him and how can it be used for now or in the future?

A Short documentary film about individual data collection, the story is a continuum for the first part, Pinnan Alla (2017).

4.3. *Elämäni Internetissä* - Script breakdown

Transitions and structure of the story

Start. Beginning text (00:00- 0:28:1)

Reporters intro scene + Monologue & Ambience music and sounds (0:28.1- 2:23.4)

Part 1. What is data gathering?

+ B-roll & Ambience music and sounds (2:36.2- 8:22.9)

– *In the first part of the interviews we find out what is data gathering as a phenomenon and it ends up with this summering fiction transition of the Chess scene.*

Expert interviews: *Police - IT Professional - Sociologist - IT Professional - Futurist*

Fictional transition 1. Chess + Monologue & Music (8:23.0- 10:06.2)

- *I focus to reflect fictionally towards the future upon the individual's choices in our society to: Update social mediums, to use electronic gadgets, and the willingness to freely give up personal information to commercial services. To able the phenomena of individual data gathering.*

Part 2. Privacy

+ B-roll & Ambience music and sounds (10:13.9- 18:55.8)

– *In the second part we find out what privacy means for the individual today and how we relate to it and it ends up with a summering fiction transition of the Hacking scene.*

Expert interviews: *Psychologist - Sociologist - Psychologist - Sociologist - Psychologist - Fu-tourist - Police - Futurist - IT Professional - Futurist*

Fictional transition 2. Hacking + Monologue & Music (19:01.4- 20:11.8)

- *I focus to reflects fictionally towards the future upon a type of scenario where an unknown corporation is building up an AI on the individual. Based on the data that they have stolen from them and used to gather more information.*

Part 3. Data Breaches

+ B-roll & Ambience music and sounds (20:24.1- 24:32.1)

- *As in the third part, we dig even deeper into data breaches as a phenomenon and touch upon the whole world of hacks and refer to the data gathering dystopia of China today picture vise. As summering up the facts about the reporter's data that got stolen. Ending up with the fiction transition 3 of the Glass Box scene.*

Expert interviews: *IT Professional - Police - IT Professional - Futurist - Police – Futurist*

Fictional transition 3. Glass Box + Monologue & Music (24:34.0- 26:01.7)

- *I focus to reflect fictionally towards the future upon the invincible wall that is located in between the individual and the outside viewer. For example, in social mediums when unknown people can scan through our profiles from an outsider perspective point of view and make assumptions about our “life’s” and interest in the society.*

Ending. Reporters scene + monologue + credits & music (26:01.7 -28:47)

Total consistency: approximately 20 min interviews and 8 minutes of fiction

Three fiction transitions did for my documentary:

By creating approximately up to 8 minutes long three parts divided fiction stories. Of anonymous scientists in a chamber was to reflect fictionally upon the themes of the occurred within the interviews. The fiction is as well divided into Parts 1, 2, and 3 following by the interview parts. I reconstructed an ancient mythological belief of the Greeks gods of *Moirais* as well known in English as the “*Fates*” into my fictional scenes. Then I combine the Greek myth of the *Moirais* that decide the mortal individuals' faith by measuring the lengths of their threads to be cut with the topic of Individual data gathering. To be able to answer my research question to make a stand about a fact of truth about the future. *Fictional transition scenes 1, 2, and 3:*



Figure 2. The scene of Chess

Figure 3. The scene of Hacking

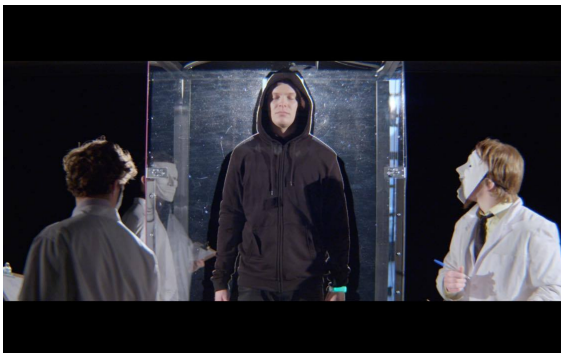


Figure 4. The scene of the Glass Box

Part 1. What is data gathering?

In the first part of the interviews I found out the following: Individuals by their own actions can break their perceptions of privacy as their own means lead to the sharing of their private information. When we use several different techniques and applications that the majority of people do not even understand. Since data itself can again be interpreted in multiple ways and a subset of it can be treated as personal data. As appliances that individuals can attach to their bodies can even aggregate more personal data about one's steps and even heartbeats. Then companies monitor today much larger quantities of activities that previously couldn't be monitored. As well as different discussions between people are taking place whether they are private or not and people do tell everything. Often discussions are taking place on some kind of platform. This leads to us not realizing that the discussions are there somewhere hidden and should remain private. So, we do have strong confidence in for example the commercial sector of service providers.

The negative sides are for example that insurance organizations can tweak the costs based on the information that they gather from us. If an individual, for instance, happens to have a Fitbit or Apple Watch and it figures out that one has severe heart palpitations. The companies will pay attention to it and can increase the prices in certain areas if there are higher chances of individuals getting for examples of heart attacks or other injuries. As there are either no restrictions according to law what data could be collected from us as long as it is collected correctly. Some parts of collecting require an individual's approval but it can be collected as well without one. However, when we think about individuals today, data exists even before we have been born and it goes on existing after us.

So, there is a lot of data gathered from the whole life spectrum of a person. As if we then think about the fact that "does Targeted marketing of corporations according to law violate the individual's rights to privacy?" I found out that, when the approvals given to a company do not cover the perception of the agreement as individuals are a lot narrower there becomes a contradiction and in that sense it violates. Furthermore, if we then consider what data could be collected from us in the future? Well, I found out that, when GDPR has instructed companies so that we have to have easy access to it. So, in practice, it leads to them making these interferences very similar and they have been made like these "hacker heavens". A conclusion of this first interview chapter that I came to is that it is an illusion that we would have any privacy policy left. If someone wants to know something about us they can find out practically everything. What can be said is privacy is gone.

Part 2. Privacy

In the second part of the interviews I found out the following: People should have a better understanding of what should be shared in the analog world and what in the digital. One opinion is that intimate things in life would be good to remain private and real love should be confessed only within the analog world. Because these are sensitive information and therefore can as well be used for the wrong purposes. One other opinion is about the re-verses side, it is easy to lose one's face when one has to constantly build up upon a certain social identity through the digital mediums today. Thus this constant identity work has an apparent wealth in itself when it enables a terrific amount of diversities and other's acceptance. But it can contain the idea that one can be themselves if others can be as well what they want to, but that is quite an illusion. One opinion is that the analog and digital world have both their own strengths as well but we need to know how to use them. Some things are just so much more efficient in the digital world, like telling if "my baby has been born". It is so much more effective to post in on for examples on Facebook than contact everybody or call about it. So, therefore we should figure out what is that quick information that doesn't harm anybody and what is then more personal and sensitive information that could be used to harm our close relations. As in that sense, we are going to need in the incoming decades much more training in the experience of this matter. So, the world would remain a safe place.

However, when I wanted to know "how can targeted marketing impact the individual's way of making choices?" One opinion was, it is a figurative question because we might not be aware of how it can impact us. It can impact in many ways what adds are fed to our feed and what kind of profile has been created for us as what we are interested in. One could even say that the possibilities of taking advantage of it are so various and when we as well have commercial actors behind it the problem is in fact that we don't even know what all the possibilities are. But there are two extremes, either we all become anonymous series of numbers and we will not give anything else out of us to the public or everything can be known from us. When technology develops further it somehow has become inevitable for privacy to disappear from what it has been. So, there will be facts about us electronically available in whatever there is to know.

When I wanted to know "how big of a factor is it then that you can find out information about a person?" So, I asked two of my interviewees. "If someone contacts them who has no information about themselves, is that person form them reliable?" My first answer was that such a person is not reliable because a digital footprint has become a way to build trust today. The other interviewee underlined specifically that, he doesn't either want to meet with anyone which of there are no traces of online. Then he uplifted this question in order to ask it openly. "How many do want to meet with people whom there are no traces from online, can they be reliable?" As we then move on with another interviewee's opinion further towards the future and talk about the Internet of Things, Machine Learning, and various techniques. The interviewee believed that we should start to create especially for the future where technology is constantly developing, laws that are technologically independent. Where the desired state of privacy would be preserved in. Furthermore, then when I wanted to know closer "how can future change data gathering?"

I learned that constantly a greater part of our life is in a digital format and in that sense, it is becoming easier and easier to access the collected information and even easier with new devices to get information about the environment and other people. With different measuring devices that can be added for example vice on the phone, like a thermal camera. With it, one can tell if the person sitting opposite is in love or do they have Parkinson's or something else. Then with again the help of Wifi signals, one can be able to scan through the walls of ordinary buildings. As being able to see which directions people knee in the evening, towards Mecca or each other in what position or so. But one can thus not find out what a person looks like thus the person's body can be figured out and more. This does either not require any other than average electronics present in this day in society. When we then move towards the future it is becoming more and more fascinating according to my interviewee. One other opinion is that people who do something controversial probably have a reason to fear for data gathering.

Because since that information goes to different places it gets stored in different parts of the internet and never gets erased. So, there is a dramatically high chance of bringing one to justice. There is a high chance that one can be traced and found at some point. However, when again I wanted to know closer "what data could be reused after my life?" I learned the following, first, it was an existing question indeed to ask, and for the individual's data, there is an old speculation. If there were a lot of individuals conversations and they were saved. Then from those conversations, one can construct the human's behavior as the gestures, facial expressions and the tone of voice in speaking and more there is of data it is then easier for an Artificial Intelligence to get there to copy the way of responding or the way of our behavior and psychology. Like how a person thinks and what history it has in the background, as where from gather data and it can basically then be able to scan our brain and get even more information. There are already systems where the mouse brains have been cut to very thin sides, and then those thin slices have been scanned and it has been possible to read the mouse's memories. Therefore a human's memories could possibly be read and then we could get the individual with the help of an Artificial Intelligence brought back to life. Thus, after all, it doesn't feel anything for that person anymore. But for others, we could be instead of individuals photographs as humans scanned in the virtual world. Then one could still chat with us as if we were alive and it might not feel as strange as one would think.

Part 3. Data Breaches

In the third part of the interviews, I found out the following: When I wanted to know closer, "why do we tend to trust large companies with our most private data?" I learned that large corporations have such an enormous pipeline of revenue based on exclusively the size of their audience. That compromising their reputation, by abusing personal data of a particular individual will harm their reputation so much that the revenue will basically shrink. However, when I wanted to know closer "if there were any examples of domestic cases of data breaches in Finland?" I learned that annually a thousand reports come to the police about information crimes. Excluding identity theft and a third of them are data breaches. These are financially motivated crimes and cybercrimes are the

most common ones. The right amount of these that are really taking place are tens of thousands or even more than a hundred thousand and only a few thousand are reported.

As when we again look at the international security breaches, there are really big amounts of data. Hundreds of millions of records of personal data that are internationally carried out and they also partly target Finns. Further, when I then wanted to know more closely if companies will always have the tools to keep our data safe I learned that we never know what sort of challenges are going to be brought to us by future discoveries. For instance, there are rumors that quantum computing could be a thing that will change the game quite heavily. The last interviewee told me closer what experts believe as a final conclusion to my documentary, as maybe in about ten years the quantum computers can break the public encryption keys, and then all the old and hidden stuff will be revealed eventually. Therefore, everything that we put to the data network, which someone can copy from there and all the encryptions are likely to be breached towards the future.

5 THE CRITICAL ANALYSIS OF “ELÄMÄNI INTERNETISSÄ” AS A HYBRID GENRE

In this chapter, I will examine the ideas that have inspired my research in the relevant literature about the possibility of telling the truth about the future. In particular, I will discuss the conventions I tried to challenge, the reasons for doing it, and the quality of results in relation to the main research question and purpose of this project. I am reflecting on how the ideas of the mentioned authors have influenced my documentary.

Analysis on my work in relation to Jouko Aaltonen, 2006

At least sixteen ideas from Aaltonen's doctoral study of the documentary are relevant for analyzing my work *Elämäni Internetissä*.

- Photograph as a documentary can lie even if the viewer's starting assumption is that documentation is true. The difference between a documentary and a fiction is seen to be the fact that the documentary makes a claim about the "truth". However, the interpretation of the “truth” in a documentary film is seen not to come purely from the material or its photos, but of how the author presents and uses them (Aaltonen, 2004 p. 44).
- In my project, I can relate to Aaltonen’s important points about the possibility of lying in a documentary concept and the responsibilities that the authors have towards their audiences. Therefore, in line with this notion, I see my documentary shouldn’t lie about the truths or the realities of the subject or individual data gathering. In my opinion, I truthfully present facts about the past and the present

of the phenomenon. However, as I also discuss and present the future possibilities and realities of the phenomenon, I do recognize that the aspects of truth might become disoriented. This risk comes from using fiction as a tool in my narrative storytelling to strengthen my representation and reveal a deeper truth. This approach makes it possible to raise growing concerns for the audiences and show how the problem is going to develop in the future. In order to present this through my work, I have used fiction and archive footage in distinctive ways. In my documentary, this doesn't stretch the truth very far from what it is within the frames of the subject. Therefore, the use of fiction in my documentary does not equate with lying about the realities.

- The notion of a “creative documentary” includes a description of an independent and artistically ambitious production outside of television. This gives the author great freedom of expression, according to Aaltonen. It emphasizes the nature of the documentary as an art piece. In means of expression, the artist is able to convey to the viewer a strong personal view of the world and life (Aaltonen, 2004 p.74).
- In my project, this notion inspires me to recognize how my documentary represents the form of a “creative documentary” as Aaltonen describes it. I have used an artistic expression in my narrative storytelling and chose my interviewees and the material to be exposed in the story. Therefore, I have been able to convey to the viewer a more personal view of the world and the life of my subject in question. The possibilities of festivals and television distributions are not impossible for my work in the time to come. Thus, this production has been done outside of the professional filmmaking environment, and therefore it can be viewed upon as an artistically independent and ambitious production outside of television.
- The notion of a “personal documentary”, as Aaltonen is describing, is a film that gives the author great freedom of expression, since the film can include live film, essay type of reflection, archive footages, experimental film and even acted scenarios (Aaltonen, 2004 p. 77).
- In my project, this notion inspires me in this way: I recognize that my work represents even a “personal documentary” as Aaltonen it describes. In my work, I have used an essay-type reflection in my narrative, personal type of voiceover, archive footage for illustrating the facts uplifted in interviews, and experimental film scenes in fiction for addressing the future possibilities. In addition, I used reporters’ own personal stories and acted live scenarios for strengthening the representation of the concerning subject within my interviews. Therefore, in line with this notion of “personal documentary”, I recognize that my work contains a multi-media type of approach with great freedom of expression. Various ways and techniques were used to present the reality of the subject of concern.
- The notion of the authors being in the film together with reflectivity, as Aaltonen is describing, solves certain problems within the interpretation of reality aspects in the documentary film concept (Aaltonen, 2004 p. 79- 80).
- In my case, I can relate to Aaltonen’s points of authors being in the film to solve certain problems together with reflectivity. As I am also the protagonist reporter

in the story, I can conclude that it is easier for me to reflect upon the subject of concern through my own personal experience. This data breakthrough story is presented in the synopsis of *Elämäni Internetissä* in the previous Chapter 4. With the idea of this notion, I see my documentary also goes beyond my personal story in its ways of storytelling. It presents the future possibilities of the phenomena of concern in our society. However, it has been easier to solve the reality aspects of the reporter's (myself) storyline by being able to consider the past, present, and even the future. In my opinion, these presentation techniques go beyond the regular conventions of the making "personal documentary", since I address the future through a representation form of fiction in order to access a deeper truth.

- The notion to the theme of the film should be important to the author, as Aaltonen is describing. Education in the film industry nowadays emphasizes that the author should find his or her own theme, an internal theme that his entire production portrays (Aaltonen, 2006 p. 104- 106).
- I can relate to Aaltonen's points of themes being important since technology and human rights have been an ongoing theme in both of my documentaries made at Arcada. The first episode, *Pinnan Alla* (2017), criticizes the European Union's Article 11 - Freedom of expression and information. In this project, I went through questionable media at the Finnish dark web forum *Sipulikanava* in 2016. This second sequel documentary story of *Elämäni Internetissä* criticizes the European Union's Article. 8 - Protection of personal data. I'm looking deeper into the privacy agreements and various types of using an electronic gathering of individuals' private data for corporations in our daily lives. The themes of both films are also representations about two different internet worlds. They are visually brought up differently in the forms of their presentations and in the posters of the films. *Pinnan Alla* represents the individual rights to freedom of expression through "The Dark Web". *Elämäni Internetissä* represents the individual rights to privacy of data in the usage of the "The Surface Web". Therefore, with this notion in mind, I can relate even to Aaltonen's point of education emphasizing authors should find their own themes. I have found my main themes for being interested in the ethical issues concerning modern technology. Even though this is a very interesting topic, I hope that my entire production will represent various forms of different themes in the future.



Figure 5. The Poster of Pinnan Alla

- The notion to the differences in the use of scripts in documentaries and fiction films, as Aaltonen is describing, can be compared to a blueprint of a house. Whereas the script of a documentary is more of a loose action plan, a process diagram, or a protocol. In making a documentary, the script becomes a kind of a hypothesis, a theory, which is being tested by filming and editing (Aaltonen, 2006 p. 135 and 163).
- This notion inspired me as well. I can relate to Aaltonen’s points of the scripts having different roles within the original separate concepts of documentary and fiction. I recognize that I have been experimenting with them both. I remember making a two-sided treatment “loose script” for the *Elämäni Internet-issä* documentary. I made it in order to perceive the uniqueness in momentums faced later on in the filming phase. The shape of my documentary became clearer in the process of making, but I had an early vision for my theme as I had decided to use fiction as an element in my narrative storytelling. At first, it was unclear what the fiction content of information was exactly going to be. I solved the problem by planning and filming my fiction without sound. This was made in order to add ambiance music, sounds, and personal narration voiceover to fulfill my fiction parts later on in the editing phase. So, in notion to this idea, I can strongly relate to the claims of Aaltonen that “script is a kind of hypotheses”, that is tested through filming and editing. My hypothesis turned out to work as well.
- The notion to complete mixing of both the concepts of fiction and documentary, as Aaltonen’s interviewee Virpi Suutarila is describing, would take away the whole ground from not only documentary films but even journalism (Aaltonen, 2006 p. 168).
- I disagree with the author Suutarila with her claim. In my project, I ended up with a kind of complete mix both fiction and documentary. As in the notion of this idea, I don’t see it taking the ground from the documentary and its’ journal-

istic facts presented. Fiction is used as a tool to reveal a deeper truth within the subject of concern in my work.

- The notion to “films contact and the possibility of staging situations”, as Aaltonens interviewee Heikki Huttu-Hiltunen is describing. If the film's contact is “true”, situations can be staged or organized and even manipulated. The movie can make a claim about the reality of “the world” where the people are living in if the truth is as possible similar to what it really is (Aaltonen, 2006 p. 168).
 - This notion inspires me in my production. I can relate to the author Huttu-Hiltunens claims, as we went to the second journey of filming during the editing phase. We wanted to capture more illustrating live material together with my cinemaphotographer Simon Bergholm. We felt that we needed to have some real live footages from Helsinki to fill up and be able to illustrate the statements brought up in our interviews. Then, as we filmed some live footage of people using electronic gadgets around Helsinki, we ended up staging a few minor live scenes and even two bigger scenarios. One of the bigger staged scenarios happens in the metro where my friend is on his phone updating his social media profile and the camera follows him around Helsinki. In another bigger staged scenario an athlete friend of mine is training and gets “severe heart palpitations” and he is tracking them while training sprinting. In the notion of this idea presented, I saw both of these situations to be very likely to really happen in Helsinki even if they were staged for my documentary. I chose these situations because both of them were uplifted examples in the expert interviews. Portraying the realities through the form of rigging the scenes did not equal to me as lying about the truth of the realities of the subject in concern.

- The notion of the emotional impact of images, as Aaltonens interviewee Seppo Rustanius, is describing. The purpose of the use of archive material and photographs in films is to create reality from a lived reality (Aaltonen, 2006 p. 177).
 - I can relate to Rustanius’s claims as we also used a great amount of cc-common achieves and stock footage materials in order to illustrate our interviews. It became a new way of presenting our phenomenon about individual data gathering. But since the interviewee’s in my documentary were also addressing the future possibilities in the subject of concern, we decided to present the future partly as a “lived reality”. This was made with the help of various stock and archive materials. So, in the notion of this idea, it seems that I have stretched the original concept of using archives in my work.

- The notion to “the end result of the film should not be locked in too early”, as Aaltonen is describing the end result of the film should not be locked in too early and the processing should be open until completion. (Aaltonen, 2006 p. 178).
 - For me, the art in my process truly happened by connecting the dots that I felt didn’t make any sense together in the first place. So, the question for me at the end of the editing phase was: “How could I make everything that is being presented in my story to make sense for the reporter character?” I decided that if I make the whole story to look like it is presented through a form of a “day-dream”, it would make sense for the character. If you watch it closely, you don’t

actually see the reporter walking around from place to place in the *Elämäni Internetissä* documentary without a hoodie. We don't break this fourth wall by addressing straightly the audience, as documentaries usually do with the help of reporters. Therefore, this whole documentary could be experienced as a fully fictional story, consisting of different worlds of the reporter (myself). So, in the notion of this idea as concluding and explaining the reporter's reality in my work: This whole research about individual data gathering has happened inside of the reporter's head over one night. The interviews presented in the documentary have taken place earlier before this current night wherefrom the story starts. The reporter as a character is summarizing his memories of these interviews as he researches more information about the topic of concern. He is exhausted from the amount of information and devastated about the hack that has occurred to him. Therefore, he starts to experience a sudden detachment from his body as presenting what is going to happen in the future with his data fully in fiction. Reporter's research has been taking place for a longer time and the breach info at the beginning of the documentary is raising a cause and a purpose for him to be the one who the story is getting presented through. As described in the Synopsis of *Elämäni Internetissä* documentary in chapter 4.

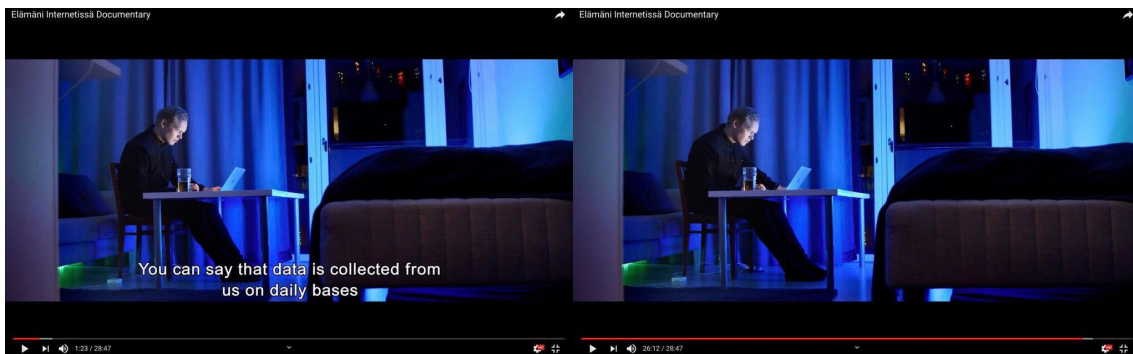


Figure 6. *Elämäni Internetissä* the Beginning and Ending shot at the reporters place

- The notion to the idea of ethical considerations cannot be avoided, as Aaltonen describes, because the document deals with the real world (Aaltonen, 2006 p. 190).
- I can relate to this ethical consideration claim of Aaltonen in my own process and researches on the phenomenon as well. In the notion of this idea, I was making *Pinnan Alla* documentary and researching in questionable media at the Finnish dark web forum *Sipulikanava*, back in 2016. I found services that provided child pornography, weapon sales, and a hidden drug market in Helsinki, the capital city of Finland, and even offered international hitman services on this web site. My critics back then were that this forum has gone too far with its offering possibilities and opportunities on their services, as in reference to the European Union's Article 11 - Freedom of expression and information. So, that's why I wanted to make a stand to this with my documentary. But after finishing the work I started to fear the possibility of it becoming a tutorial film on "how to do

this”. However, after finishing the first version of *Pinnan Alla* I decided to send the whole documentary as journalistic proof about illegal practices in the dark web as an anonymous tip to the police. Then I waited for one full year before publishing the film for the public. Later on next year the site of *Sipulikanava* got taken down by the Finnish police and the Finnish border patrol, on the 1st of November 2017. I’m not sure if my tip was used as a piece of evidence for the illegal practices but at least timing was convenient and something to speculate. After it had happened it felt safe to ethically publish the film. And in the notion of this idea I, of course, wanted to avoid a similar harsh scenario like this in my new story *Elämäni Internetissä*. So, I can say that I learned through my first documentary work and developed upon my ethics and concerns during the making of this continuum episode. But now, as this second documentary is a mixture of both documentary and fiction, it is considered as a hybrid genre that raises ethical problems concerning aspects of “truth”. Fiction may be confused with reality as it has been manipulated through this form of fiction. My documentary is about a real story used inside of its presentation, with a fictional reconstruction of the *present*. Then, I’m as well aware of addressing the *future* possibilities in my story and the ethics in its making, according to my reference. I have not stretched the aspects of representation of “truth” so far from how it has been represented within the expert’s interviews. I’m not claiming anything that wouldn’t have happened in the present or the past and therefore it doesn’t equal as lying about the subject of individual data gathering. Thus I can admit that the reality has been colored but it is made for the purpose of being more pleasing for the theme of science fiction and the audience. So, in the notion of this idea, I can conclude here that ethics have been important for me in my work.

- The notion of the “main phrase”, as Aaltonen is describing, means that traditionally the content of the films is presented and developed in the form of the so-called “main phrase”. The concept is borrowed from the theater and the textual analysis (Aaltonen, 2006 p. 215- 216).
 - I can relate to Aaltonen’s point of the main phrase in the usage of film. In the notion of this idea, I have developed my own main phrase of the *Elämäni Internetissä* documentary: *A short documentary film about individual data collection, the story that is a continuum for the first part, Pinnan Alla (2017)*.
- The notion of the strict adherence to a three-act dramaturgical model, as Aaltonen’s interviewee Visa Koiso Kanttila is describing, can raise major ethical issues. The line between a little chronology and counterfeiting is like a border drawn in the water. If the protagonists no longer recognize themselves and their lives in the film it is a problem. (Aaltonen, 2006 p. 220).
 - This notion inspires me in my work. I can relate to Koiso Kanttila’s claims to a straight three-act dramaturgical model. In the notion of this idea, I could recognize my own life from the documentary as it still is portrayed through the protagonist reporter’s real story. I can admit that the look of the story is a bit colored version but the data breach is true and this way of portraying it doesn’t stretch far the original reality of the story and the subject of concern.

- The notion of the “trptych”, as Aaltonen describes, means that if the film is made in three parts, it is a kind of “trptych” and it usually has no plot and no protagonist (Aaltonen, 2006 p. 151).
- In my work, I can relate to Aaltonen's claim of the triptych, considering out my own three-parts-divided fictional transition story. It might as well be viewed as one kind of modern triptych. In the notion of this idea, my three-parted fiction story definitely has a chronology, a plot, and a clear protagonist (the reporter/myself). In this compeered relation I seem to have broken this traditional convention of a “three-act dramaturgical model” in the filmmaking of *Elämäni Internetissä*. The original phrase “trptych” comes from the Greek adjective "trip-tukhon" ("three-fold") and it means a work of art that is usually a panel painting which is divided into three sections. The phrase is used in various forms as well in filmmaking. For example, Christopher Nolan as well uses three-parted storytelling in his film *Dunkrirk* (2017). He calls it a Triptych in an interview about his film for The Playlist. In the notion of explaining the origin and this idea closer, I will attach a link about the origins of the phrase of Triptych and how it's used in filmmaking in my references.
- The notion of the “author's presence in film and needs to determine what the author's relationship to the subject is”, as Aaltonens interviewee Visa Koiso-Kanttila is describing, makes the question of the author's presence fundamental. In general, he/she needs to determine what the author's relationship to the subject is, to tell the viewer why the film has been made. It should appear that it is subjective and author-driven (Aaltonen, 2006 p. 234).
- In my production, I can relate to this claim of Koiso-Kanttila that the presence of the author is fundamental and the author has to determine what the author's relationship to the subject is. In the notion of this idea, I came up with my own background story for the reporter role in *Elämäni Internetissä*. As this data breach of mine is a true story, it was an easy way to tangle myself into the topic and attach the reporter as a dominant leading character to the story. At the early beginning of my documentary, the reporter's data gets breached and he gets this report to his email from an app site named 500px, which is being presented on the screen. How it happened was that I had subscribed to this site many years ago back in 2016. During the autumn of my pre-planning phrase of the documentary in 2018, I got this email message that I screenshotted and presented it picture vice. Later on, in my storytelling, we come back to this matter picture vice as well. At the very beginning of the text, we present how many have got breached during 2018 in total. In the notion of this idea, I can conclude that we reveal the amount of 500px breaches and other service accounts that have been breached, through this “*Have I been owned?*” website. I will attach the link to this site I'm referring to in the reference part of this research.

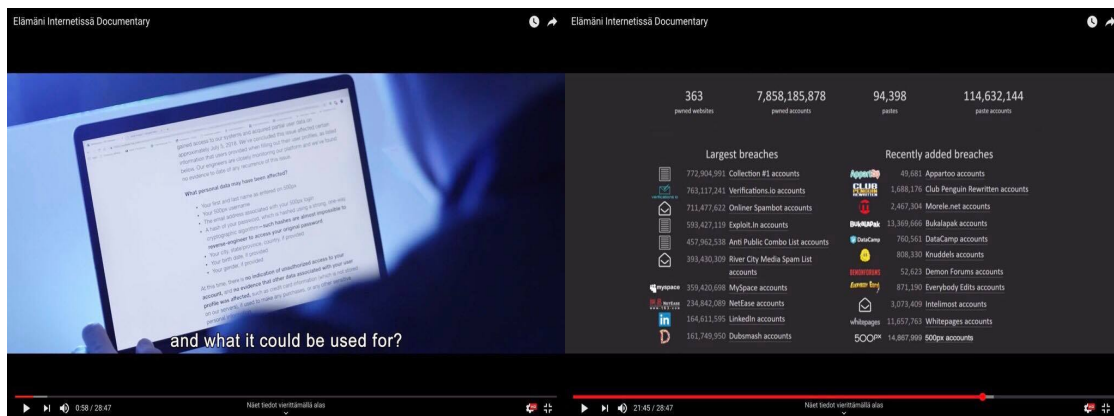


Figure 7. Elämäni Internetissä - The reporters breached data and other breaches

- The notion of the “pre-planning phase”, as Aaltonen describes, means that in the pre-planning phase, exploring reality is more important than presenting. (Aaltonen, 2006 p. 244).
- I disagree with Aaltonen in this convention within my work, since I have broken this convention. In the notion of this idea, the planning of the fictional world for presenting how data gathering could be practiced in the future, was for me as important as exploring the reality of the present. Together with professor Matteo Stocchetti, we decided at an early stage of autumn of 2018, that my documentary would include some fiction. So, the attempt to make this Docufiction was as well intentional from the very beginning of the pre-planning phase.
- The notion of the “capturing reality”, as Aaltonen is describing, means that the new creator-born creative documentary is something other than "capturing reality" (Aaltonen, 2006 p. 245).
- In my production, I can relate to Aaltonen's claim about the creative born documentary. In the notion of this idea, I would not categorize my new documentary film *Elämäni Internetissä* based on the Bill Nichols model template. I feel that my documentary represents more of a modern type of a creative document. If I had to find some unity with the work of Aaltonen's doctoral, this process of making my film has not either been quite easy. Following the timetables of Arcada University of Applied Sciences, we got few setbacks in making the project when teachers didn't quite understand what I was trying to create. But now the film is ready and the end result speaks for itself. In the notion of this idea and my project, I have found it to be something else. That I will represent closer in my further references.

Analysis on my work in relation to Kai Mikkonen, 2006

At least four ideas from Mikkonen's study of the documentary are relevant for *Elämäni Internetissä*.

- The first notion to hybrid forms as Mikkonen is describing means that instead of seeing the categories of fact and fiction as opposites, there is still an expectation that fiction includes lessons to be extracted in regard to the real world. Because it may have enormous relevance for a person's life. (Mikkonen, 2006 p.295).
- In my production, this notion inspires me in this way: I can relate to this claim by Mikkonen. In my work *Elämäni Internetissä*, I argue that the subject of Individual data gathering is an important issue in society and no one's privacy should be abused or leaked based on a third-party agreement or through data breach. In the notion of this idea, as a society today is getting more and more connected we need new rules to determine more accurately what can be done or not. The three-parts fiction world colors this godlike action of anonymous corporations playing with data to shake up the audience and to make them believe that this is important and something should be done. In this sense, I can relate to the notion in my work that fiction can have enormous relevance and can redirect us to what is important in the actual world.

- The second notion to the myths, as Mikkonen is describing with the help of the theorist Abbé Banier (1973), is that the myths are simply “embellished”, “ornamented” or ingeniously enveloped real stories (Mikkonen, 2006 p. 298).
- In my production, this notion inspires me in this way: I reconstructed an ancient mythological belief of the Greek gods of Moirais (as well known as the “Fates”) into my fictional scenes. I will add a reference link about Moirais at the reference part of this research. However, I combine the Greek mythology believes of the Moirais (that are believed to decide the mortal individual's fates by measuring the lengths of their threads to be cut) with my topic of Individual data gathering. I chose to do this to be able to seek into presenting the possible dystopic future of the subject in concern through the use of my three-parted fiction. I'm representing the possibility of an individual's data turning against the individual. This reconstructed reference to the Greeks' myths was presented in my fiction through three anonymous scientists wearing masks. The fiction taking place is based on my personal interpreted view of the myth combined with my subject of concern. This fiction enables me to reach a deeper truth and addresses my question in my documentary: What kind of data could be collected from me and what could it be used for currently and in the future? This fiction also helps me to take a stand to my research question: Can I tell the truth about the future? Through my three reconstructed transition fiction scenes, the reconstruction of Individual data during one lifetime is possible according to my interviews. But if not during an individual's life, then afterlife. The decision on *how to use the data* is probably going to be up to the corporations that control the data or the hackers that get the data. Today new data is being consistently gathered in new ways. Therefore, I recognize that it is becoming harder and harder for the individual to know what the corporations are doing and keep a track on it. That's why this notion of the idea of myths has been a helpful way to construct fiction in my work.

- The third notion of when fiction becomes fact in fiction, as Mikkonen describes, means that when fiction becomes fact it usually happens through the feeling of strong emotions like: “comic relief, all embarrassing, potentially destructive, melancholia, intense suffering caused by the betrayal of one’s own, hallucination, fear, panic, and madness” (Mikkonen, 2006 p. 302).
- I can relate to Mikkonen’s points and trends about fact becoming a fiction in fiction. In the notion of this idea, I used the Matrix films by Larry Wachowski as a reference for my work when I was planning the construction of my documentaries in different worlds. As my documentary, *Elämäni Internetissä* presents three fully fictional transitions referring to the original reporter's current story reconstructed and presented through the help of this fiction. I present in my three-parted fiction “what might happen” with the individual's data when the data has been breached with the help of these fiction transitions. I was able to underline and forward the feelings of fear, unconsciousness, and subconsciousness of the subject of Individual data gathering through the main character (myself). I am concluding earlier in my reference research, that the reporter experiences a sudden detachment from his body in the story through his “daydreaming”. This way everything presented in the documentary can be viewed as fiction. But the breach story is still true and the documentary contains real facts that are presented through my interviews, illustrating images and fictional transitions with a narrator's voice. So, in my opinion, it is becoming clearer to conclude that my documentary *Elämäni Internetissä* is representing a hybrid form of a docufiction in my opinion.
- The fourth notion is Mikkonen’s concluding question: is it only in an impossible world where fiction can become fact since in ours there are no examples of fictional worlds that are no longer fiction? (Mikkonen, 2006 p. 308).
- I’m referring to this Mikkonen’s concluding question in this research question: *Can I tell the truth about the future? Even when the future doesn't yet exist in the eyes of the present moment?* If the future doesn't exist currently in the eyes of the present moment, it seems to be an impossible world. That means that factualization of the possible world's use of data gathering towards the future is a permitted subject to be factualized. I use fiction as a tool in a fictional type of documentary about the future of a growing and concerning phenomenon. In the notion of this idea, *Elämäni Internetissä* seems to be an artistically made documentary with the help of fiction. I can present a futuristic consistency with the help of my interviews and fiction and then I am able to present the “truth” about a possible future with the help of my hybrid form documentary.

Analysis on my work in relation to Barbara Foley, 1986

From Barbara Foley 1986, the idea that most inspired me was her claim about "Art", itself is an open concept and new movements will emerge.

- The notion of "The Problems of Borders" as Foley is describing with the help of the theorist Weitz Morris (1956), is that "Art" itself is an open concept. New art forms (cases) have arisen constantly and will undoubtedly constantly arise. New movements and art forms will also emerge. Professional critics will have to demand decisions and debate whether the concept should be extended or not. "Art as a logic concept shows has no set of necessary and sufficient properties. A hence theory of it would, therefore, be logically impossible and not merely factually even difficult" (Foley, 1986 p. 31).
- In my production, I can relate to Foley's claims about "Art", itself is being an open concept and new movements will emerge. As I have found out Docufiction is a relatively new term to describe new types of documentaries. It is hard to find a current theory to describe my work even closer thus new movements emerge and are being recognized all the time. My documentary is not straight away satiric so I cannot recognize it to represent a Documentary although ethnographical documentaries use the same methods but describe native people in ancient times. So, in the notion of this idea, the only conclusion about how my documentary is truthfully presenting reality is in its way of claiming my storytelling to be currently recognized as a Docufiction. As time moves on more pleasing terms might be recognized, but currently, I find this definition of Docufiction to be the closest to describe my work of *Elämäni Internetissä*.

Second part of literature reference research

Analysis on my work in relation to Chluenan Svetvilas, 2004

The work of Svetvilas 2004 has also been influential and at least two ideas are worth mentioning here.

- The first notion to the idea about Hybrid films are not new, as Svetvilas interviewee Mary Lea Bandy Bandy describes, even the most perspective films about the world often mix and match their approach, style, and format by "blending the history and narrative with real or recreated interviews". In this pursuit of film, a director can take numerous approaches in using: "experimental techniques, archival footage, and photographs or for example interviews with historians, vérité camerawork, animation and more" (Svetvilas, 2004 p. 2).
- I can relate to Bandy's conclusion about the hybrid form films mixing and matching their approach. Most of our interviews in my work *Elämäni Internetissä* were done at Arcada, University of Applied sciences. But my cinemapho-

tographer Simon Bergholm wanted to experiment with the lightings and fictionalize the look of our interviews to a certain extent to look more futuristically suitable for the theme and story. This was done with the help of the usage of colored mood lights in the background of the interview objects. This was a great idea in my opinion and it made the interviews look more like reality TV, as the approach better suits as well as our fiction. As the futuristic content that we added as illustrative footage to them with the help of using: archive material, self-made graphics, rigged and live scenes, fiction, and screenshots of articles addressing to uplift the contents presented in the interviews on the subject of Individual Data Gathering. So, in the notion of this idea, we have as well mixed and matched our works approach.

- The second notion to the idea about a “hybrid documentary/ scripted narrative”, as Svetvilas interviewee Amie Siegel describes, that she wanted her documentary to look like a television documentary, including: “slow pans over photographs and a sterile voiceover made slightly tongue-in-cheek”, she defines closer that a television documentary is according to her a “status quo”. It is made with mainly talking -head subjects, intercut with b-roll of historical footage, and still photographs. In her film she wanted to parodied that to a certain extent “brake away” (Svetvilas, 2004 p. 4-5).
- In my production, I can relate to Siegel's way of making her film as a hybrid documentary with a scripted narrative. My documentary *Elämäni Internetissä* is made in a similar format compared to this reference. The supervising teachers in the editing phase of my work told me that my work felt like this “American style” of a documentary. It was actually a good way to put it in my opinion. The cutting strategy in my film is very rapid, thus it partly reminds of modern music videos in my opinion. All in all my documentary presents approximately up to 400 different shots included in its story. Coming up to breaking this regular convention of presentation as presenting rapidly several illustrating shots happened for a reason in my project. When we had the final interview spine put together to my story with my cinema photographer Simon Bergholm, we had cut up to five hours consisting of five interviews down to the best parts consisting approximately of 20 minutes within the documentary. Then editing the interviews shorter and shorter, it brought up these short gaps and joints in between the interview shots. So, we had to start filling these gaps and jump cuts with some illustrative material. We mainly followed our instincts at the moment. As a result, we found new ways of telling about the phenomenon of individual data gathering through images with various pictures and rapid cuts. The final form gives this multimedia type of approach, which I enjoy very much because, in my opinion, it upholds the interest within the subject and the story. We also made this small parody of myself in the beginning at the reporter's place. In the first scene of my documentary, we taped up some various articles of my earlier researches into the wall behind me. The articles were mostly from my previous researches of Airiston Helmi (a Russian conspiracy occupation of Finnish island in Parainen that happened in autumn of 2018). It made the reporter's home to look like Michael Scofield's (a character from Prison Break TV-series) apartment and personal investigation room. To a certain extent in notion to his idea, my work “breaks

away” here from regularities compared to the presentations of recreating reality in the “status quo” documentaries.

Analysis on my work in relation to Docufiction, 2020

The researches of Docufiction have also been influential and at least one idea is worth mentioning here.

- The notion of the idea about “Docufiction as Mockumentary is a film genre that in order to strengthen the representation of reality uses some kind of artistic expression, as closer described by Encyclopedia. It is introducing some unrealistic elements and fictional situations. Its attempt to capture reality ”such as it is” through direct cinema or *cinéma vérité*. Mockumentary and Docufiction are filmed in real-time about a real event as it contains contaminated fictional elements and in which usually a character is playing their own role in real life (Encyclopedia, 2020, WorldHeritage.org).
- I can relate to these facts about docufiction in my documentary work as well. I’m being the protagonist of my story and I’m playing a fictive role in relation to myself as “the reporter” and the story I portray is a real factual event that I present fictionally. It consists of a presentation about the *past*, the *present*, and the *future*. I am presenting real factual information about the phenomenon of Individual data gathering. I’m doing it with the help of using some kind of artistic expression: usage of real interviews with illustrating footages of archives, self-made graphics, fiction, the three-parted transition of fiction with a narrator voiceover, screenshots, ambiance music, sound effects, and other forms of various media. In the notion of this described idea, my documentary *Elämäni Internetissä* can indeed be considered as a docufiction.

6 DISCUSSION AND CONCLUSION: HOW TO LEARN TO TELL THE TRUTH ABOUT THE FUTURE

This report on the experience with a hybrid genre of documentary, or docufiction, consists three parts: one literature part, one documentary film presentation part, and literature reference part towards its making. In my literature part, I have discussed the concepts of the documentary, fiction, hybrid forms, and docufiction in order to describe the conceptual toolbox available to address the relationship between truth and a future state of affairs, but also as a critical reflection of my documentary film *Elämäni Internetissä*. I have done a deep analysis of the consistency and presentation aspects of my film and reflected properly on my work process as being a Director, Producer, Journalist, Screenwriter, Narrative voice- and Actor/Reporter of my documentary.

The reflection process and the written part has helped me achieve better professional skills as a documentary author. In the research, I describe the fictional worlds of the documentary film and how it has been created with the help of the reporters (myself)

recreating a personal story. I believe that the future can be truthfully presented in a documentary concept format and it has a major impact on how the film is being perceived by the audiences. I have collected material which contains ideas about concepts of making media and present aspects of truth within the script in different perspectives. This subject of research caught my interest through professor Matteo Stocchetti and through reading professor Jouko Aaltonen's doctoral of the documentary film and its making process. In Aaltonen's doctoral book, he describes the importance of an author's work and script in documentary film. The concepts of both documentary and fiction help me to describe the protagonist's character's story in my film. I interpret that the individual is subconsciously and unconsciously strongly aware of truth aspects being presented during the filming phase. Thus according to Svetvilas, a deeper truth is revealed through hybrid works, she replies, "In telling what you're trying to tell, a narrative story can be more truthful than a straight documentary" (Svetvilas, 2004 p. 6-7). This leads to presenting truth through fiction to reach a deeper truth in narrative storytelling. I think that for example, when future, documentary, and fiction are mixed in a social environment in presentation. It awakens the instinct of importance and makes the individual in the audience raise awareness towards the concerning subject and its possibilities of becoming a bigger disadvantage towards time. In the same way, one would feel more secure in the world, if the individual's data would be better kept safe and protected. The possibilities are also transmitted through the presentation form of the documentary, in which the interviewees are communicating with the viewer. This happens through the protagonist reporter character (myself).

Mikkonen asks in his work: "Is it only in an impossible world where fiction can become fact since in ours there are no examples of fictional worlds that are no longer fiction?" (Mikkonen, 2006 p. 308) as "Art," itself is an open concept and new art forms have arisen constantly according to (Foley, 1986 p. 31). As docufictional studies show that at the beginning of the 21st century, the new term of Docufiction has appeared (Encyclopedia, 2020, WorldHeritage.org). "Bandy says, there is no "one way to do it", if a documentary is a hybrid form and "Hybrid films are not new". Even the most perspective films about the world often mix and match their approach according to Mary Lea Bandy – Chief curator of Film and Media Art at New York's Museum of Modern art (Svetvilas, 2004).

According to Mikkonen, TV programs and shows can be related to a similar appeal of dramatized sense in confusing the viewer with what is real and what is not. Together with: fiction, virtual reality, and TV programs that are hybrid forms of fiction and non-fiction (Mikkonen, 2006 p. 302). The fictional three-parted transitions make the viewer in my work experience the actualization with a deeper truth about the raising concerns of Individual data gathering in society. The examples of hybrid genres in its broad sense in film and TV shows express the use of vigorous ways in presenting truths about society today. Even though a form of an original documentary film with a more artistic approach. As creating emotions, feelings, subconscious and unconscious ways of storytelling the worlds around the subject in concern in the documentary film.

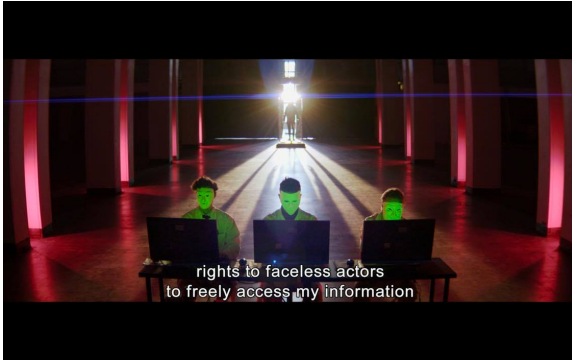


Figure 8. Elämäni Internetissä future fiction scene

“There is no principle of relative differentiation that could allow us to speak of any given composition as ‘more’ or ‘less’ fictive... and thereby assign it its proper place on the continuum. The distinction between natural and fictive is absolute” (Foley, 1986 p. 32). Aaltonen writes, the word “polyphonic” means a variety of “voices” simultaneous presence, dialog, and dialogue. They are not only the “voices” of the author and the characters of the film but also the various institutions of society. The documentary also includes the “voice” of the documentary, its own institution, and its own history (Aaltonen, 2006 p. 245). For Aaltonen, Nichols' modes have also proven problematic in many ways. They make it difficult to categorize Finnish diverse documentaries. Through renouncing the modes and genres, the authors are determined to represent the broad genre of the creative documentary (Aaltonen, 2006 p. 237).

My documentary *Elämäni Internetissä* presents in itself two possible worlds for the concerning subject and the protagonist reporter character, the past, and the present world. The third world is yet an “impossible world”, the *future*. It is more abstract in its presentation forms and more colorful for the reporter's data as it becomes an Artificial Intelligence. These different worlds describe the use of an individual's data in different ways.

I needed to address the reality of the *past* of the concerning subject in my documentary with the help of my expert interviews. I included the reporter's first presence in them as a character asking questions to able gather facts about Individual data gathering. The purpose of the interviews is to give a perspective about a common problem in our society. For the viewer, the interviews present a wide-ranging understanding and problematization towards the subject. To construct the *present* in my work I used a recreated story of the reporter as a starting point and illustrative images to uplift facts in my interviews with the help of live material, re-created fiction scenes, graphics, fiction, screenshots, time-lapse and archives. As with the help of supporting ambiance music to be able to construct the *present*. In the documentary, these are illustrating footage that represents reporters gathered information about the subject. To be able to discuss, reporters, and the subjects on concerns *future* reality aspects. I created scientific fiction including reporter's own background story and the interviews and with the help of more devastating supporting ambiance music. To be able to reflect upon what might happen to reporters

individual data in the future within the frames of the documentary story. The reality about reporters and *my data's future* is subjectively experienced in an own way of an artistic expression through the form of fiction. This was made with the help of a narrowly reconstruct voiceover based on the interviews. Therefore it is a relatively exposed truth and also a possible factualization about the reporter's exposed data being reused. Through the help of using my fiction it can work as a stronger tool to represent the deeper truth and the possibility of the *future*. Thus it can be interpreted even more real than the actual reality itself about the subject in my documentary. It is a subjective view of reality as it is an attempt to use Docufiction as a tool to be able to go beyond regular conventions of making media to be able to illustrate the future realities of the subject of Individual data gathering.

In my analysis, the three-part fiction had great importance for my documentary's future world. Without this triptych fictional story concerning the reporter, the documentary would not represent the subject as truthfully. Using fiction as tool I am able to address the future possibilities and reveal a deeper truth. With fiction I can underline the importance of the subject as own part of the film . So, the distinction between the three parts of fiction has proven to be necessary. During the pre-planning phase, we considered a lot of possibilities but the subconscious feeling would not be as personal if the reporter wouldn't be a part of this fiction. The worlds of the documentary are presented to the viewer with the help of the reporter. The story goes through him as a dominant character and the same person in different times and realities. However, the effect of the film determined to be challenging. Afterward, I have got many interpretations of the possible presentation mode. I have not yet got any negative comments about how the final result wouldn't be fascinating and something else than an ordinary documentary. The content of the documentary is being presented through one original world, the reporter's home. The story takes place during one night when the reporter goes through his research. The reporter is the main character of the story and he has one goal: to find out "What kind of information about me can be collected and what can it be used for now and in the future?" According to my interviews, at least personal data can be used for various purposes as target marketing. In addition to that, my private information can be reused during or after my life. For example, it could bring me back as a scanned human to live in a virtual world.

During the production and writing of my script and this analysis research work, I have learned to use theory as one tool to present the future in a documentary format. Jouko Aaltonen's doctoral has given me tools to distinguish the process of the script and author's work from documentary to fiction as now being able to separate these concepts of media. Mikkonen's thoughts 'emphasize' that the use of fiction can have significant power in narrative storytelling about how the reality is been perceived in a work of media thus Svetvilas presents that hybrid films are not new it can cause the viewer to experience a deeper truth. I acknowledge that truth can be represented in many forms in a documentation and even subconscious and unconscious approaches are today more accepted forms of representation in the worlds of a documentary. With the help of understanding the presence of truth, one can create feelings within the viewer, opinions and draw the viewer deeper into the subject of concern.

Using a personal story can enable worlds that would not be as easy to reach truthfully without a more personal connection to them. The documentary's voices are usually found during the editing and it is possible as well to guide the story to other purposes like commercial, propaganda and lying to the viewer about the reality. The theory I have collected and everything I have learned during this process will help me in future productions. It ables me to consider and create a documentary that is truthful thus it uses fiction. Therefore I can address even impossible worlds like the future and raise a growing concern to the viewer of a current subject in concern. I utilize a hybrid form of docufiction in my work containing: real interviews, three-parted fiction, live footages, recreated scenes, graphics, time-lapses, drone shots and archives and supporting ambiance music to raise future concerns through the help of creating an imaginative personal story connected to the subject of Individual data gathering. Through my own experience and the reporter in the story, I transmit fully truthful facts about the subject of concern. I do this with the help of these conventions to the viewer in the form of a documentary.

The process of creating a hybrid film of docufiction begins with researching in the subject of matter as drafting some fiction to it. As then creating a "loose" documentary script and an action plan. It should at least consist the main key elements as the theme, topic, main character, possible narrative style, possible experts to interview and a synopsis, place, and time to film. With the help of planning fiction through the author's own artistic expression in the film, a documentary with a personal protagonist story can reveal a deeper truth of the subject in concern. However, with the help of the main character's personal story and narrative storytelling one can easier end up with a more pleasing result and give a connection to the subject for the audience. A documentary is still viewed upon as an open concept in progress. It is possible to use an own artistic impression to tell a subjective truth even about the future. That doesn't stretch the reality too far from the truth in a form of a hybrid form documentary.

In the final conclusion to my experimental film research is that it advances the film industry today. As it makes it possible to present even impossible worlds in the documentary format as the future. I'm aware that I'm experimenting with a brand new 21st century recognized concept of docufiction. But I have mainly experimented with the regular documentary storytelling concept with the help of mixing and matching my approach with worlds of fiction. I recognize after this research that this is an unusual way of telling stories but not quite unknown. Since this term of recognition is as well a very new term I see this as a growing trend. It will possibly become even more popular towards time.

To stretch the idea of docufiction even further we could use fiction as a distinctive tool to make the fictions interactive. This way the viewer could choose different alternatives to experience the same documentary in different ways each time. Maybe in the future, we will not watch only movies in cinemas, as people are becoming more acceptable with the alternative ways to tell stories.

Can we tell the truth about the future? My goal was to answer this intriguing question in this thesis. I have found out that the future can be presented trustfully with the help of fiction in a hybrid form documentary film. I see my film *Elämäni Internetissä* to use this form in its presentation as considering the future. So, in this research, I have been able to get to my question an affirmative answer. However, according to Albert Einstein's writings (1918- 1921) "The truth of a theory can never be proven, for one never knows if future experience will contradict its conclusions" in *The Collected Papers of Albert Einstein: The Berlin years* (azquotes, 2020).

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