

Vertov's Database & The Compilation of Digital Documentaries on the Cyberspace

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After a hundred years, the cinematic essential characteristics of telling others how to see the world and structuring time have become the main way in which computers have based their technologies in the interaction of all cultural data – here we can see growing digital video industries on the Internet. The theoretician Lev Manovich said: “the computer fulfills the promise of cinema as a visual ‘Esperanto’.” Today, thousands of computer users apply and demand interaction realities from the digital tools that comply the world's stories in binary languages. When we look at cinema it's observable that the cinematic language is not something that every user understands completely. As we can observe, this is something that doesn't happen on the digital platforms where millions of users interact and communicate with each other through the same computer interfaces. These are active users that speak the same language of the interface and employ it to do various tasks like sending e-mails, organizing data, using applications or software's and seeing digital videos.

When we consume digital videos, like documentaries, that are a growing content on the cyberspace, we observe that the applica-

tion of the narrator combined with the camera movements becomes our one and only guide during the story we are seeing. This aspect is due to the fact that the incorporation of the virtual camera, combined with the narrator's action, controls our view into every environment that completes the digitalized video. Due to this fact, we can conclude that the cinematic functions of each camera shot works as a subject of suggestion and direction. Here we have a return to the essences of the “New Vision” movement – iconic storytelling of the early twenties where Dziga Vertov's movie “Man with a Movie Camera” was it's major propulsion factor through out the world. In this movie, which is, in fact, one of the world's first documentary content because it show's Moscow's daily life in 1920's, we can observe the innovative mobility of the camera in the various point's of view which some up this masterpiece. Vertov's shows us that in order to comply these contents the key resides in showing them in a certain fashion. His camera movements and editing showed the public the reality they wanted to see. Here, we can recall Steven Spielberg's words about storytelling: “it's all at the service of the scissors and the public choice.” Vertov demonstrates that these combined functions are the key

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twentieth-century technology for the creation of fake realities and they've been transported to the Internet digital video stocks. Here, like we saw with Vertov, controlling the hero's actions, sketches an archeology of technical simulations that led to two type of compositing characteristics:

- Temporal Editing – separates realities in the same moment of time;
- Editing inside the shot – separates moments inside a single image.

With Vertov we had the first introduction to digital storytelling because in his movies, borders of different worlds don't have to be deleted; different spaces can now live in virtual harmony without being forced to merge in to the same space – what Lev Manovich defines as a: “database based storytelling moment.” Different spaces can now clash and at the same time maintain their unique existence and universe. Walter Benjamin said that the camera could now “penetrate deeply into it's ‘realities’ web.” Due to this movie, the camera, and it's shots, can now become a living creature moving from realm to realm letting the public choose it's narrative path.

The modernization that we feel when we see a report or a documentary on the web is due, in part, to Vertov's work because we feel that the description of places is speckled with hints related to it's modern diffusion. With Vertov, these realities met with hundreds of movie reels in a physical intercourse with the director's hands; today this same language happens with bytes in a single screen in virtual events that occur around the world at homemade silicon valleys. Can we

say that Vertov was foreseeing this future computer domination or perhaps even seeing the cyborg way of thinking that progressively shows that we just can't live without our gadgets! Or, was he trying to show that the art of storytelling was bound to deploy into a communicational stream of various realities where the means of their diffusion were going to have a very important role in future events.

Due to it's characteristics, by creating this content Vertov showed us the way to create the video grids that are now showing us documentaries on websites like: Youtube. Due to it's success we can observe that the, ever more modern, computer generated imagery is not inferior to the reality that we could feel by seeing these contents on traditional media; it's just more personal.

With the Internet documentaries, that work as major database organized in a certain hierarchy, just like Vertov's “Man with a Movie Camera,” we can observe that special video content options represent an ever growing alternate medium to traditional cinematic diffusion media, replacing its traditional sequential mode with a spatial one. When we look at computer video-streaming (like the one that happens when we see the documentaries that are available on-line) the same principle is maintained because the computer media player program breaks down a task (one video) into a series of elemental issues that are resolved one at a time. Now we start seeing these contents with various windows to interact with independently and engage in a new multimedia language. Once the limitations of communication bandwidth disappear all cinema contents will go this way, including documentaries.