

Authors

Tobias Conradi is a postdoctoral researcher at the Leibniz Institute for Educational Media. He leads the project “Played Problems – ‘Decisions’ as a Category of Knowledge”, which investigates the use of serious games as educational media, especially in the context of promoting awareness and mindfulness regarding “fake news” and climate change. As a senior research associate, he worked in the SNSF-funded research project *Interactive Documentary* in the Design, Film, and Art department of Lucerne University of Applied Sciences and Arts. He has also been Max Kade Distinguished Visiting Professor at the University of Cincinnati. After completing his doctorate on the representation of crisis and disaster events, he worked as a research assistant at the University of Vienna, Braunschweig University of Art (HBK), and the University of Paderborn, and as a postdoctoral researcher at the Brandenburg Center for Media Studies in Potsdam. His research focuses on discourse theory and analysis, narratives of reality, politics of representation, and the relationship between crisis, critique, and decision.

Selected Works:

- “Heterogene Formationen medialer Entscheidungsfindung. Content-Moderation und Content-Incident-Protokolle”, in Ralf Adelman & Tobias Matzner (eds.), *Filter*, Paderborn: Universität Paderborn 2024, pp. 1–12. <http://dx.doi.org/10.25969/mediarep/22940> (open access)
- “Pure, Clinical, Shiny Surfaces. Recreational Drones and Images of Construction and Destruction”, in Winfried Gerling & Florian Krautkrämer (eds.), *Versatile Camcorders. Looking at the GoPro-Movement*, Berlin: Kadmos 2021, pp. 105–120.
- *Breaking News. Automatismen in der Repräsentation von Krisen- und Katastrophenereignissen*, München/Paderborn: Fink 2015. <https://doi.org/10.25969/mediarep/3866> (open access)

Jan Distelmeyer is Professor of History and Theory of Technical Media in the European Media Studies program of the Potsdam University of Applied Sciences and the University of Potsdam and a founding member of the Brandenburg Center for Media Studies – ZeM. His current research focuses on the interrelation between mediality and digitality, with a particular emphasis on interface processes (for, with, and within networks and platforms).

For more details: www.distelmeyer.emw-potsdam.de.

Selected Works:

- Critique of Digitality, London: Palgrave Macmillan 2022.
- Video Conferencing: Infrastructures, Practices, Aesthetics, Bielefeld: transcript 2023 (Ed. with Axel Volmar and Olga Moskatova).
- “Which Operativity? On Political Aspects of Operational Images and Sounds”, *Interface Critique*, Vol. 4, 2023, pp. 23–33.

Martin Doll is Professor for Societal, Ethical, and Social Aspects of Digitality at the Faculty of Social Sciences and Cultural Studies at the University of Applied Sciences Düsseldorf and a researcher at the Centre for Digitalisation and Digitality Düsseldorf. His primary research interests include the intersections of politics and (digital) media, particularly the technicization of politics/politicization of technology since the 19th century; digital ethics; media theories (of the digital); philosophy and media; audiovisual historiography; global media studies; and forgeries and hoaxes. In 2021, he was a senior fellow in the International Fellow Group 5 on *The 4Rs in Africa: Reality or Transcultural Aphasia?* at the Merian Institute for Advanced Studies in Africa (MIASA), University of Ghana. During his fellowship, he worked on an interactive film project examining the *Epistemologies of Restitution* in Ghana: <https://thinking-ab-out-restitution.info/>. For more information: www.mdoll.eu.

Selected Works:

- *Mediale Gegenwelten. Technologien der Emanzipation im 19. Jahrhundert*, Bielefeld: transcript 2024. <https://doi.org/10.1515/978383839468630> (open access)
- “Pour une historiographie audiovisuelle. La situation coloniale entre le Cameroun et l’Allemagne,” in Albert Gouaffo, Colbert Akieudji, & Diderot Djiala Melie (eds.), *Mémoire, paix et développement en Afrique. Réflexions autour d’une éthique de la souvenance en contexte post-colonial, Yaoundé: Éditions CLÉ 2022*, pp. 167–183.
- “Fünf Minuten für Zintgraff, fünf Minuten für die chiefs?” – Visuelle Historiografie im Spannungsfeld der kolonialen Verbindungen Deutschland–Kamerun,”

in *Albert Gouaffo & Stefanie Michels (eds.)*, *Koloniale Verbindungen – transkulturelle Erinnerungstopografien: Das Rheinland in Deutschland und das Grasland Kameruns*, Bielefeld: transcript 2019, pp. 173–190. <https://doi.org/10.1515/9783839445297-010>

- *Cutting Edge! Aktuelle Positionen der Filmmontage*, Berlin: Bertz + Fischer 2019.

Frédéric Dubois is Professor of Digital Narratives at ifs Internationale Filmschule Köln, where he teaches media and communications theory and production studies. His research and practice go hand in hand. The result is research-creation projects that generate knowledge both by creating interactive digital narratives (IDNs) and by performing research in the humanities. He has co-authored and produced award-winning interactive storytelling features such as *Atterwasch* (2014) and *Field Trip* (2019) and co-edited two books: the collection of essays *Autonomous Media* (2005) and the graphic novel *Extraction! Comix Reportage* (2007). He has also worked with the National Film Board of Canada and Arte on digital projects such as *Fort McMoney* (2013), *The Hole Story Interactive* (2011) and *GDP* (2009). Since 2012, he has been the co-founder and managing editor of *Internet Policy Review* – an open access journal on internet regulation – published by the Humboldt Institute for Internet and Society (HIIG).

Selected Works:

- “Notes on impact”, in Michael Brendan Baker & Jessica Mulvogue (eds.), *The Interactive Documentary in Canada*, Montréal: McGill-Queen’s University Press 2024, pp. 50–69.
- “Iterative Loops: Approaching Digital Media with a Research-Creation Mindset”, *Interactive Film & Media Journal*, 2(4), 2022, pp. 76–85 (with Lena Thiele).
- “Interactivity as a key feature redefining documentary reality”, *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication*, 21(30), 2018.
- *Autonomous media: Activating resistance & dissent*, Montréal: Cumulus Press 2005 (as editor, with Andrea Langlois)

David Dufresne is a writer, director, punk rocker, *sousveilleur*, and counter-filmmaker. He directed *Un pays qui se tient sage (The Monopoly of Violence)*, his first feature film, which received support from the Directors’ Fortnight at Cannes 2020, won the Lumières prize for Best Documentary in 2021, and was nominated in the Best Documentary category at the 2021 César Awards. In 2021, he founded the online

counter-media Au Poste. He has published two novels, *Dernière sommation* (Grasset, 2019), and *19h59* (Grasset, 2022), after having written a dozen investigative works, including *On ne vit qu'une heure, une virée avec Jacques Brel* (Le Seuil, 2018) and *Tarnac, magasin général* (Calmann Lévy, Prix des Assises du Journalisme 2012), which was hailed as “a little masterpiece” by *Le Monde*. In 2019, he was awarded the Grand Prix du Journalisme 2019 at the Assises internationales du Journalisme for his *Allo Place Beauvau* project on police violence, a work recognized by the UN, the Council of Europe, and the European Parliament. He won the 2011 World Press Photo prize in the “best interactive non-linear work” category for his web documentary *Prison Valley*, which opened the doors to the MIT Open Documentary lab, where he was artist-in-residence for two years.

Daniel Fetzner is Professor at the media faculty at Offenburg University with a focus on artistic research. He has been invited twice to the ZKM Center for Art and Media in Karlsruhe as a guest artist (2007 and 2021) and to the Indian Institute of Science (2014 and 2018). Fetzner has teaching experience in Egypt, India, and the United States. He is head of the Media Ecology Lab at Offenburg University and founding member of the group *mbody* for artistic research in media, somatics, dance and philosophy. In his ongoing research cycle DE\GLOBALIZE he uses situationist interventions as both a method and a tool for thought. His artistic explorations are conceived as speculative movements in search of the terrestrial in the sense of the French philosopher Bruno Latour, with whom he collaborated on the exhibition *Critical Zones* at ZKM Karlsruhe.

<http://mediaecology.de>, <http://deglobalize.com>, <http://metaspace.de>

Selected Works (all are open access):

- “Inner Congo: Unveiling Matters of Violence through Art and Interactive Documentary”, *Interactive Film & Media Journal*, 3(1), 2023, pp. 132–134. <https://doi.org/10.32920/ifmj.v3i1.1853>
- “DE\GLOBALIZE”, in Bruno Latour & Peter Weibel (eds.), *Critical Zones*, Cambridge, Mass.: MIT Press, 2020, pp. 412ff. (with Martin Dornberg).
- “Experimental Polyphony: On the Media Ecological Research of Intermediate Bodies”, *Alphaville: Journal of Film and Screen Media*, 15, 2018, pp. 124–146 (with Martin Dornberg). <http://www.alphavillejournal.com/Issue15/ArticleFetznerDornberg.pdf>
- “wild topologies in 360°: a fly on the inside of a sphere”, in *The Material Turn and Interactive Documentary: A Panel*, Melbourne: RMIT, 2017, pp. 37–49. <https://zenodo.org/record/1120448#.Wj01olSFiRvora>

Marta Fiolic is a researcher and artist from Zagreb with a PhD in communication sciences (specializing in cinema), from NOVA University Lisbon. She is actively involved in CineLab, a research initiative at the university, and co-organizes programs such as Cinema & Politics and CineMagia, which engage audiences in discussions about film and philosophy. From 2021 to 2024, she was a Fellow of the Portuguese Foundation for Science and Technology, developing her thesis on activist practices in online documentaries, culminating in the interactive documentary *SOMOS MULHERES*. Marta holds degrees in history, ethnology, and cultural anthropology from the University of Zagreb. In 2022, she co-founded the *entropia* collective, which focuses on the intersection of sound, music, and visual art, with a strong commitment to community engagement. The collective has produced various projects, including soundwalks and audiovisual installations that address social issues. Her work reflects a dedication to blending research and artistic practice with social activism. For more information: www.martafiolic.com

Jimmy Fournier became the NFB's Director General, Technologies, and CTO in 2022 and has been the R&D, Engineering, and Digital Platforms Manager for eight years. He joined the NFB more than 20 years ago as an engineer. He has a bachelor's degree in computer engineering and is a member of the OIQ (*Ordre des Ingénieurs du Québec*), as well as the ad hoc director of the SMPTE's Montreal chapter. Jimmy has extensive experience in the audiovisual field and played a leading role in conceptualizing and operationalizing the digitization, restoration, accessibility, and preservation processes for the NFB's works. More recently, Jimmy was a key player in choosing and implementing the technology for the NFB's new headquarters in downtown Montreal and for its conservation and digitization room in Ville St-Laurent.

Anita Hugli is a filmmaker, producer and festival director based in Zurich, Geneva, and Paris. Since 2023, she has been Dean of the Film Department at the University of Art and Design in Geneva (*HEAD – Haute Ecole d'Art et du Design*). She was general and artistic director of the Solothurn Film Festival between 2019 and 2021, programming director of the International Festival of Films on Art in Montreal from 2016 to 2018, and consultant to the *Festival du Nouveau Cinéma* (FNC) in Montreal, co-creating the new immersive section *FNC eXPlore* in 2016. From 2005 to 2016, Anita Hugli headed programming and production of art and culture documentaries (*Sternstunde Kunst*) at the Zurich-based Swiss public broadcast network SRF. In 2016, Anita directed the documentary essay *Undine*, which was awarded Munich's "LiteraVision" prize, and the interactive documentary *Dada-Data*, which she co-directed with David Dufresne and Aufen. It won the Grimme Online Award (Germany), Numix and Boomerang awards (Canada), a Lovie Award (GB), and was a finalist in the Prix Europa and Prix Italia.

Filmography (as director):

- *Heidis Alptraum – the story behind a Swiss icon*, 2022. Written and directed by Anita Hugi, produced by Narrative Boutique, Arte, SRF, SSR SRG. Duration: 52 minutes. CH, FR, ALL.
- *Hanna la Rouge (Hanna the Red)*, 2018. Directed by Anita Hugi, animation by Anja Kofmel, co-written with David Dufresne; produced by Narrative Boutique, co-produced by Akufen, Grand Garage, with the support of the Federal Office of Culture (Switzerland) and the Bibliothèque nationale de France. Premiered at the Geneva International Film Festival 2018, international premiere at Fipadoc 2019. Interactive documentary, distributed on AppStore, GooglePlay. Production: CH, CAN, FR.
- *Dada-Data*, 2016. Written and directed by Anita Hugi and David Dufresne, in collaboration with Akufen, produced by SRG SSR, Arte, DocMine. Interactive documentary. Production: CH, FR, GER.

Jasmin Kermanchi is a postdoctoral researcher at the Institute of Media and Communication at the University of Hamburg, where she completed her dissertation on the political potential of participation in interactive documentaries in 2024. In 2020, she also worked as a research associate in the teaching lab project *Online Course Documentary Film in Digital Transfer (Onlinekurs dokumentarischer Film im digitalen Transfer)*, with support from the German Federal Ministry of Education and Research. From 2019 to 2023, she participated in the research project *The Documentary and the Digital*, led by Anna Wiehl, contributing academic and editorial work. Her research interests include new documentary forms, especially in digital media cultures; theories of documentary film; praxeology, media ecology, and media ethnography; digital media technologies and questions of democratization and participation; and artificial intelligence in documentary. For more information, see: <https://www.slm.uni-hamburg.de/imk/personen/kermanchi.html>.

Selected publications:

- *Dokumentieren – Partizipieren – Intervenieren. Teilnahme und Teilhabe in Interactive Documentaries*, Hamburg: AVINUS 2025.
- “Praxeologie und Materialanalysen digitaler Formate am Beispiel interaktiv-partizipativer Dokumentarprojekte im Web (i-docs)”, in Sven Stollfuß, Laura Niebling and Felix Raczkowski (eds.), *Handbuch Digitale Medien und Methoden*, Wiesbaden: Springer VS 2023. https://doi.org/10.1007/978-3-658-36629-2_36-1
- “Open Documentary Platforms Enabling Forms of Democratization and Community Experience: A Plea for More Nuanced Differentiations Between Forms

of Participation”, *Interactive Film & Media Journal*, 2(4), 2022, pp. 86–94. <https://doi.org/10.32920/ifmj.v2i4.1666>

- “Co-creation as im/mediate/d caring and sharing in times of crises: Reflections on collaborative interactive documentary as an agile response to community needs”, *NECSUS. European Journal of Media Studies*, 1, 2021, pp. 195–217 (with Sandra Gaudenzi and Anna Wiehl). <http://dx.doi.org/10.25969/mediarep/16274>

Florian Krautkrämer is a Professor in the Department of Design, Film, and Art at the Lucerne University of Applied Sciences and Arts. He was head of the SNSF-funded research project on interactive documentary (2021–2025) and has been head of the SNSF-project on historical analogue film apparatus since 2025. His research and teaching activities concentrate on film and media studies and documentary studies, and focus on the transformation of amateur media and cameras in the context of digitalization. In 2018, he held the Chair of Film Studies at the Johannes Gutenberg University in Mainz for two semesters (ad interim). Prior to that he worked as a research assistant at the Hochschule für Bildende Künste in Braunschweig, where he received his PhD with a dissertation on writing in film. Other research interests include experimental film, production and industry studies, film funding, sustainability and film, and zombie studies. Since 2024, he and Prof. Winfried Gerling (Potsdam) have been joint heads of the DFG-research network on “camera studies”.

Selected Works (all open access):

- “Mobilizing the Undead: Zombie Films and the Discourse of Otherness from the 1930s to Post-Millennial Cinema”, *Atlantic Studies*, 20(1), 2023. <https://doi.org/10.1080/14788810.2022.2125248>
- “Die übergebene Kamera: Partizipative Filmarbeit als Produktionsdispositiv”, in Elisa Linseisen & Alena Strohmeier (eds.), *Deine Kamera ist eine App. Über Medienverflechtungen des Applizierens und Appropriierens*, Lüneburg: Meson Press 2023, pp. 71–98. DOI: 10.14619/2140
- *Versatile Camcorders. Looking at the GoPro-Movement*, Berlin: Kadmos 2021 (ed. with Winfried Gerling).

Cornelia Lund is an art, film, and media scholar and curator living in Berlin. She has worked for years in research and teaching, mainly on audiovisual artistic creation, documentary film and practices, design theory, and de- and postcolonial theories. Since 2004, she has been co-director of *fluctuating images*, an independent platform for media art, design, and music (www.fluctuating-images.de). From 2012 to 2018,

she was senior researcher on the DFG project “History of the Documentary Film in Germany 1945–2005” at the University of Hamburg. She is currently a research fellow at the University of the Arts, Bremen. She has curated and collaborated on numerous screenings and exhibitions, most recently: *Connecting Afro Futures. Fashion x Hair x Design* (2019), *Laboratoire Kontempo Kinshasa–Berlin* (2021/2022), *Under Construction: Films + DJ Sets* (2023–).

Selected Works:

- “Jazz as film: Roger Tilton’s documentary *Jazz Dance* (1954)”, *Jazz Research Journal*, 16(1), 2023, pp. 38–56 (with Holger Lund). <https://doi.org/10.1558/jazz.20128>
- “Performing the Real. Audiovisual Documentary Performances and the Senses”, in Andrew Knight-Hill (ed.), *Sound & Image. Audiovisual Aesthetics and Practices*, New York/London: Routledge 2020, pp. 161–176.
- “Elastic realities – documentary practices between cinema and art”, *Membranas, Dossiê: intersecções entre arte, ciência e tecnologia, Ars*, 17/35, 2019, pp. 167–182. DOI: 10.11606/issn.2178-0447.ars.2019.152831
- “They’ll take whatever you feed them—Reflections on projection in live audiovisual performance,” in Gabriel Menotti & Virginia Crisp (eds.), *Practices of Projection: Histories and Technologies*, Oxford/New York: Oxford University Press 2020, pp. 173–188.

Mike Robbins is the co-founder of *High Road Stories*, a Berlin-based creative studio for immersive experiences, which was established in 2018. A multidisciplinary team, High Road Stories creates innovative digital projects and manages productions, such as the VR experiences *The Infinite Library*, *Place*, and *Fantaventura* (with German rap legends *Die Fantastischen Vier*). Recently, High Road Stories has been working with artist Yael Bartana, culminating in a full-dome project installation as part of the German pavilion at the 2024 *Venice Biennale*. Other Exhibition venues worldwide include the *Alte Nationalgalerie* in Berlin, the *National Palace Museum* in Taiwan, the *Israel Museum* in Jerusalem, the *Stadtpalais* in Stuttgart, and the *Munch Centre* in Norway, as well as international film festivals such as CPH:DOX, IDFA, and the BFI London Film Festival. In previous lives, Mike studied visual arts in Toronto and was a rock musician. As creative technologist and partner at his company *Helios Design Labs* in Toronto, he led pioneering interactive documentary projects such as *Highrise* (2012, with director Kat Cizek), winning Emmy, Peabody, World Press Photo, and Canada Screen awards. Other projects include the *Quipu Project*, *Digital Me*, *After The Storm*, and *Offshore*.

Francesco Spöring has a background in history and philosophy of knowledge. He used to conduct research on the history of alcohol and drugs and the history of psychopharmacology at ETH Zurich, TU Munich, and the University of Zurich. In addition to his current work as an advisor for research grants, he now enjoys broadening his focus of research towards audiovisual media.

Florian Thallofer is a media artist, researcher, and co-founder of the *Korsakow Institut*. He is the inventor of the *Korsakow System* and the chief-architect of the *Korsakow* software. Thallofer started to make use of computers for sense-making through storytelling in 1997. That led him to develop the *Korsakow-System*, a software and a principle for a new way of weaving narrations. These narrations are rule-based, non-linear, and (usually) interactive. Thallofer made numerous *Korsakow* films and one linear film that was broadcasted on TV and then soon forgotten. He taught at the University of the Arts, Berlin, the DFFB, and the Deutsches Literatur Institut, Leipzig, and has given talks and lectures on every continent except Australia. He worked in the newsroom of DW, an international news broadcaster, for more than 20 years. From 2021 to 2024 he was research associate at HSLU within a project that researches interactive documentary. He is currently doing a practice-based PhD at UWE (University of the West of England, UK).

Louis-Richard Tremblay was Executive Producer of the NFB's Interactive Studio in Montreal, a position he took on in 2019 after six years as a producer. In April 2024 he left for the NFB's new Innovation Lab. Fascinated with the transformative power of media, he has guided many international co-productions and helped produce more than 100 award-winning works in Canada and abroad. He also regularly shares his expertise through talks, panels, and masterclasses. As a leader who brings people together, Louis-Richard inspires those he works with to pool their ideas and push the boundaries of storytelling. He remains committed to championing creative visions that bring about a better understanding of our complex world.

William Uricchio is Professor Emeritus of Comparative Media Studies at MIT, where he founded the Open Documentary Lab, and Professor Emeritus of Comparative Media History at Utrecht University in the Netherlands. His research considers the interplay of media technologies and cultural practices in relation to representation, knowledge, and publics. His work links past and future, seeking developmental patterns and points of distinction. The recipient of Guggenheim, Humboldt, and Fulbright awards, and the Berlin and Mercator Prizes, he has also held professorial appointments in Stockholm, Marburg, the FU Berlin, China University of Science & Technology, Siena, and was Denmark's national DREAM professor. William has published extensively on topics ranging from high culture in

the “low medium” of early cinema, to the dynamics of popular culture, to pre-1945 German television, to media and the cultural contours of Europe.

Selected Works:

- *Collective Wisdom: Co-creating Media for Equity and Justice*, Cambridge, MA: MIT Press 2022 (ed. with Katerina Cizek).
- “Médias récursifs”, *Questions de communication*, 2022, No. 1, pp. 301–314.

Vanessa Zallot is a doctoral student at the Department of Media Studies at the University of Basel and is currently working on her dissertation on knowledge-making and documentary strategies in interactive documentaries. From 2021 to 2025, she was a research associate in the SNSF-funded research project on interactive documentaries at the Department of Design, Film, and Art at the Lucerne University of Applied Sciences and Arts. Her research merges interests from media studies and European ethnology. It encompasses documentary theory, digital platforms, and production practices as well as ethnographic methodologies, media and digital anthropology, visual ethnography, and queer methodologies. She has been a member of the Digital Anthropology Lab (University of Tübingen) since 2018 and of the DFG research network “Camera Studies” since 2024. She is a programmer for the Pink Apple queer film festival in Zurich.

Selected Works:

- “Messy Knowledge-Making with Korsakow: Representing Open and Complex Research Findings in Interactive Documentary”, *Interactive Film & Media Journal*, 3(1), 2023, pp. 67–75. <https://doi.org/10.32920/ifmj.v3i1.1674> (open access)