

THANK YOU PARTS I AND II

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Thank You Parts I and II is an experiment that attempts to break new ground in the field of anthropological cinema through the reflexive methodology and experience of myself. My establishment of a new theoretical film approach called *meta-anthrochaomediacy* and its evolution into radical autoethnographic mediation is explored throughout this thesis. I exercised my theory by producing and documenting a reflexive experience built on fostering emotional bonds and social relationships that provided interactivity and choice within an environment as a process of mediation for anthropological study. Part I features a physical installation I designed that exercised the transmission of memories shared with my familial table. Twelve individuals voluntarily experienced this process across 4 sessions in a single day where they interacted with the table, each other, and the memories of places that the table has lived in. The installation was primarily recorded with a 360 camera and subsequently established as qualitative data, as per my theoretical process, to be edited into a film object. Part II is a 58-minute multi-split-screen film that features my theoretical process in action as it expresses the crafting of emerging-in-real-time short term cultures through layers of reflexivity. I edited this film to test my theory towards exemplifying my film and process as anthropological cinema.

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CHAPTER 1

M.F.A. PROSPECTUS

Title: *Thank You (I-II)*
Original Proposed Length: 13 minutes
Final Length: 58 minutes
Format(s): Installation Piece, 2k Digital

Introduction and Description

A table is a portal to memory. A table is a friend. *Thank You I-II* will be a reflexive 2-part exercise, that explores impermanence, place, perspective, social relationships, and memory through the life of a singular table and the 6 chairs that have kept its company. Each installment will be made accessible through two different modes of hypermediacy meant to convey a family's memory and emotional bonds through the perspective of objects and places expressed as if timeless. The focus on this specific object—a family table that I grew up with that has recently come into my possession—will attempt to create an experience that will foster a social relationship between the table and others to articulate the familial history I experienced with the table. Additionally, this reflexive exercise will challenge conceptions of personhood surrounding objects. *Thank You I-II* will ultimately encapsulate my theoretical approach and execution of anthropological cinema through active and passive roles of participation—as well as my concepts of *stabilized and destabilized mediation*^a (by way of Bolter & Grusin)—to examine personhood, subidentity, ethnography, and memory. Places, objects, relationships, and memory will be the focus of this project's exploration where my table will symbolically resonate for all

^a These terms, *stabilized mediation* and *destabilized mediation*—including the conflated subvariants of these terms throughout this document which mistakenly entangle “mediation” with “mediacy”—have since been retroactively reconceptualized and replaced by new terms with clearer definitions as a result of my execution of this thesis. The rest of my document continues to test my original terms and theoretical processes until Chapter 6 where I address the issues and complexities that these original terms surmised. The new terms are called *placid-reflexive* and *hyper-reflexive* respectively and are the product of my Evaluation of Completed work found in Chapter 6. For more information on these new terms and their functions, please see Chapter 6 of this thesis document.

tables—giving the contributor cause to reflect on their own, place, object, relationship, and memory.

Each mode of *Thank You* will be enabled through the following means: *Thank You: Part I* will be an interactive installation piece with the table itself; *Thank You: Part II* will be a reflexive short documentary centered around the table, the live production of the installation, and the social relationships fostered through this experience to evoke methods of anthropological cinema according to my theoretical approach. I have designed my theoretical approach for anthropological cinema in part as hypothesized by Jay Ruby, “if ethnographic filmmakers were to produce films that tell the story of their field research, and the story of the people they studied, in a reflexive manner that permitted audience to enjoy the cinematic illusion of verisimilitude without causing them to think they were seeing reality, then an anthropological cinema would be born” (Ruby 278). I will be exercising Ruby’s proposal through a comprehensive fusion of additional concepts—like ludic phronesis and choice—that would facilitate the conditions for this to occur. I anticipate that together, the two proposed modes of *Thank You* are designed to provide essential layers of mediation, reflexivity, identity, social relationships, and choice that make up the foundation of my theoretical approach to anthropological cinema.

My attempt at developing *Thank You I-II* within the realm of anthropological cinema originates from my interest to establish a methodological approach that fulfills the qualitative, reflexive, and hypermediated conditions found within the suppositional category of anthropological cinema as it exists on the fringe of Documentary. My theoretical approach and execution of anthropological cinema for *Thank You I-II* will consist of a cyclical procedure that alternates between stabilized and destabilized processes of mediation. (Fig. 1 – pp. 29) The definition of mediation in the case of my thesis’s theoretical approach derives from Richard

Grusin's understanding as, "Mediation operates physically and materially as an object, event, or process in the world, impacting humans and nonhumans alike" (Grusin 126). Therefore, I will encode mediation as my own term to utilize within my theoretical approach as a *process*, *event*, and or *object*. Mediation works to identify, contextualize, and articulate the memory and experience of the table through tangible means or operations—initially through the written *process* as this thesis; through the physical operations of the installation as an *event*; and through the *object* that will be the resulting documentary. This approach alternating between two processes of mediation, from stabilization and destabilization, derives from the method of decolonizing anthropology. The method of decolonizing anthropology considers the voice and perspective of *who* is documenting ethnographic material about a space, culture, or experience since they are *detached* or *outside* of what they are documenting. The intention of this approach is to empower that perspective back to the space, culture, or experience itself while simultaneously acknowledging the voice of the researcher. I will approach this thesis by considering an approach of decolonizing anthropology, where the intention behind mediating perspective and voice can be considered a reflexive process on documenting ethnography (Gill 39). Through this approach of decolonizing anthropology, the forthcoming perspective and content by the researcher (myself) are present and aware of their own voice, and the "subject" is elevated to that of a co-researcher with active input accordingly. Conditions will be created through the process of this thesis where both the participants and I will be considered co-authors for this exercise.

The focus on alternating active inputs of ethnographic experiences will be considered my first layer of reflexivity with the intention of illuminating my bias as a harbinger of this project with the goal of transmitting the shared emotional memory surrounding the table and myself to

others. With decolonizing anthropology in mind, the transmission of the shared emotional memory I have with the table already intuitively allows this step to be a stabilized mediation since I am the one bringing forward the ethnographic material of my table's history. This preliminary stabilized mediation is due to the fact that I am the one recalling this material about myself and a table I grew up around—meaning I am not once removed or detached from what was observed. The advantage of this initial outcome provides me the opportunity to consider this primary layer of reflexivity as a process of stabilized mediation, which primarily occur as it does here in the form of my written thesis with the purpose of informing this project's methodology and execution.

The second layer of reflexivity will derive from the participant themselves as an experience with the table as an installation. Freedom of choice is a built in factor that influences the outcome of the experience, where their interactivity within the space can create conditions for a subidentity that is built on social relationships and emotional bonds. Choice is primarily facilitated through the presence of the bonding event—a participatory component that I will unpack in further detail on page 11. The construction of a subidentity is a critical element meant to promote a reflexive environment for the participant as they negotiate the depth of their participation with the table as they learn about its history throughout the installation. A participant's involvement sitting at the table, making choices during the bonding event, and experiencing the resulting mediated content will support conditions for this subidentity to occur. This second layer would be considered a process of destabilized mediation since their choices and interactivity are what creates a unique experience within the boundaries of the installation. An additional element of destabilization during this event will occur through auditory ambiance. Participants will have very limited control over how the installation will sound outside their

influence of a singular contact microphone attached to the table—this control is largely left up to a generative audio software. As the facilitator of the visual and audio software, I will have influence over the audio signal, however this influence is also limited to managing the effect and gain amounts and not the melodic composition. This generative music program will autonomously generate melodies and rhythms (with the help of a piano) through an audio sample taken of the table's own resonance. This audio sample is herein known as a table knock. The table knock combined with the piano will produce an auditory ambiance of differential rates of time known as polyrhythms. The goal of polyrhythms here is to create an auditory experience that allows the listener to simultaneously perceive multiple moments in time. The presence of a polyrhythmic ambiance not only aids in destabilizing the installation's production approach by underlining an element of contained chaos but it also functions to parallel the hypermediated presentation by visually perceiving multiple moments in time. The combination of an auditory polyrhythmic ambiance with a visual non-linear hypermediated presentation of video projection engages participants to simultaneously perceive multiple moments in time across several sensory levels to create an active reflexive experience. Through this methodology, the active engagement of the participants visual and auditory senses is intentionally stimulated by a multiplicity of moments of time so to reflect the universal fleeting, timeless presence of memories experienced as our human condition. This reflexive experience is therefore conditionally designed as a destabilized mediated environment meant to support the resulting subidentity generated between the participant(s) and the table. A subidentity could subsequently be conceived due to the participants active processing of a convergent multiplicity of moments of times. The scaffolded sum of this destabilized choice driven content convergent experience is thus a methodology

hereby coined *meta-anthrochaomediacy*^b that I have developed to test my theoretical process. My meta-anthrochaomediated approach is defined as a methodology to support an experience in an environment that focuses on the creation of a unique subidentity built on the social and emotional bonds between 2 or more individuals (and or objects) as they interact, are allowed choice outcomes, and develop a reflexive connection with/in the environment for the purposes of documenting a destabilized anthropological study.

The ethnographic content documented through this meta-anthrochaomediated event (the installation) will be considered a holistic form of qualitative data for this thesis since it features aspects of stabilized and destabilized mediacy. This step by step process of alternating mediacy—first as a reflexive stabilized mediated perspective, then second as a reflexive destabilized mediated meta-anthrochaomediated perspective—is meant to operate by providing the appropriate conditions for a final third layer of reflexivity as requested by Jay Ruby’s examination of developing anthropological cinema. This third layer of reflexivity would cycle back into a process of stabilized mediation where all of the qualitative data filmed during the meta-anthrochaomediated installation would be channeled back to myself where it would be cut into a film fit for the definition of anthropological cinema. However, to classify this footage as such Ruby requests one more factor beyond the layers of reflexivity I have devised thus far—this factor regards an intentional focus on social relationships to be presented by the film object itself. Given the foundation of this project’s ethos and intention, *Part I* will serve to establish itself as meta-anthrochaomediacy—again, defined as a destabilized process of mediation meant to foster

^b This term, *meta-anthrochaomediacy*, has since been retroactively reconceptualized and replaced by a new term with a clearer definition as a result of my execution of this thesis. The rest of my document continues to test my original term and theoretical process until Chapter 6 where I address the issues and complexities that this original term surmised. The new term is called *radical autoethnographic mediation* and is a product of my Evaluation of Completed work found in Chapter 6. For more information on this new term and its function, please see Chapter 6 of this thesis document.

a reflexive experience built on creating emotional bonds and social relationships by providing interactivity and choice. Documenting the partial autonomy participants have over how the installation occurs will naturally capture any social relationships or emotional bonds generated throughout the installation. With this digitally documented, the resulting footage will be elevated to the status of existing within anthropological cinema by way of its editing that intentionally focuses in on the development and or identification of the social relationships and emotional bonds nurtured. With this edited footage channeled through a poly-split-screen visual format meant to actively engage the viewer, the resulting object will be a reflexive stabilized mediated film experience. The poly-split-screen format will be described in more detail on page 14. My outline of oscillating mediation in this project to this end therefore utilizes the theoretical conditions as outlined by Ruby and the scaffolding of my overall theoretical approach to fulfil the requirements set out in this thesis to develop an object that is expected to exist within the realm of anthropological cinema and Cultural Anthropology. Through the interplay of my theoretical processes featuring oscillating mediations, facilitating a meta-anthrochaomediated analysis, and fostering layers of reflexivity, *Thank You I - II* will explore impermanence, place, perspective, social relationships, and memory as exercised through my multifaceted theoretical approach. I will expand on my theoretical process throughout my thesis and the methods that I chose to interplay with my approach to be seen in Fig.1.

The following paragraph is a brief rundown of how the installation (*Part I*) will perform for new participants: Upon arrival, the participants are checked in at the television studio entrance and brought into Green Room A which features some seating. Green Room B will feature a camera and lights set up for post-installation interview purposes. A five minute wait time will be allowed for late participants. Here they will be introduced to myself and the crew

facilitating the installation, as well as be coached through why they are here, why this is important to me, what to expect, and what each step will feature. A prospecting excerpt of how this information will sound is written in the following casual paragraph (subject to change by the day of the production);

Hello and welcome to *Thank You*. We are your hosts for this installation. I am Dylan Hensley, the creator, director, and table facilitator... (Allow for introduction of crew-Stage Manager, PA, etc.). We are eager for you to meet the table, and I believe the table is excited to meet you all too! I know I'm talking about it as an entity, and that's because I think it is, I think it holds memory and is alive because of that memory. I grew up with and around this table and it has pretty much been in my family since I was 2 years old or so. The table has also traveled around quite a bit too and I'm so excited to be able to help showcase its story. We'll need your help too! So, I'd like to verbally walk you through what to expect from the installation. As I hope you are aware by now via our campaign, this is live production, meaning we will be filming video and recording audio of your participation during the installation for my thesis. This will be made into a documentary which is really cool and hopefully groundbreaking for this field of new media. We are not filming now but we will begin filming once we step into the studio space. Once we go inside feel free to sit at the table wherever you want, and we'll begin with an activity. It's a simple group activity—the table needs some help placing its memories. It's an old table you see, and time works a little differently for it, so it needs your help putting them in order, or whatever order you all decide really. This will determine the order of what you all will see on the projector screens during the installation! Do I have any questions so far? Don't worry, I'll explain this activity again when we get out there. After that activity we'll bring out the snacks and begin the installation! We have a little cereal bar, some coffee, and muffins with equivalent vegan options if you choose. You don't have to eat anything if you don't want to. The installation will be done after the sheets that surround the table come down to make a little room with you all inside. Then the studio lights will dim, and the projectors will project on all 4 walls creating this really cool 360 view along with some music and sounds. It won't be a long show, maybe about an 11 or 12 minute experience hence the snacks but I'm sure you will enjoy it. After that time, you will know the installation is over when the studio lights come back on! On your way out you'll have an opportunity to talk about your experience in Green Room B. There will be a camera where you will be asked just one question and that's it, you're free to go. Do you have any questions? I'm so excited to pull this off with your help!

After this introduction has been delivered to the participants, we will enter the Studio where the installation is held. In the center of the studio is the table with its six chairs under a large popup tent frame with no roof canvas. Eight half sheets made of white cloth are tacked up to each leg of the tent frame with some string like parted curtains. Close by on the floor are the

projectors pointing in towards the table and where the sheets will be when unfurled. A non-flammable block covers each projector lens so that the light does not blind anyone while on standby. Projector placement, cables, trashcans, and exits are pointed out to the participants during this time. From the table you will be able to see cables connected to some splitter boxes, speakers, an audio mixer, and two computers roughly 15 feet away—just outside of the projectors path of light. Directly above the table hangs a small 360 camera from the tent frame ceiling, along with a bouquet of flowers hanging upside down to decoratively obscure the cable that holds the camera in place. The card activity is passed out on the table and directions given again of what to do. They are given time among themselves to organize the cards in whatever order they like as a group. Once they decide, we will collect the card order and I will walk to the computer to input the order into the software. While this is happening, the snack bar will be made available on a wheel in cart. Once everyone is satisfied with receiving a snack, the installation will begin. First, we will remove the ropes for the sheets to enclose the participants and the table, next the studio lights will dim, and the non-flammable block covers will be removed from the projectors. At this time, I will begin facilitating both the running of the audio software and the video projector software. The installation begins with ambiguously wandering table knocks and piano. On the inside of the four walls the participants will see spaces appear around them in the order they choose, creating the illusion they are sitting at the table in that space. Far above their heads, a simple star light pattern is projected onto the studios ceiling that remains constant throughout. With each transition they flow through time, experiencing the places this table has been. Regardless of the order they have chosen, a bonus room is shown to signal the end, this room being the empty studio where we all currently are. During this last projection, the music and table knock sounds are silent, and the stars on the ceiling are turned

off—creating a silent and reflective environment. This will conclude the installation. After a few moments, the studio lights will come on and we will begin pinning the walls up like curtains. At this time, we will thank the participants, point out the trash bins, and direct them to the Green Room where they will have an opportunity to talk about their experiences. This interview will be facilitated by the crew and not myself. This space for a post interview process will last up to an additional 7-10 minutes before all participants must exit to allow for an installation reset. This concludes the anticipated process for how the installation will occur.

Thank You: Part I will be the culmination of meticulous design in order to support *Part II. Part I* will encompass the production of the interactive installation itself and the live digital recording *in, around, and of* the installation in action as articulated by meta-anthrochaomediacy. The synchronous recording of digital audio will also be present throughout the production. The installation will feature a four walled tent space made of white cloth serving as a projection surface with the table centered in the middle. These 4 walls will be tacked up before projection begins to allow access ease of access to the table. In addition to four wall projection, the table will be hooked up to a contact microphone that will supply any sound picked up by the participant's touch to an audio interface that will reverberate these sounds back into the installation at a subtle level. This microphone is meant to record the experience through the table's perspective, as well as to create a layer of responsive presence to enrich the participant's presence. Three layers of sound would thus be mediated—first through the random generating melodies and rhythm provided by table knocks and piano, second through the contact microphone, and third through the ambient sound of the space itself and the participants own internal auditory processing. I aim to expand on and support the relevancy of sound to my

methodology in this thesis—particularly through how these layers of audio support the hypermediated presentation of the installation as a meta-anthrochaomediated process.

The table itself will be interactive through three processes. The first process considers the inherent contact participants will have simply by sitting at the table where they are free to touch, lean, and physically feel close to the table. The second process of interactivity will be referred to as the bonding event where participants will be able to develop their own unique experience of the installation through choice. The bonding event would be achieved through an exercise where participants are given a task to choose the order of the table's memories through 9 cards. On each card a vague symbol or word is written below a still photograph of each environment that correlates to one the 9 memories. These words or symbols may or may not have relevance to the image on the card. The participants will be asked to communicate as a group and choose an arrangement of the cards in the order that they believe best suits the table's memory. After the cards are collected in the order the participants have chosen, the bonding event will continue with a cereal bar made available for the participants that will include multiple options of cereal, milk, coffee, water, and breaded snacks. While this is happening, as facilitator I will script the 9 cards into a sequential edit within the software TouchDesigner to reflect the order of the cards they have chosen. When this short procedure is complete, the participants will be invited to settle into their seats with their cereal to observe the result of their choices projected around them. The white sheets that make up the walls around the table will come down and the house lights of the studio will dim with the help of the production crew. It is at this point that the third process of interactivity will begin with the engagement and enaction of audio alongside the projection of their sequenced video choices on screen. Audio will function as stated in the prior sections through layers of mediated sound and automated generation. This third process is inherently

interactive as it requires the participant to assess multiple moments in time as they develop an understanding of the table's memory and history. These three processes articulate the ways in which interactivity will be facilitated and observed.

The design of space where this installation will take place is also significant, with the intention of making the physical electronic tech, cameras, and support system for the installation primarily transparent—in other words observed and not hidden behind layers of immediacy. This approach will be made apparent to support a sense of authenticity, intention, and trust for the participant(s) involved—as well as to establish the presence of the installation as a hypermediated space. I choose to maintain that this approach of transparency may lead to a micro moment of perceived immediacy due to how overtly simple and accessible these objects are as the lines between self and table blur into an experience. No other furniture will be present in the room to keep the table and its chairs the focus for this work. There will be two additional rooms made available outside the installation space. Green Room A will be where participants are prepped and given expectations about the event before they are taken into the installation, and Green Room B will be a post-installation room for interview purposes. For anthropological cinema, Ruby instructs that, “Ethnographic filmmakers are logically required to conduct ethnographic studies of the reception of their films if they are going to behave like anthropologist...” (Ruby 193). The participants will have the opportunity to be reflexive about the installation and describe their experiences post-installation in Green Room B. The purpose of this post-installation interview acts as the above mentioned “reception” required by Ruby, where their comments and opinions about my remediated table installation would fulfill this requisite within the production of the exercise itself.

Thank You: Part II will focus on taking all the synchronous digital video and audio from what was captured in *Part I* to create a reflexive short film about the installation event with the intention of highlighting social relationships. All of this documentation, including the participants post-installation interview, would be considered qualitative data for this resulting film object. Qualitative data remains a necessary product and component to enable my continued theoretical process. *Part II* will be the logical follow-through of my theoretical process of cyclical mediations meant to foster layers of reflexivity. Social relationships would be established as the primary outcome to observe and document qualitative data via the process of meta-anthrochaomediacy. The consolidation of my qualitative data into a film would consequently exist as a form of stabilized mediation (Fig.1) per the design of my cyclical theoretical framework. The construction and eventual consumption of this film is considered stabilized mediation since I will be enabling the outcome of this film as a singular author for an audience. This qualitative data in the form of digital recordings thus provides me the conditions to craft a reflexive stabilized mediated film experience that is expected to exist within the realm of anthropological cinema due to its concentration on social and emotional bonds as channeled through a poly-split-screen visual format. This mode of remediation for *Part II* is naturally problematized by the passive participation that comes with basic visual literacy and viewership in the realm of media and cinema. Passive viewership in this mediation would be countered and partially neutralized through my deliberate reflexive approach to actively engage the viewer. Engagement could occur through the development of a hypermediated poly-split-screen framing meant to remind an audience of their viewership, which would support the layers of reflexivity facilitated throughout this thesis. This poly-split-screen format derives from Kendrick Lamar's music video "Count Me Out"—featuring three composited frames within the overall frame. This

format is the primary inspiration for how I will approach editing my qualitative data, but this is subject to change. Frames 1 and 3 sit on the margins of the video and stream the same moment in time but occurring at different angles—the 1st angle is that of a therapist, and the 3rd is that of their client. Frame 2 sits between 1 and 3 in a slightly larger 4:3 format and contains multiple edits to showcase an overall context. My approach will derive from this format and encode a similar thematic structure—where frame 1 will feature myself facilitating the installation in the roll of the *therapist*, frame 2 will feature a continual 360 rotating view of the table meant to showcase an *overall context*, and frame 3 will feature closeups of individuals cut based on who is talking, like the *client*. The poly-split-screen presentation style is meant to actively engage the viewer by allowing them to visually read multiple moments in time simultaneously. The goal of this poly-split-screen framing is to birth a viewing format that implements the diverse methodological components that I have articulated thus far into a practical process that would allow an audience the ability to enjoy the verisimilitude of a film as a reflexive exercise under the umbrella of anthropological cinema without leading that audience to believe they are seeing reality. Again, my methodology behind these approaches will be explored in greater detail in this thesis as I continue to develop a comprehensive and cohesive process.

Purpose

The purpose of *Thank You* (I-II) is an experiment meant to create a reflexive, introspective experience exploring memory, forms of ethnographic anthropology, social relationships, personhood, and timelessness in two modes. Each mode is grounded in ethnographic hypermedia, mediation, meta-anthrochaomediacy, reflexivity, and identity with each experience built off the preceding mode. The two modes of this experiment are an installation piece, then a short documentary film.

This project will be based on, centered around, and/or accessed through a familial table and its 6 chairs that currently belong in my possession. To specify intention and thesis research, the forthcoming goals of this project would follow several steps of remediation: (1.) To articulate and synthesize my relationship, experience, and memory with the table, (2.) To create a hypermediated installation based on this synthesis with the table, (3.) To facilitate temporary conditions for participants to be equal contributors by interacting with the table, developing emotional bonds, and choosing their experience within the boundaries of the installation as a meta-anthrochaomediated process, (4.) To film this exercise occurring live and providing participants the ability to be reflexive about their experience afterwards, (5.) To synthesize all of this recorded content as qualitative data to be edited according to a reflexive approach that focuses on the social relationships produced, and (6.) To cut this content, export, and share the resulting short documentary to public audiences as a product of anthropological cinema.

The table will be the vehicle of experience and creativity for each mode of this thesis—primarily through choice, interactivity, hypermediacy, and reflexivity. Hypermediacy is defined in *Remediation* as a style of visual representation whose goal is to remind the viewer of the medium. (Bolter & Grusin 272). In addition to the design intentions hypermediacy evokes, reflexivity works to translate awareness as a filmed experience—as defined in Jay Ruby’s *Picturing Culture*, “...human beings both perform their culture and observe others performing it... These are the basic building blocks that the ethnographic filmmaker has to work with—filmed behavior and participants’ metacommentary about that behavior” (Ruby 242). Creating conditions for reflexivity to occur through cycles of stabilized and destabilized mediation is a goal for myself and participants in this thesis as articulated through my process of meta-anthrochaomediated hypermediacy. Participants from here on can more accurately be defined as a “player”

instead of a participant. The “player” would be anyone who interacts with the table within its designed sphere of hypermediacy where established boundaries of choice, interactivity, and social relationships are mediated.

The embodiment of the title “player” is an important technical element for this project since perspective(s) as something beyond “self” is achieved through active choice, bonding, and interactivity. The boundaries of choice and interactivity implemented within the installation create the conditions for ludic phronesis to foster a subidentity. According to Miguel Sicart, ludic phronesis is, “...the operative ethical knowledge present in the act of playing games, which evaluates the morality of the player’s actions”—he goes on to say that ludic phronesis, “...can be defined as the ethical interpretation of a game experience in light of the player-subject and the cultural being outside the game” (Sicart 113, 117). Another requisite that ludic phronesis requires to foster a player-subject subidentity is an emotional bond or social relationship that must occur over time. When a player can develop a personal history and familiarity with a game, or in this case an installation’s interactive features and freedom of choice regarding narrative experience within its boundaries, then the process of ludic phronesis bridges and transforms the player-subject into their own subidentity. These requisites of ludic phronesis are facilitated by the bonding event described in the proceeding section of this prospectus, in addition to the their perception of destabilized audio-video content inducing multiple moments of time simultaneously. The layers of mediated sound and non-linear video proved an emotional foundation meant to ground and stimulate the player as they mediate personal identity and memory with that of the table. The intended subidentity that this project has set out to facilitate is an experience of “Self” and “table.” This subidentity would be considered a social relationship that allows the player a reflexive experience. The meta-anthrochaomediated trajectory set forth

in this installation by allowing the player to symbolically travel through the table's memory in whatever unique order they have chosen will achieve the requirements of a grounding foundation and time spent developing social and emotional bonds—principally as a subidentity of “Self” and “table.” Ludic phronesis is *the* key objective towards achieving an interactive, qualitative, and theory-based meta-anthrochaomediated experience in *Part I* that follows through in *Part II* of this thesis as a film object under anthropological cinema. Both modes are required to fulfill my cyclical theoretical process as such.

Personal Connection

My personal connection to this experiment is my familial connection to this table and my fascination with identity, memory, and timelessness. This table and its chairs have belonged to my parents since I was a baby and have subsequently been passed around through extended family. The table recently came into my possession and resides in my current home with my partner.

I am nostalgic of the select places and homes this table has lived and traveled to before—in addition to the memories and experiences that were made with and around it. I also began to wonder about its origins, how it would sound if it could speak, and how an object would experience time. I am fascinated with the idea of returning to the past and sitting at this table in those places, as if through time travel, to experience and honor the patient memory stored within this table and where it existed. This exercise is done with the intention of learning from this table's life and sharing that awareness with others.

Intended Audience

The intended audience for *Thank You* is broad in terms of physical scope due to its two modes. *Part I* will focus on local college student/faculty body in Denton, TX, & invited family

and friends due to limited physical reach and timeframe of the installation. *Part II* is aimed at local and national audiences, from North Texas to North America, then global audiences.

I intend to seek out avenues for this thesis to be made accessible for anyone interested in learning about familial history in unique ways, playing interactive games, broadening research regarding subidentity, personhood, and exercising modes of ethnographic/anthropological hypermedia. Another goal in terms of the intended audience for this work would be to facilitate access of this thesis to audiences, specifically *Part II*, in other college institutions or programs that merge cultural anthropology and new media formats. The targeted demographic of this audience is from age 10+ and any gender expression and social identity.

Style and Approach

Thank You will be grounded through various theoretical approaches that I will have synthesized to create qualitative data and conditions to produce something that would exist within the proposed realm of anthropological cinema. Some of the key theoretical methods that I will utilize to build out my approach regard stabilized and destabilized mediacy, hypermediacy, ethnography, meta-anthrochaomediacy, reflexivity, ludic phronesis, subidentity, remediation, and interactivity. These approaches inform a stylistic methodology that makes up *Thank You (I-II)*.

Part I will primarily rely on the spatial/interactive design of hypermediacy and a meta-anthrochaomediated process where a player's ability of choice within the boundaries of the bonding event for the installation piece is provided for reflexive outcomes. The ability to see the room in which the installation occurs—with gear, projectors, speakers, unobtrusive cameras, microphones and so on—will be visible and present through this process to establish a surface layer of the hypermediated environment. The live capture of the installation in action will occur

during this mode to document qualitative data as decentralized anthropological research. *Part II* will feature my derivative edit of this recorded qualitative data into a reflexive stabilized mediated short documentary film experience by way of anthropological cinema. This overall approach to broad coverage with a focus on reflexivity and social relationships will consider editing and composition strategies that remind the viewer of their viewership—such as a superimposed poly-split-screen presentation—to make the consumption and interpretation of the short documentary film an instance of credible reflexivity without leading an audience to believe they are seeing reality.

Influences

The majority of influences for *Thank You* come from my experience watching/filming documentaries, playing the game *Life is Strange* (2015), and exploring the written work of Sarah Pink and Jay Ruby regarding visual ethnography, culture, anthropological cinema, and reflexivity.

There is a particular documentary made about the 2015 film *The Revenant* called *A World Unseen*, where the director Alejandro G. Iñárritu sits in a museum type space and watches for the first time “unexpected elements from the process making the film” from dual-projectors onto two separate walls in front of him for commentary. The idea of creating such a space for retrospection is certainly a core concept for creating a quad-projected space for re-living the memory of past places with this table. The execution of this documentary made me aware of Alejandro’s observation and my observation of him observing. This awareness prompted my own reflexivity of the process presented in this documentary and inspired me to consider avenues that would improve on this setup to make the process of observing the observed consistently qualitative and an active form of viewership by way of hypermediacy.

Life is Strange (2015) is a video game that allows the player to re-wind time to solve puzzles and make choices that affect outcomes in order to facilitate experiencing the narrative story of the game through the main character Max Caulfield. In my term paper “American Girlfriend- An Analysis of Horror and Queer Representation(s) in *Life Is Strange*” for Dr. Harry M. Benshoff, I utilized Miguel Sicart’s *Ethics of Computer Games* to attempt legitimizing queer representation(s) as the player continually negotiates, exercises, and explores a queer and/or semi-trans-simulated experience through their active participation with the game as a subidentity through ludic phronesis. My discourse attempted to legitimize the fused experiences between one’s self and the character, bridged by interactivity, to identify the creation of a temporary subidentity. I took inspiration from interactivity as it relates to my methodology behind the table and the need for interactivity in several forms to supply the conditions for potential subidentities to foster. There are moments designed throughout the game where the player can choose to just simply sit in a place and observe the surroundings—theoretically forever experience the environment. The idea of *being* an “experience” through the legitimate subidentity that occurs due to active participation opened me to newfound possibilities that could challenge ideas of identity and personhood. This concept influenced me—and is sensibly the next logical step beyond my “American Girlfriend” paper—to make the table installation as an interactive, choice driven experience that would foster conditions for ludic phronesis, subidentity, and reflexivity.

Sarah Pink’s *Doing Visual Ethnography*, and Jay Ruby’s *Picturing Culture* were steppingstones for me into the world of anthropological cinema. I also found the collected essays in the book *A companion to contemporary design since 1945* by Anne Massey, and Bolter and Grusin’s book *Remediation* to be of help in expanding and solidifying my research/approach. I am fascinated with the idea of creating a documentary film in the realm of anthropological

cinema and what it would look like. I went as far as to develop my own Spectrum of Cinema diagram based off of Ruby's work in a previous graduate course on Visual Anthropology to attempt understanding Anthro-Cinema's potential parameters with its focus on data. This project definitely provides me with the opportunity and parameters to attempt a short film of this form through reflexivity and the project's inherent exploration of mediation and interactivity. Additionally, I will be able to explore and document my methodology through the developing scaffolding and evaluation of theory I will provide and build on.

Another film that influenced my process was *In & Of Itself* directed by Frank Oz, released in 2020. This was a recommended watch by one of my committee members that helped me understand the process and purpose of establishing emotional bonds with objects for an audience that has no prior relationship with the presented object. Magician Derek DelGaudio is a storyteller at heart that has designed a performance that engages a live audience to develop an emotional bond with objects as they come to understand the object's history and glean out a personality. This is a critical approach that I have taken inspiration from and will modify in order to fulfil my theoretical process.

Lastly, Misha Twitchin & Carl Lavery have provided a collection of essays related to the social aspect of this project in their work titled *On Animism*. Katherine Swancutt's *Animism* also helps to provide valuable social/spiritual concepts on animism meant to identifying personhood in inanimate objects as processes establish through social relationship. The identification of my table as having a sense of personhood comes in part from these concepts and processes as an interactive hypermediated installation. The unpacking and integration of these concepts in my thesis will help in establishing a vocabulary and process for identifying relationships and

personhood in objects that will enrich and authenticate the identity my table has as interpreted throughout the design and execution of *Part I*.

Pre-Production Research

Feasibility

Before *Part I* can occur, collecting/articulating digital material, testing, and troubleshooting—in addition to securing a space—will be necessary for a successful installation and production. I will have collected all the footage, photos, and digital material necessary to create a 4 walled video projectable space, in addition to the corresponding background sound for each setting before testing would begin. There will be at least 9 spatial settings, with each setting made to last on loop for at least 3 minutes. These 9 spatial settings will be chosen to experience in any order submitted by the player via the 9 cards they are tasked with organizing during the bonding event of the installation. The creation of 9 cards will also need to occur.

The next step will be acquiring physical tools and materials not already owned by myself or rentable through the UNT Checkout Room. This list would include but is not limited to; 1 contact microphone, 1 HDMI interface multiplier and cables, 1 audio interface and mini-soundboard, at least 4 short-throw projectors, several more XLR & quarter-inch Jack cables, white sheets, several stands to support the 4 walled sheets, 4 speaker amps, one 360 camera, several extension cords, and one generative audio software plugin. The singular 360 camera will be the Insta360 One X, and the video program software will be TouchDesigner. All audio software and modulation will occur through Studio One 4. The material is meant to be as accessible, semi-affordable, and modular as possible for myself due to budgetary limitations. This modular accessibility is also meant to inspire future inspiration/replication for others who might attempt this exercise of meta-anthrochaomediacy. *Part I* of this project is under the

philosophy of being hypermediated, stripped of excessive technology, and made as simple as possible in order to maintain a sense of visibility and authenticity. This approach hopes to maintain the balance between hypermediacy and reflexivity within the environment.

Complicating the design of this installation with expensive and complex tools might get in the way of the grounded/visible ethos behind this exercise for the player—however, detailed plans and technical breakdowns will be covered in this thesis to show how this supports my methodology.

Part II will be comprised of all the qualitative video and audio recorded as a result of my meta-anthrochaomediated process. This will be made available to edit through Avid Media Composer. Additional hard drive space will be purchased to hold copies of this media. Several rough cuts will be made until a final cut is delivered for thesis committee approval by April 12th, 2023—with extensive details pertaining to its relationship as an object of anthropological cinema within this thesis.

Ethical Concerns

The primary ethical concern for this project lies in the consensual filming of players. This is critical to consider since exhibition of the film and online interactive spaces will be made available to the public indefinitely. Consent is key in making this material public indefinitely. The filming of players interacting with the space as part of a meta-anthrochaomediated process will be made known before they come into contact with the venue and installation, which ideally will be made part of the potential appeal when promoting the installation before production. Additionally, I will be offering extra credit to current Film Style Undergraduates in the MRTS who volunteer to participate. Being that I am currently a TA for the course, this could be a

conflict of interest, however this is a voluntary option for their benefit and not required coursework.

Treatment

“A table is the silent humble center of a home. In terms of service, the table is that which we imbue into it, where most are given a second life as it is crafted from a tree. The table is the embodiment of our physical and emotional strengths to support that which we cannot carry or that which we proudly share—from food and moving boxes, to laughter and loss. The table is more than a tool, a patient liminal observer that stores memory through spills, dust, and tears. The table plans for no future but will wait patiently all the same for the next gathering, even if we forget about its presence. In truth, it outlives us but still persists to exist with our memory until it too dissolves. Like humans, the table inhabits our spaces, participates in our routines, and defines our existence. table implies human. We are one. That is exactly what this project, *Thank You* is set out to do.”

Financing

I have been lucky to have been awarded the Staples Graduate Scholarship which will go towards funding this project. I also have funds put aside for tuition through student loans.

Distribution Possibilities

Part II of this project, the short documentary film, will be submitted to film festivals. *Part II* will also be aimed at educational and college level spaces, in addition to festivals and/or museum spaces that support cultural anthropology and new media formats.

Social Media/Online Access

A master website is the potential space that will be made available to publicly archive

this project, specifically for *Part II*. “Master website” refers to a personal website for my work under my production title Logicana Films, with a wing dedicated specifically for *Thank You* to exist indefinitely. This phase of the project is expected to take the longest to complete before it is made accessible and would be known as *Part III*. However, due to the scope and limited time of this thesis, *Part III* will be postponed and completed as a follow up to this thesis at a future date. There will be limited social media engagement, with most aimed at *Part II*. Social media engagement will include: a teaser trailer, film poster, IMDB profile, and an Instagram/Facebook page supporting *Thank You*, featuring posts following up with festival acceptances, content, and exposure updates as they occur.

Production and Postproduction Schedule

Production is expected to occur from February 22nd – 28th, 2023. Production (*Part I*) of *Thank You* will take a week to complete—3 days for setup and final troubleshooting, two days for production, and 2 days for teardown. The installation will be open for production/filming during the afternoon hours for at least 6 hours daily during this week. A crew of at least 3 people including myself would be needed for tasks including: A Production Manager, Production Assistant, and an Assistant Camera Op/Field Audio. The crew will arrive at the latest one hour before production to ensure tasks are accounted for and gear is ready.

Postproduction will include editing and delivery—this process and resulting film is *Part II*. The editing schedule will begin on March 3rd with transcoding and organization. First Assembly will be due on March 8th, with proceeding Rough Cuts due March 15th and 22nd. Fine Cut will be due on March 31st and Picture Lock will be due on April 5th. The intended final deliverable export of the film will be made available and submitted to my thesis committee no later than April 12th.

CHAPTER 2

RECONCEPTUALIZATION BEFORE PRODUCTION

My anticipated outcome for this thesis—a short film under the umbrella of anthropological cinema—is contingent on multiple theoretical processes that I have combined to create the conditions necessary for such an outcome. The combination of these theoretical processes has been synthesized into a method coined meta-anthrochaomediacy, which encapsulates my approach to *Part I*. Before I arrived at a synthesis that provided appropriate conditions for *Part I*, I had to shift my original approach which misinterpreted how I would understand these conditions as quantitative data instead of as qualitative data.

This original misinterpretation was the result of an oversight I had as a researcher. At the time, I had an inherent bias towards the quantitative research method that prevented me from recognizing the value of my own voice. I incorrectly assumed that I was outside of the overall process that was being documented—the hypermediated installation transmitting *my* rendering of shared memories I have with the table. My initial expectation as someone trying to distance themselves from the process to observe the installation as a process *outside* of my influence lead me to attempt designing and interpreting an approach that conformed to standards of quantitative data. This created a convoluted, soulless process that did not create the appropriate conditions to facilitate *Part II*. Ultimately, this quantitative bias prevented the application of the self-reflexive approach I sought to achieve.

My first step at reconceptualizing my theoretical approach occurred through the practice of decolonizing anthropology. Anthropology is understood as a field of research spanning various methods of studying people and cultures. Ethnography is the primary method of social/cultural anthropology that is utilized to document, represent, and interpret social bonds

and cultural experiences—with visual ethnography operating within the field of documentary to portray and platform representations of culture. Sarah Pink associates the relationship between anthropology and visual ethnography as, “It aims not simply to study people’s social practices or to read cultural objects or performances as if they were texts, but to explore how all types of material, intangible, spoken, performed narratives and discourses are interwoven with and made meaningful relation to social relationships, practices and individual experiences” (Pink 7). This now thesis considers decolonizing anthropology^c as a process meant to actively unveil the inherent bias of the filmmaker’s voice and perspective, while simultaneously attempting to elevate the space, culture, and or experience by enabling their participation and interpretation of that which is documented (Gill 39). I discovered through this Decolonized Anthropological lens that I came to understand the value of my perspective that simultaneously enabled my filmmaker voice *as* subject. This perspective is fittingly qualitative right from the start as it provides conditions for a reflexive process on documenting a visual ethnography. Furthermore, this process is conditionally appropriate as a Decolonized Anthropological approach since I am the one transmitting my history with the table and documenting that process. A more nuanced approach at decolonizing anthropology for this thesis would have to occur to reveal the role of the filmmaker if they are truly outside of the process—such as documenting someone else transmitting their own history. Due to understanding my qualitative approach as an equalized facilitator, transmitter, and documenter—these initial conditions are now a stable foundation that can be utilized as qualitative data to develop a process that will evoke a reflexive approach and experience. This stable foundation is considered a process of stabilized mediacy—a

^c This process has since been recontextualized, please see Chapter 6 for details.

subclassification of this project’s overall mediation process—and is additionally my first layer of reflexivity.

Mediation is understood in this thesis as the material operation of an object, event, or process that impacts humans and non-humans (Grusin 126). The establishment of two subclassifications of mediacy is necessary in order to facilitate the development of multiple layers of reflexivity as understood through anthropological cinema. The transition from one process of mediacy to another process is herein known as *remediation*. (Fig. 1) Each remediation allows for the recontextualization of qualitative data as a reflexive byproduct.^d The creation of layers of reflexivity is key in establishing the forthcoming short film as anthropological cinema.

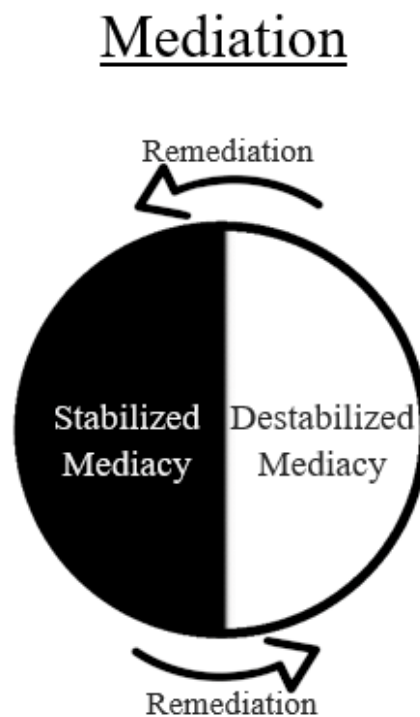


Figure 1: Producing layers of reflexivity by cycling or remediating between means of mediation.

^d This process has since been recontextualized, please see Chapter 6 for details.

Understanding my first layer of reflexivity as stabilized mediacy is valuable since it provides me with a speculative framework necessary to interpret, gather, and channel objects and events into a transmissible format. The process that I have developed to exercise reflexivity through an interactive installation is known as meta-anthrochaomediacy. Meta-anthrochaomediacy was primarily developed by myself to enable freedom of choice—among other procedures—to allow others the capability to influence and co-author the memories I transmit as they decode my speculative framework into a personal experience. Meta-anthrochaomediacy is broken down as follows; “meta” – regarding reflexivity or awareness of a process that refers to itself; “anthro” – involves the practice of anthropology or ethnographic study with a focus on social relationships and emotional bonds; “chao” – referring to chaos, which considers and or implements interactive elements or choices that destabilize the environment or process being observed for various outcomes within a system; and “mediacy” – which observes and or incorporates mediated content experienced by a player within the environment or process that is remediated as qualitative data. The ability to influence and co-author my thesis as an active player during the installation is an extension of my approach at Decolonizing Visual Anthropology. Decolonizing Visual Anthropology is an important approach to continually implement since the audience I am engaging with through the installation is outside of myself. As players in the installation, it is important to provide conditions that elevate their participation as equal to that of a researcher like myself. Players are actively decoding my speculative content for themselves just as I decoded my own content for the player. Being that I am outside of the players’ personal interpretations, I remediated my speculative framework into a process that destabilizes my voice to allow players to engage with the installation on their terms. This destabilizing approach would give me the ability to document the emotional bonds and

subidentities players foster as qualitative data. Destabilizing my voice in this phase of the installation limits my influence on the players' experience, allowing for player motivated interpretations. The remediation of my speculative stabilized content into a meta-anthrochaomediated installation thus exists as a subclassification of mediation I call destabilized mediacy as articulated in Figure 1. I will cycle from the stabilized mediacy that provided my first layer of reflexivity into a destabilized mediacy, therefore producing a second layer of reflexivity for my thesis thus far. This cyclical process of mediation sums up the reconceptualization necessary to successfully facilitate how I would approach and understand *Part I* before production could begin.

The editing process is another crucial requisite that influences how I will facilitate completing *Part II* of this thesis. There was no concrete concept for how my second layer of mediation and qualitative data would be edited into a film suitable for anthropological cinema. Choosing to remediate my reflexive process again but into a film would therefore cycle my production back into a phase of stabilized mediacy because I would become the sole facilitator of that which was documented in *Part I*. Jay Ruby suggests that an aspect of anthropological cinema would naturally request the same reflexive means of presentation to personify anthropological cinema. The final mediation of my documented, qualitative data into a film is therefore my third layer of reflexivity. Ruby states that, "If ethnographic filmmakers were to produce films that tell the story of their field research, the story of the people they studied, in a reflexive manner that permitted audiences to enjoy the cinematic illusion of verisimilitude without causing them to think they were seeing reality, then an anthropological cinema would be born" (Ruby 278). I have interpreted Ruby's approach to mean that through the edit, the frame would format content in a reflexive way that makes the viewer aware of their own viewership. It

became clear to me that the editing process considers *how* social relationships are presented so that the film is a reflexive experience for the viewer. The viewer would also be made aware of the filmmaker and the player's presence based on this format in order to embody anthropological cinema. Not only will a reflexive formatting fulfil the precedence Ruby has put forth, but it also naturally fulfills my continued method of applying decolonizing anthropology by making the reflexive involvement of myself and the players apparent to the viewer. I was ultimately inspired by the reflexive format of Kendrick Lamar's music video "Count Me Out." (Lamar 01:20-3:00) The frame features a poly-split-screen format that places himself looking into the camera and communicating to the viewer on one side, his therapist looking into the camera and listening to him on the other side, and contextual content of what he is expressing in the center of the frame. My goal is to replicate this format during the editing process so that closeups of players speaking are featured on one side, myself facilitating the installation on the other side, and a continually panning wide shot of the table in the center of the frame. Recognizing this desired format is beneficial because it informs how I will document the installation during *Part I*. This editing process therefore sums up the reconceptualization I found necessary to assist how I will approach and understand *Part I* and *Part II* before production could begin.

CHAPTER 3

THE INTEGRATION OF THEORY AND PRODUCTION

Reflexivity, Remediation and Anthropological Cinema

In his deliberations on shared authorship in *Picturing Culture*, a book that explores the relationship between film and anthropology, Jay Ruby ascertains that the collaboration between the filmmaker and the subject “represents a fundamental repositioning of the filmer and the filmed, these films must be reflexive if they are to be understood as the radical departure from the term” (Ruby 209). The reflexive mode of documentary is therefore a fundamental foundation and gateway towards developing films under the umbrella of anthropological cinema. Arguments could be made for the reflexive nature found in some longform YouTube vlogs, TikToks, and Twitch streams in today’s media sphere as potentially under this umbrella, but much more study would be needed to articulate intention, amplify feedback, and unpack the hypermediated spaces they socially implore for collaborative interaction. Reflexivity is communicated in various ways in the realm of documentary cinema. From Dziga Vertov’s *Man with a Movie Camera*—a canonical documentary without a known claim of anthropological intent—which utilized extensive editing techniques, split-screens, and superimposition, to Carolyn Strachan and Alessandro Cavadini’s *Two Laws*, which shares the content and shape of the film in collaboration with the indigenous aborigine in the Borroloola community by showcasing themselves as they see fit with production gear and acknowledging their presence and reenactments by referring to the audience—a reflexive effort is communicated across the screen which reminds the viewer that the film is aware of their presence and is quixotically watching the viewer back. Yet, Ruby claims that he has no knowledge of a film that meets the totality of requirements of disclosure for shared authorship—alluding to *Two Laws* as perhaps the closest

example of such a collaboration. Producing a reflexive work that assumes to disclose its co-authorship is ultimately lost in the weeds of a logical extreme when a collaborator develops and or is expected to have “...some sort of technical, intellectual, and cultural parity...” akin to the filmmaker (Ruby 212). This logical discourse would therefore dispel the distinction of *filmer* and *filmed* where “the notion of sharing authority remains more of a politically correct fantasy than a field-tested actuality” (Ruby 212). However, Ruby does credit French anthropologist Jean Rouch as a prophet for his musings on how a shared anthropology would dismantle any need for a distinction between *filmer* and *filmed*.

Ruby points out through Rouch’s conceptualization of co-authorships that a shared work would become “unnecessary” being that “[the] Filmmakers will produce only autobiographical works—films about the world they inhabit” (Ruby 211). This autobiographical realization would occur as documentarians and ethnographic filmmakers recognize the authenticity their personal reflexive position can provide. The alternative to this would simply perpetuate the standard limitations of implicit bias and othering that an ethnographic filmmaker must mediate when producing a standard documentary or work of fiction. Therefore, producing content through the careful process of a self-generated autobiographical shared anthropology based in reflexivity would reveal a door to anthropological cinema—but this is just the beginning. The door to anthropological cinema has a prerequisite of keys necessary to open it. Nonetheless, my understanding of a decolonized visual anthropological cinema requires that a film object must exhibit a foundation in reflexivity that positions the filmmaker and any collaborator or participant as one and the same. The agenda of said film would be to focus on the world inhabit, the bonds shared, and a reflexive awareness of the environment in relation to the self.

My thesis and theoretical process echoes a foundational reflexive approach through the application of decolonizing anthropology. My intention for referencing the process of decolonizing anthropology for *Thank You* is meant to support a shared anthropology that equalizes myself, the crew, and players as one and the same. For the whole of *Part I*—the player-infused installation—we are the field-tested actuality, we are all players. When *Part I* remediates to *Part II*—the cinematic documentation—the resulting edit requests a film presentation that communicates the field-tested actuality we experienced in *Part I*—consistently encoding a reflexive process throughout.

A distinction between modes of mediation is necessary in order to account for the inherent control that occurs through my initiation of this exercise as an installation. The installation is then meant to be shared with players at an equal state of actuality as *Part I*, which accounts for our input as a shared anthropological experience. However, a power dynamic of control once again results as *Part I* is remediated back to myself as sole editor for *Part II*. Articulating shifting power dynamics as modes of mediation helps to classify control as a reflexive process that maintains each step as reflexive.

I consider my first position as principal motivator for *Thank You* to be a mode of stabilized mediacy, where I begin the autobiographical process by recontextualizing my perceived implicit bias observing self as a filmmaker into explicit objectivity observing filmmaker as self. This recontextualization is intuitively reflexive as my first layer of stabilized mediacy. Mediacy is stabilized in this first step since all the material needed to transmit memory comes from myself as the source. I therefore allow myself to provide what content will be present for the installation and how content will be facilitated for players in the installation. After content is developed, the space is designed, and the installation is fully tested, production can

begin. The transition from research, theory, and preparation to production is a remediation. This remediation initiates *Part I*, where our field-tested actuality is captured as destabilized mediacy by way of a meta-anthrochaomediated process. This mode of mediacy is destabilized because the installation was designed to allow everyone in the environment to interact with each other and influence the outcome of that which is being captured—in short, I quantify destabilization as *variability*, whereas stabilization is *controlled*. Upon completion of the production process, the resulting synchronous video and audio files are considered qualitative data. This qualitative data is therefore remediated back into a state of stabilized mediacy since I become sole facilitator as editor. The resulting edit from this fixed content would be a reflexive film experience branching into the realm of anthropological cinema. Each step has been layered by self-generated autobiographical shared anthropology, contextualized through cycles of remediation.

There are a few final parameters regarding anthropological cinema that must be incorporated into production for content to be considered as such according to this thesis. First is an intentional focus on social relationships and emotional bonds. The onset of this exercise originates from my relationship to the table, containing the memories and emotional bonds I've had with the table throughout my life. Translating that into an installation for others to experience requires that the installation is designed to highlight the relationship between the table and the players, as well as the player's relationship with other players. The bonding event was created to highlight these relationships—where players collaborate to arrange photocards into any order they choose for the installation while they are seated at the table. Players are then offered food to eat while they experience the projector portion of the installation at the table. Players are informed that they may freely talk with each other during this process and that the table can “speak” or “hear” them—referring to the sonic aspects of the table that echo whatever

sound a player may make by accident or intentionally through a contact microphone under the table. These interactive elements center social relationships and emotional bonds as the forefront of what is captured during production as a field-tested actuality, giving players a guide but agency to participate and interpret the installation however they wish. A similar approach is put into action with two additional cameras and a room mic outside of the installation to capture myself and crew facilitating the production simultaneously. These design elements help focus on the social relationships and emotional bonds fostered in the installation environment during *Part I*. For *Part II*, the forthcoming edit would feature this intentional focus on relationships by showing players interact with each other and the table—while simultaneously showcasing myself and the crew communicating during production.

A second parameter requires that feedback be presented by players so that they can communicate their opinions and interpretations of their experiences. This parameter became a step built into the installation environment so that players would be able to share these experiences to a secondary camera after the projection portion of the installation is complete upon their exit. The player's feedback would be featured in the forthcoming edit of *Part II* to support this requirement and provide closure as a follow-through for the entire installation process.

A final parameter that I recognize towards producing anthropological cinema regards how the footage will be presented as a film object. This film object will need to attempt to communicate the reflexive actuality captured as a reflexive experience for an audience. This parameter is perhaps the most difficult to interpret and achieve for *Part II* because it relies on the edit itself to be self-aware as a reflexive experience for an audience. My approach to communicating this through the edit is to continue to highlight the layers of hypermedia in *Part I*

by superimposing the various camera angles into one hypermediated frame that rhythmically cuts between each session. The forthcoming hypermediated presentation of the film is therefore expected to provide a rhythmic visual language that continually reminds the viewer of the reflexive mechanisms at play. Sarah Pink supports this approach by highlighting the role hypermediacy maintains for reflexivity in her book *Doing Visual Ethnography*. Pink articulates how a hypermedia presentation can make explicit, “This reflexive use of video allows the viewer access to elements of the research context...”, where “Hypermedia’s capacity for multilinearity and layering information allows reflexivity to be developed and can represent the historical development of ethnographic research and interpretation...” (Pink 213). Pink’s notions on Bolter and Grusin’s hypermediacy provide a crucial context for how the layers of development and production can maintain a reflexive follow-through as a final film object, “aiming to make the relationship between research and representation explicit” (Pink 213). Both research and representation are captured during *Part I* as qualitative data based on my design approach as a meta-anthrochaomediated process. Utilizing my qualitative data as such, I would be able to simultaneously superimpose research and representation as a hypermediated state. The final film object will therefore support a reflexive experience that reminds an audience of their viewership and allows that audience to actively participate with what they perceive.

Before I close out this section, I would like to comment on the approaches made regarding the sonic effects and atmosphere provided during the installation. Sound, and the lack thereof, was a significant sensory element that I felt needed a foundation to coincide with my theoretical approaches and process. I believe this sonic sensory element requires scrutiny since it is the most immediate process in the installation. Although microphones, cabinet amplifiers, and cables are visually present for the player to identify, the process of sound is invisible and

observed through a human's sense of hearing or feeling vibrations if loud enough. As an immediate process, the choices made to facilitate how it functions as part of the installation need clear identification. Silence is a fundamental state that I came to realize thanks to my committee guidance. On its own, the table cannot make a sound—or if it does at the subatomic level as a collective piece it is unintelligible for a humans' capacity of hearing.

The installation was staged to feature moments of silence and moments of amplification as identified through the primary use of a contact microphone. Silence is therefore the baseline for which players will experience the table and compare the additional contexts of generative table knocks, contact microphone reverberations, and melodic structures. I believe that the table is truly heard in silence, and that interactivity with the table that produces sound is representative of the relationship the player has with the table. Amplifying this relationship through the use of a contact microphone is meant to amplify this awareness to the player. Players are informed that the table may “talk” back to them, but this ambiguity is left largely up to the player to interpret. It is crucial then to identify my purpose of including a generative melodic ambiance to background the installation. Although the entire installation could occur in silence and only feature the contact mic, I thought it was necessary to introduce, then remove a pensive sonic atmosphere to inspire the player's cognitive reasoning rather than subconsciously asking them to inspect a silent void. My intention to include a melodic and rhythmic structure generating separate from the player's influence is intended to further destabilize the environment and provide an ambiguous backdrop to underscore what is seen on screen. Contextually, the use of a generative musical underscore emphasizes the importance that silence maintains when the music is absent—providing ample sonic perspectives to compare and contrast by the conscious,

subconscious, or unconscious connections made by a player. The installation begins in silence, ramps up into generative table knocks and melodic structures, then ends in silence.

The generative melodic structure I choose to program also requires documentation since melodies and notes can heavily influence a player's perspective and involvement. In Western music, specific keys or scales have been codified with specific emotions or feelings.

Associations in music are therefore culturally learned rather than universal or natural.

Musicologist Leonard Myer explains this associative phenomenon with the following context, "States of calm contentment and gentle joy are taken to be the normal human emotional states and are hence associated with the more normative musical progressions, i.e., the diatonic melodies of the major mode and the regular progressions of major harmony. Anguish, misery, and other extreme states of affectivity are deviants and become associated with the more forceful departures of chromaticism and its modal representative, i.e., the minor mode" (Meyer 227).

With this context in mind, I realized that simply programming the generative software to play notes in a major or minor mode would falsely lead the player to associate these sonic melodies to specifically correlate positive or negative associations with what player observes on screen. A melodic mode was therefore required to underscore itself in an ambiguous way so not to specifically lead the player's emotional viewpoint either way—providing a sonic state where interpretation is left to the player. The Lydian mode was chosen to facilitate this sonic state since, "...the Lydian scale represents a static, unified structure" (Clement 148). I have understood this context to mean that the Lydian mode sonically sounds *of itself*, providing an ambiguous progression of notes that sound like they resolve as they begin—sounding unresolved. Composer George Russell was referenced throughout my research regarding the Lydian scale as establishing this understanding, "Russell best summarizes the distinction as

follows: ‘The major scale *resolves* to its tonic major chord. The Lydian scale *is* the sound of its tonic chord’” (Clement 148). In layman's terms, I’ve understood this to mean that the sound of music played as Lydian is unwaveringly resolving unto itself, or perpetually unresolved. The Lydian mode is thus largely understood in westernized music as ambiguous, pensive, and meditative given its sonic structural integrity for musical application. The choice application of programming the Lydian mode to generate melodies is a conscious effort meant to provide a unified ambiguity to underscore what is projected on screen. The Lydian mode provides the proper balance of an atmosphere that keeps the player engaged but ultimately gives the player agency to associate their own emotional states of being as opposed to a prescribed one.

Interactivity, Choice and Ludic Phronesis

Interactivity was built into the design of the installation to assist in achieving a reflexive focus on social relationships for *Part II*. However, interactivity also acts as the vehicle for transmitting the memories and emotions I share with players. At a foundational level, players are allowed to interact with the table itself through physical means as they sit in its presence when they feel encouraged to touch its surface. Interactivity is the key motivator for the bonding event, where the scope of interactivity branches into the visual presentation of what players will experience. The introduction of a simple photocard game works to randomize the player’s experience so that their collective choices affect the outcome of what is seen, as well as to establish the players’ relationship to each other and to the table. This is followed up by the option of food and drink—a formative interactive experience for the table and the player to share with each other as they experience the narrative they created as it is projected around them. It’s important to note that some of the food and drink options provided can work as props that might influence the player’s context—in particular the cereal option which echoes my personal

experience growing up as kid eating cereal at the table. Interactivity is also made sonically available when all the sounds of touch registered by the table are reverberated back into the space. Although this sonic aspect has no effect on what is being projected, the goal is to stimulate a sonic psychological connection between the player and the table that amplifies the cause and effect their touch has on a physical object.

The photocard game is an important bonding moment because it prepares the viewer for what they are about to experience. Each card is vague and seemingly unrelated to the projected scene it corresponds to, but nevertheless there is no right or wrong way to organize the photocards. Players are told that these cards represent memories that the table and I share, but that we can't remember the order. Each photocard works as a "hint" to the forthcoming projection but players are allowed to craft any narrative they imbue onto the photocards. Players are asked to organize the photocards into whatever order they see fit and that they will see their choices demonstrated on screen. Like an interactive film, players are given the scenes beforehand to shuffle and then are witness to the order they have chosen. The player's awareness of a transition—remediation—from one stage to another works to disclose the mechanisms the player has facilitated throughout their experience with the installation from beginning, middle, and end. Whether this awareness is overly apparent or more subconscious for the player, I remain confident that my transparent interactive process has provided ample disclosure of spatial happenstance and explicit opportunities that can be reinterpreted and uniquely perceived for every player and every session. The player's chosen order of the photocards allows me to transmit the story of my shared experience with the table as a raw stream of consciousness according to their understanding and design—suspended of my personal opinions and antidotes but free to convey the emotional bond we share. In other words, not getting hung up by details,

as in “not seeing the forest for the trees”—and in this case, seeing the forest for what the player brings to it. My destabilized voice is therefore made collaborative as an interactive process with that of the player.

Due to the openness for interpretation that choice and interactivity provide, it is important to define and highlight how this occurs for the player. One of my main goals for the installation is to transmit the memories and emotional bonds I share with the table in an accessible way for players to decode and recode with their own experiences and relationships with objects and environments. I chose to design an interactive installation in this way, not only to support my end goal for anthropological cinema, but also to examine subidentity and how subidentities can aid in actualizing a process, place, and or object like the installation and table respectively. The development of a subidentity between two separate entities is traditionally understood through computer games as a “...body-subject created in and by the experience of a game...” (Sicart 81). I attempt to broaden this understanding of a body-subject subidentity outside of computer games as outlined by Sicart by enabling this process between players and between table and player to achieve the same embodiment of an experience as an installation. Sicart points out that this embodiment then naturally requests that “...the ethical nature of the player must be placed in the context of that experience (Sicart 81). Since there is no right way to organize the photocards, the player’s ethical nature on how to organize the photocards would naturally extend to their peers as a group effort. As a group, each player can then choose to collectively make decisions of how they want to experience the installation based on personal input, highlighting social relationships, and creating emotional bonds between each other. Additionally, these ethical choices directly engage with a player’s personal experiences and identity as they attempt to decode and recode what the photocards mean as a group. Identifying a player’s choice as an ethical mechanism

supports the reflexive insight that a player brings to a subidentity that is negotiated and revealed through interactivity—again highlighting social relationships and the shared anthropology generated between players.

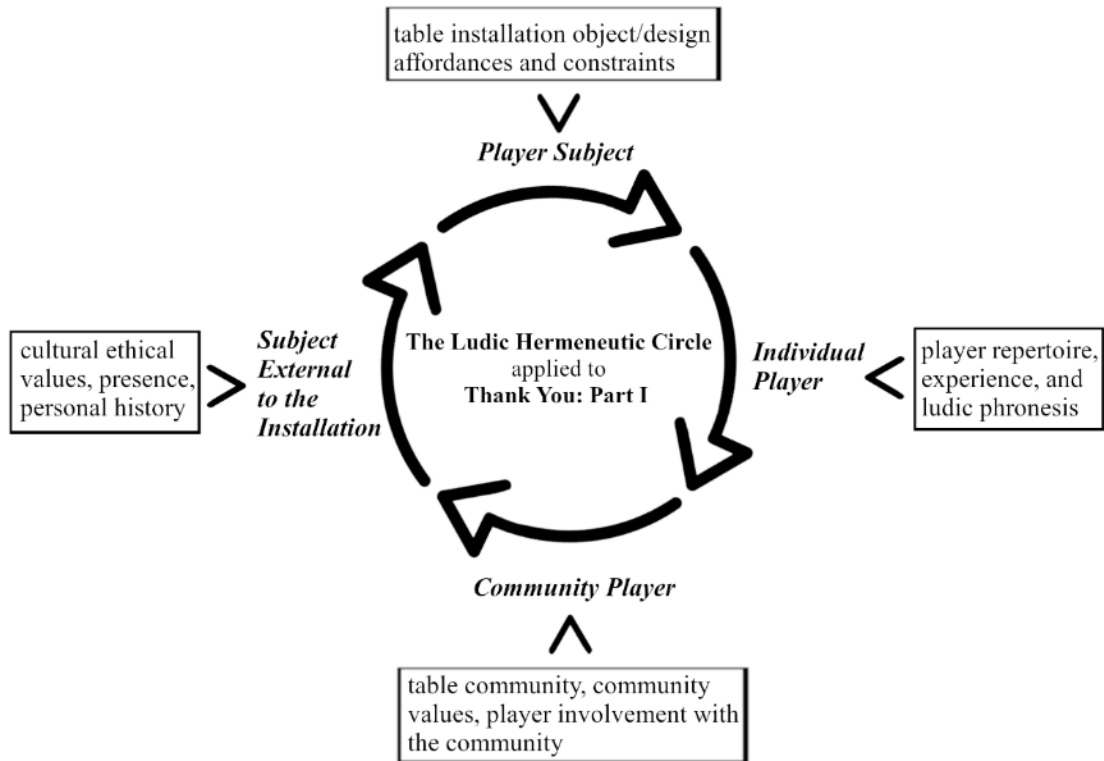


Figure 2: Sicart’s Ludic hermeneutic circle as it applies to Part I of my thesis process.

As for the relationship between the table and the player, a subidentity would be recognized in a similar fashion as body-subject. However, the table as subject is unable to facilitate a shared connection with a player as a subidentity at a surface level. The viewpoint and experience an individual may have of a table and its function varies across culture, socioeconomic status, and historical contexts. The perception of this table and its residency as a living object within an installation would need to be made available for the players to access in a consistent manner. Facilitating aspects of the installation as a bonding event with a game element helps to establish this consistency for players to interact with as an access point for interpersonal

engagement. I expect that this can be achieved by borrowing Sicart's hermeneutic circle, an interpretive moral process traditionally found in computer games.

The ludic hermeneutic circle can assist in outlining a process towards accessing a subidentity between player-subject as self-table. This process would also validate the feedback players give through ludic phronesis as qualitative data for a reflexive outcome. Sicart explains that the ludic hermeneutic circle "operates as a layered interpretational moral process, which starts with the becoming of the player and goes through a series of interpretative stages that conclude in the development of the ludic phronesis" (Sicart 118). Applying the ludic hermeneutic circle to the interactive, choice driven, and social elements of the installation provides me with clear stages or steps that would support my overall reflexive approach. I have adapted Sicart's model of the ludic hermeneutic circle to correspond with the dynamics of my table installation to fit my theoretical exercise. (Fig. 2)

The development of ludic phronesis for a player supports my reflexive approach because Sicart defines ludic phronesis as "the ethical interpretation of a game experience in light of the body-subject and the cultural being outside the game" (Sicart 117). With Sicart's definition in mind, I interpret the player's ludic phronesis as experiencing a reflexive process. Any feedback provided by the player would then be substantiated as a reflexive experience with the installation by way of the ludic hermeneutic circle and ludic phronesis. Additionally, this reflexive experience establishes that a shared subidentity occurred since player-subject is the contingent outcome of ludic phronesis as the player reflects on their experience outside the cultural being of the installation. In theory, the player could then re-play the installation over and over to refine their understanding of the table, herself, and the subidentity they share utilizing their experiences of ludic phronesis. Ludic phronesis is therefore a product of time spent as player-self interacting

with the table installation. Allowing the player to spend as much time as possible with the table supports the interactive elements that the bonding event is facilitating. Delineating the interactive state of the installation through the ludic hermeneutic circle that develops into ludic phronesis provides my thesis qualitative data in the form of the player's reflexive self-generated autobiographical shared anthropology portrayed as a field-tested actuality.

To summarize this section, I would like to incorporate the preceding theories as they impact my conception of meta-anthrochaomediacy. I have come to understand my term meta-anthrochaomediacy to incorporate a destabilized process of mediation within an interactive environment meant to foster a reflexive experience where emotional bonds and social relationships are documented as qualitative data for anthropological study. The layers of reflexivity that come from this process are documented as a field-tested actuality through the self-generated autobiographical shared anthropological contributions from each player. Meta-anthrochaomediacy is maintained by the application of the ludic hermeneutic circle, which assists in outlining a process that supports the recognition of subidentity. Additionally, the ludic hermeneutic circle prompts a reflexive approach to implementing an interactive process. Ludic phronesis is understood as a player experiencing a reflexive process over time spent in/with an environment—which provides the player's awareness of self and other as a subidentity to be established through social and emotional bonds. These events are then documented in a reflexive way—such as through videographic means made aware to the player—to be observed as qualitative data, and later organized as such in a reflexive manner. Meta-anthrochaomediacy is thus meant to outline a systematic process of a visual destabilized anthropological study with the goal of procuring qualitative data—as well as to summarize the crucial machinations of theoretical procedures that support a venture into anthropological cinema.

Object Identity, Environment and Memory

Objects are generally designed with people and environments in mind. The design and designation of an object spans from tool, to art, to trash and more. The identity of an object is therefore a relationship between itself and that which created it—in this thesis' case: humans. Similarly, an object's identity is imbued onto it by those that use, protect, consume, and re-craft it into other objects. Through my research on object identity, I have come to find a general consensus that, "...most studies of things, theories of things, and thingness investigate the liminality between human and object..."—for instance Bill Brown's concept of Thing Theory assists in broadening the possibilities of this relationship, "...specifically to the design process, and to designed objects (Massey 219). Brown's Thing Theory seeks to answer "...whether objects themselves can have agency beyond their attachment to the people who use and possess them" (Massey 223). Considering an object's agency left me meditating on the assumed consent and identity that objects have across time and cultural boundaries. These considerations allowed me to frame a process where the table could imbue its own agency back onto those that interact with it.

The table and my relationship with it are the main features and the foundation of this thesis. I wanted to be able to elevate the table in such a way that established itself as the center of this thesis—with the added potential of establishing a relationship between human and object as a shared subidentity. My ambition to establish a relationship as a shared subidentity would work to confirm the object's identity as a valid experience through a field-tested actuality codified as qualitative data. In short, the table's existence and experience would be equally valid as our own and interpreted as such. The title of this thesis *Thank You* was meant to be one of the first indicators to center the table in order to thank and honor it for its service, companionship, and

presence. The installation was designed around the table as an extension of itself to give it as much potential agency as players would have in an environment meant for sharing, bonding, and socializing. The installation therefore works to bridge the liminal gap between self and object by providing accessible means of interactivity meant to bring awareness to this relationship as it happens.

It was during this preliminary stage of development that I realized the importance the environment played due to the supportive installation elements needed to provide the table agency. As noted in my prospectus, I maintain that disguising the supportive installation elements around the table would push immediacy to the hypermediated environment on display and potentially viewed as untrustworthy by players. Immediacy does occur through how the installation is run, but the instruments and channels that facilitate the installation's presentation and the table's relationship to these instruments are made plain to observe—such as the projectors, cables, amp speakers, cameras, etc... The observation of the space itself is also made clear as an obvious studio partially obscured through shadows and spots of light. On its own, the table featured in an installation within an overall studio environment evokes the liminality of space or nonplace—where nonplaces are "...sites for experiencing the reality of mediation" (Bolter Grusin 178). Bolter and Grusin write on mediated spaces that "What the individual experiences in these mediated encounters is the hypermediacy of these nonplaces, which are defined not by their associations with local history or even with the ground on which they are built, but primarily by the reality of the media they contain" (Bolter Grusin 179). I believe this nonplace atmosphere to be primarily evoked by the studio environment itself that hosts the installation, featuring an intentional open floor plan, stages, curtains, a fake backdrop wall, large rolling desks, cables, cameras, ceiling lights and more. At the center of this space is of course the

installation, featuring the table with six empty chairs. Although symbolic as a dining setting, the installation is functional, and the table is therefore not merely meant as an *object on display*—as expounded by Alexa Griffith Winton’s essay on the Vibrant Object—but instead intended for human interaction within the larger mediated setting of a television studio (Massey 234).

A core apparatus of the installation is to present a virtual reality of 9 different spaces that directly relate to the table’s lived experiences. Each space is labeled and designated as follows; DENTON_R1, featuring the dining/living room of my current residence; FOREST_R1, representing the table’s origins as a tree; HARLINGEN_R1_V1, featuring a superimposition of VHS footage and photos of my 2nd childhood home; MANDY_R1_V2, featuring my aunt’s dining/kitchen; MCALLEN_R1; featuring a superimposition of VHS footage and photos of my 1st childhood home; NORMA_R1, featuring my other aunt’s dining/kitchen; PULGA_R1, representing the vendor where the table was originally purchased from; TRUCK_R2; featuring my father’s truck and the streets that the table encountered when it was moved on more than one occasion; and lastly UHALL_R1_V2, which features the inside of a U-Haul which the table has also encountered when moved on more than one occasion. The apparatus itself is reproduced with 4 projectors onto white sheets hung on a frame—echoing a sense of transparency as a medium (Bolter Grusin 162). Remediating each past space for players to observe in this way, “...anchors virtual reality more firmly in the history of representation—by involving other media explicitly in its definition” (Bolter Grusin 163). This other media is vital in transmitting the shared history, memory, and experiences of the table for players to interpret in their own way. However, without the table physically included within the installation’s sheet walls for context the experience is lost and the hybridity of a virtual reality within a mediated nonplace falls from liminal potential to devoid escapism. The assertion could be made that any table could be

substituted within the installation to produce the same context, which is true from the player's perspective. The player would believe that the table they were sitting at is the same one that existed in each virtual setting and perhaps still make the same social or emotional bonds with their peers and the table. However, each virtual reality would be discontinuous from my experience of what is virtually represented as affected by my relationship with said substituted table—severely altering the layers of reflexivity for this thesis as a disjointed expression of identity and memory.

Being a production steeped in reflexivity, memory and how memories are expressed are fundamental. The expression of memories translated into a physical space became a significant factor that required forethought when approaching elements of the production processes for the installation. Part of my interest in pursuing this project was born out of nostalgia, an emotive state that has resulted from my memories. I found through my research on nostalgia that in one study Clay Routledge concluded, “This qualitative analysis of nostalgia suggested that the most prominent theme of nostalgia is relationships. Whether people were writing about objects, events, or people, relationships were often prominently featured in the memory” (Routledge 15). I found this information helpful in solidifying my intentional focus on social relationships and emotional bonds as implemented for anthropological study. Nostalgia is the vehicle through which players would approach notions of memory for the installation given these social elements. I also discovered through Routledge's research that, “Nostalgia also inspires pro-social behavior as well as positive attitudes towards members of stigmatized groups. In this way, nostalgia does not simply make people feel connected. It inspires people to connect to, empathize with, and help others” (Routledge 68). Not only do I find this understanding of nostalgia as a critical feature to promote the potential for social and emotional bonds that players would have

with each other, but I also see this as a way to approach legitimizing the subidentity a player has with the table itself as an entity to connect to and or empathize with. I find a correlation between nostalgia and animism, which is described as, "...both a concept and a way of relating to the world... animism is really more a sensibility, tendency, or style of engaging with the world and the beings or things that populate it... to an animistic person or social group, sentience is often envisioned as a vital force, life force, or animated property that is 'immanent', accessible, and 'ready to hand' in the everyday world, even if this property is usually latent and not perceivable" (Swancutt 1). Although animism traditionally lends itself into a more spiritual realm, I find that nostalgia about people, places, and objects works in a similar way through the relationships one has with those things observed from their intrapersonal dwelling for memory. For this thesis, I evaluate these relationships and emotional bonds as qualitative experiences that can be identified into subcategories as a nostalgic or animistic process to further establish the legitimacy of subidentities. The specificity for how this process occurs is ultimately mediated by the player's connection to the table through the installation and are not limited to these processes.

I primarily approached expressing memories of the table or the idea of evoking "memory" through the visual and sonic elements of the installation. These elements are expressed through the lens of nostalgia—my relationship with the table—to support the transmission of an emotional context for players to interpret. The sonic environment produced by generative melodies in Lydian scale promotes a pensive atmosphere that evokes a nostalgic context. This underscore does much of the heavy lifting for the installation in this atmospheric regard because sound functions primarily as an immediate process for the player. The player continually associates the sonic environment they hear with what they see on screen, sustaining intrigue and gleaning their own perspective through whatever memories they bring into the

installation. The visual associations that players make are also accessed through nostalgia, such as through the identification of VHS footage projected on screen as an old form of recording moment in time.

The majority of virtual environments presented by archival VHS footage are accurate to the actual environments that the table experienced except for a few that remained inaccessible. The machination of a virtual room stitched together with VHS footage and old photos of two environments provide layers of nostalgic context for the player and reflexive context for me. Since these particular environments were not available to capture like the others, I had to fashion these virtual environments as such. However, due to my inability to accurately stitch content together, I intentionally left gaps and glitched pieces missing in the two environments I'm describing. Not only do I believe this choice to further exemplify the nostalgic power that the medium of old VHS footage and VHS glitches can have for the player, but I also think this is a prudent characteristic to represent how memory changes or is lost over time. These two homes are the earliest environments I have memory of the table, and I believe presenting each in this way acknowledges the limitations that memory serves as time goes on—working to subtly comment on the impressions that arise from nostalgia and memory. My intentions for considering my nostalgic relationship with the table through memory have led me to realize the sensitivity and depth I have treated the table with for this thesis. The design, presentation, establishment, and observation of the installation has—upon reflection—been treated with animistic reverence. My attempt to imbue or reveal the essence or soul of the table for players to encounter as an identity is just as much a reflexive meeting place for players to confront themselves in relation to the table. Again, the title of this project *Thank You* establishes a

proclamation to the table that supplies reverence and respect for its beingness—a mantra for all things that is at the heart of my intention to transmit memory as an experience and as wisdom.

CHAPTER 4

PRODUCTION

Overview

Production for *Thank You: Part I* encompassed four key aspects: creating and enabling projectable media for semi-permeable white screens, building the table installation and its support elements, recording players participating in the installation, and lastly filming brief post-feedback interviews with players. The production of *Part I* was therefore directly tied to the creation and execution of projectable media for the screens that would encompass the core visual experience of the installation. The design of the installation's visual experience is contingent on how the media would be captured.

Remediating Memory

I consider production to have begun as a preliminary process of capturing the environments that this table has lived in. The visual experience inside the installation is meant to reflect the spaces that the table has once lived in—creating an illusion from the players perspective that they are sitting at the table in the room being projected around players on screen. It was my intention from the beginning of this thesis to solve the issue of presenting 4 angles at once in a live setting by utilizing a singular 360 camera to maximize framing and continuity. I traveled to several of the locations and homes the table has experienced to record these spaces/processes with the Insta360 One X—my key camera to mitigate a complex film shoot. With a singular tripod, I simply placed the camera on top of the current table in that home and filmed at maximum 1 minute of footage of the space.

Some special requirements were needed for particular spaces. For instance, some locations were filmed a second time immediately after the first recording at a lower ISO if a

window in the room was too bright and blown out. This second recording was done to stitch the two clips together to facilitate a balance lighting from outside and inside. No lights were introduced or added into the rooms—other than the ceiling lights available—in order to maintain a sense of fidelity of the actual locations. Additional lights would have appeared in the recording since the camera records a 360 angle, rendering the space manipulated and overtly staged with light stands, extension cables, batteries, etc... Recording the back of my dad's pickup truck needed cables and sandbags to hold the tripod down and in place to achieve a smooth recording. Image stabilization was built into the camera and was utilized to aid in this scenario.

A few locations were unavailable, and a workaround was needed to represent these spaces. Two of my childhood homes were recreated through scanning and stitching old photos and VHS recordings together. I accessed this archival media thanks to my parents' records. I was not able to accurately represent the specific rooms the table lived in like the 360 footage could provide for other spaces because the angles and limitations of this archival media did not fully express the entirety of a space. As a result, I chose to play into this limitation by including digital noise, glitches, blank spaces, and rough stitching to represent these two spaces. The intentional decision to represent these two individual settings through a creative limitation opened me to meditate on how memory works over time. I have come to understand these two particular spaces to be representative of my personal limitations with memory because these spaces are where my earliest memories as a person and of the table occurred.

There were two final special locations that were not accurate or assessable to capture with the 360 camera. One such place was the vendor where the table was purchased, and the other was the forest where the wood for the table came from. The original indoor Flea Market in McAllen where the table was purchased from has since been converted into a Spectrum

corporate office space and warehouse. Another Flea Market was chosen a few towns over in Alamo with a similar furniture vendor to represent this space as an honorary subsite. My mother was a collaborator with me in finding the right space that looked as close to the furniture vendor she remembers when the table was purchased. For the natural forest environment, there is no record or way of knowing where the wood for the table came from other than through proper analysis of its wood. We know the table was imported from Mexico but there is no makers mark and thus more technical measures would need to be pursued to find its origins. The process of finding out where this wood might be from would be an enticing venture—and perhaps a potential future addition to this project—but this process falls outside of the scope of this thesis in its current situation. A beautiful little forest here in Denton County was chosen as an honorary substitute. This completes my first major production step.



Figure 3: 4 paneled Master Clip (Forest_R1) composited from a single 360 file.

My next step consisted of curating the 360 media captured into projectable material by framing, stitching, compositing, and exporting each space into its own 4 paneled master clip. Each panel is representative of a different continuous angle that would complete a 360 view of the space. This curating process was achieved with the help of the free Insta360 One X software

interface and Avid Media Composer. Compositing each 360 setting into this 4 paneled format allows for the potential of a synchronous 360 video that can loop without ever losing sync from any of the 4 angles since each angle is embedded in the same clip. (See Fig. 3).

Mechanical Functions and Installation Production Development

After each master clip of a location was created, I began testing projectors to achieve two crucial elements. The first projector element required the ability to zoom in on one of the 4 angles of the master clip without major distortion. The second projector element required a maximum projection size of at least 9 feet across in size to cover the length of the table. I settled on a short-throw projector that could facilitate both of these requirements without needing to project from a long distance to achieve a large surface area—like with standard projectors. Working in tandem, 4 short-throw projectors succeeded in stitching together each individual angle into a 4 sided 9x9 foot cube when projected onto a white surface. 4 king sized sheets were found to be the best material to allow an image to permeate through its surface to be seen on the other side. A 12x12 foot outdoor pop-up tent frame was utilized to hold up the sheets and house the installation. The extra feet on this frame helped to maximize the ability for spacing adjustments and spatial accessibility. These elements supported the overall design and visual functionality of the installation.

In order to control where, when, and how each clip would appear on screen proved to a difficult road to discovery. After much research, I found that TouchDesigner provided me the capability to host video files, continuously loop video, customize transitions, determine video order, make live alterations, and deliver a consistent projectable output. The use of a 4 channel HDMI splitter was key in achieving the projectable outcome I anticipated as facilitated through TouchDesigner. I spent much time learning the basics of the software, experimenting with an

Xbox Kinect, and adapting community generated builds of the software before I establish a node based format that achieved the elements of semi-automated control and live customization I was looking for. The TouchDesigner format that I utilized during production was the 186th build of the program that I constructed to facilitate the processes I needed for production. The ability to adjust programming live is an important flexible element for this installation since each session is dependent on the order of cards players choose. For context, the number of variations out of 9 scenes that can be arranged into a group where repetitions are not allowed, and their order matters is 36,2880 possibilities given the following formula: $P'(n)=n^n$ (See Appendix A for TouchDesigner node build breakdown).

The programable format that I established which features convergent nodes to queue clips allowed me the ability to interchange each master clip as needed and control when transitions occurred. I discovered through this live process that I would need to facilitate the program myself if the program were to run properly. Further automation was inaccessible for me to program this late into production. My limitations with understanding the software needed more time, time I did not have to test if full automation were possible or not. My current build therefore required my influence to determine the length of how long a master clip would loop on screen before the next transition. I decided that I would determine length based on how players responded to the setting on screen, but to not exceed more than 1 minute on screen without a transition. My allowance of varying lengths for a master clip to be shown on screen also granted me ample time to set up and ensure that the next master clip was correctly queued.

Audio was the next element that determined the installation's presentation for production. Months before, I recorded a sample of the table and fed that sample into a plugin hosted in Studio One 4, a Digital Audio Workspace or DAW. This plugin is a free open-source advanced

probabilistic polyrhythmic sequencer plugin called Stochas. Any sound fed into this plugin can be programmed to generate its own melodic sequence. I chose the Lydian scale and set all notes to low priority to enhance the random probability of notes being played to generate a melody. I determined that the original sample of the table knock was in the key of F and set this as the root note in the program accordingly. My DAW was set to 100 beats per minute and Stochas was enabled to change notes at 1/16th the DAW's tempo—which is the slowest setting in the plugin. The melodic sound of the table knock during this stage was hard to distinguish due to the nature of the sample. However, these generative knocks worked well to establish rhythms. A second channel with a digital piano linked to the same plugin was introduced in order to evoke the tonal melodies being generated. Lastly, the free reverb plugin ValhallaSupermassive was added along with some EQ and compression to fill out the ambient sonic quality of the environment. Two moderately sized amplifiers were placed near the installation to deliver the sonic machination output by the DAW through a simple audio interface that plugged into the computer via USB.

The singular interactive auditory element for the installation was accomplished in the form of a contact microphone attached to the underside of the table. This microphone would pick up any audible sound made by players touching the table. The contact microphone was fed into its own channel separate from the Stochas plugin so that all audible input could live reacted to the ValhallaSupermassive reverb plugin. You cannot live feed a mic signal into Stochas to generate melody. Because of this limitation that the contact microphone required, I decided that I should also facilitate the level of each channel and the amount of each effect for each channel to create a live environment that played off itself—echoing how the players and I influenced the installation. This environment resulted in a live creative production process for myself where I was affecting these sonic properties based on what was produced and how players reacted to it. I

liken this live interplay of production to riding a wave of tangential, generative media, and current emotional affects. Layers of interactive feedback help to establish the production process as reflexive and unique unto itself (See Appendix A for the Audio Software breakdown).



Figure 4: The installation, featuring the table itself, the tent frame with sheets, 360 Camera with tulips and a projector on the ground in the background to the far left.

My human input and interface with software was found to be a key production element that the installation needed to evoke its full collaborative potential. I became a vessel that aided in channeling the sonic and visual media that saturates the installation—resulting in a delicate balance between player input, sonic input, and my input as we reacted to each other in the moment. As a collaborative element, I believe that channeling a software’s generative process as a vessel exemplifies my methods seeking to understand subidentity and the reflexive approaches that this thesis embodies. As a process of destabilized mediacy, each session thus guarantees a

unique meta-anthrochaomediated experience—both sonically and visually—as reflexivity is embedded into the production process itself. The inclusion of a final projector to project stars on the ceiling was removed because it was deemed unnecessary and a potential detractor from what is projected on the screens around the installation. This completes the technical elements necessary to support the installation during production. (See Fig. 4).

It is important to discuss the photocards in this section because it was during production that they were finalized. My thought process for selecting the photocards came down in part to time constraints. My initial idea was to take instant photos of photos that I already had of each location with the Instax camera I acquired, however this proved to be unsuccessful since the camera could not get close enough to focus and the flash washed out the image. I then attempted to scan in the original photos and open them on a TV screen to then photograph but this also was very unsuccessful due to the shutter speed of the Instax camera and the flash—even disabling the flash did not work—wasting a whole pack of instant photos. I now only had one pack left. I wanted the photos to be instant photos rather than a mix of different photo sizes because I wanted them to resemble cards in a more uniform way. I also see the use of instant photos as a reference to the video game *Life Is Strange*, a major inspiration for this project. For instance, the main character Max can travel back in time through some photos in the game, which is like the spaces players can virtually travel to in the installation. Additionally, I had no photographic record of 2 specific spaces that I knew I would have to symbolically substitute. By the morning of production day, I had only 3 photocards and a lot of anxiety. As we set up for the day, I decided to run inside and outside of the building where production was taking place and take the last 6 photos to total 9. I did this knowing that players would have no history with the spaces whatsoever, so I felt that I would do my best to take photos that correlated with my personal

memories associated with each location. Each photo would then symbolically stand in for the real location I was not able to get for my own peace of mind. If I had more time before production, I would have gone to each of the locations to take a photo with the Instax camera.

This time crunch resulted in one additional alteration I made that morning that affected the presentation of these photocard. This alteration was the decision not to include a drawing of a symbol or word on the photocard as originally devised. I had no time to consider including something that I felt would correlate with the image I had taken to further encode the photocard 5 minutes before the first session. I justified this decision in the moment by deeming these potential markings to provide unnecessary conjecture that might overtly influence the players' choices. In hindsight however, I now see the potential avenues I could have explored with the photocards that would have really changed the experience of the installation. One such idea would be to have photos that had nothing to do with the spaces at all and would not symbolically stand in for what I deemed to be a close approximation—such as photos of different flowers. Another idea could have been to use the black empty photos I already took that didn't develop properly with song titles from the *Life Is Strange* soundtrack written in the margin. The only thing I did write on the photocard was a singular or double letter on the back of each one that corresponded with the first letter of the video file name it was meant for so that I could keep track of queuing up each scene correctly. These letters and the scenes that corresponded with them are listed as follows with reasons for why each photo was taken: “H” – Harlingen (a photo of a brick floor that reminded me of the entrance hallway in that house), “P” – Pulga (a photo of a little palm tree obscuring a piñata inside a house which reminds me of the flea market I visited to substitute the original location where the table was purchased), “MC” – McAllen, (a photo of a grey/blue carpet floor with brown leaf which reminds me of a similar carpet floor in this house

when I was a baby, with the leaf meant to echo time passing), “D” – Denton (a photo of flower vase painting in the house on the brick wall that I currently live at, the painting is by my partner’s great grandmother), “N” – Norma (a photo of No Face, the character from the movie Spirited Away that reminds me of my cousin who broke the original clear glass counter top for the table with an iron by accident, helped introduce the film to us as kids), “F” – Forest (a photo of some tree brush reaching to the sky, meant to substitute the forest where the wood for the table came from, which at this time remain a mystery), “T” – Truck (a photo of a tire on pavement to symbolize my dad’s truck which has transported the table), “M” – Mandy (a photo of a door with hook on it which reminds me of the entrance of my aunts home and the coat closet next to her the front door), “U” – Uhall[°] (a photo from the inside a similar U-Haul that transported the table). Based on my experience during production, none of the players seemed to notice the letters on the backs of the photocards, nor did any mention them.

Filming: The Third Layer of Production and Immediate Feedback

With the table in place and the installation emmeshed with production elements in its design, filming sessions could begin. The act of filming players interacting with the table during a session was accomplished through two means of production: multi-cam blocking, and 6 channels of audio. Filming inside the installation without disruptive camera gear was a goal to ease production strain and maintain a global authenticity of what is happening in the installation environment where every possible angle could be viewed. After much reflection, I determined that filming with the Insta360 One X camera provided me this access.

The Insta360 One X camera was hung from the center of the 12x12 tent frame at a height

[°] I misspelled “U-Haul” in the file name, hence the name “Uhall”.

of approximately 2.5 feet above the table's surface. The height ensured enough space to see players, the surface of the table, and what was occurring around them. The Insta360 One X served as the A Cam. A Cam was run remotely through the Insta360 app from an iPhone that was also stationed as the stage. The iPhone app worked as a small monitor so that a facilitator could see what was occurring inside the installation during a session and maintain that the camera itself was recording. During testing, it was found that on battery power alone these two devices would not last long and would need regular battery maintenance that could disrupt a session and production. To moderate this power issue, the A Cam and the iPhone were both plugged into an external power strip to ensure continuous operation and reduce the need for swapping batteries due to continuous charging. A Cam was set to record at 23.98fps at a resolution of 5760 x 2880. During Session 3, A Cam was accidentally set 29.98fps and remained the only video to feature this different frame rate.

A secondary camera was placed outside the installation to assist in capturing two functions, known as the B Cam. B Cam was a Panasonic EVA1. The primary function of the B Cam is to capture a continuous frame of the Stage—which is outside of the installation—and what goes on there. The Stage hosts the central hub where a facilitator and the computers would interface with the installation during each session. The secondary function of the B Cam is to film a player's feedback post-installation. The B Cam was placed on a tripod in one spot so it could pan around opposite the Stage to face a black curtain near the exit door where lights are set up to film feedback from a player on their way out. B Cam was set to record at 23.976fps at a resolution of 3840 x 2160.

A third camera, known as C Cam was placed in the back corner of the studio space just behind the Stage. C Cam was meant to be a backup camera to capture a wide range of the

studio—from the installation, the Stage, and where B Cam was stationed in the event A or B Cam cut out. C Cam was also plugged into its own power outlet to ensure continual charge. B Cam was cut out on a few occasions during production due to battery levels and memory card space. Additionally, A Cam had a momentary glitch during the second session that resulted in a few seconds of dropped frames before recording continued. C Cam was set to record at 23.98fps at a resolution of 1920 x 1080.

Audio for production was captured with the 633 audio recorder. Three microphones were channeled to be recorded by the 633—this included two shotgun microphones, and one condenser microphone. The two shotgun microphones were hung from the top of the 12x12 tent frame angled down towards the table. The placement worked to be unobtrusive for players. Each shotgun microphone was placed opposite each other in the installation and were labeled according to their respective distances from the Stage where the 633 was hosted. Shotgun mic 1 was labeled CLOSE, and shotgun mic 2 was labeled FAR. The condenser microphone was the furthest microphone from the 633. The condenser microphone was stationed close to the entrance of the Studio space on a mic stand approximately 5 feet from the ground. This condenser microphone was meant to capture the overall room sound during each session and was therefore labeled ROOM. Each of these three channels were mixed into a master Left and Right mix, resulting in 5 total tracks of audio. The 633 was set to record audio at a frame rate of 23.97 and at a sample rate of 48Hz at 32bits. This completes a breakdown of the instruments and gear utilized to facilitate production (See Appendix C for the full equipment list).

One of my expectations for the players that I began to look out for during production was their interaction with the table that could result in sonic feedback through the contact microphone. For the first session, I forgot to mention that the table would react to their touch.

This was a very quiet session where the player didn't engage with the sonic capabilities of the table at all. For the second session, I mentioned to the group "the table might want to talk to you" just before starting the installation. This group didn't seem interested in interacting with the table sonically in the way I assumed they would and verbally talked with the table and each other instead. This group seemed almost anxious about the few times that the table picked up something on the contact microphone. For the third session, I told the group just before starting that "it will talk to you maybe, experiment throughout" while knocking the table twice with my knuckles. This group was the most interactive, walking around and hitting the table with their hands as they tried to find correlations between the scene projected around them and if the volume or patterns affected the scene. One player suggested moving the table, which gave me a momentary scare, but then the other player advised against it to which the initial player agreed. I was most surprised by this group with how they utilized the table like a musical instrument at times and then like an object to be slammed about for potential answers. This was also the session where one player flicked the 360 camera and read poetic prose off of their phone during their experience with the installation, which was certainly something I did not anticipate anyone to do nor how the involvement of cell phones could change the experiences. I attempted researching the poem—assuming that it is a poem—but found no record of it on the internet. It is unknown if this poem is from another author or is actually their own writing. For the fourth and final session, I informed this group with the same information as the third group, knocking on the table three times as I said this. This group featured a combination of sonic experimentation that varied from rhythmic knocks with hands, dropping an empty cup on the table's surface, sliding a napkin back and forth, and taping utensils.

I was very inspired by the responses players exhibited with the installation because they revealed a wealth of creative potential for interactivity that I didn't anticipate. I was puzzled and worried during the first session because this group rarely talked with each other and didn't experiment with the table. I felt conflicted in the second session because the group took a long time to plot out their story for the photocards, which started to eat into our production time even though I told them to take their time. I wanted them to continue and also felt pressured to tell them to speed it up but luckily, I didn't need to say anything. I was delighted and certainly nervous with the third session when the players took the initiative to really explore the space around the table by walking around. In the fourth session, one player suggested they should randomize the photocards with an empty cup that was holding the tulips. I was intrigued with this group's idea to use items on the table as tools to affect their experience with the installation, which opened my eyes to the possibilities and associations players could make with other objects around them. This leads me to wonder if perhaps the tulips, for example, could become props in a narrative that players are actively articulating, or if specific foods or drinks that players did/didn't choose affected their context at the table. Overall, the players' responses surprised and excited me. Their feedback left me feeling fulfilled in my quest to transmit my experience with the table for their interpretation.

To close out this section on production, it is important to bring attention to the third session due to a scheduling conflict. The third session was initially supposed to feature two players who signed up for that specific session, however they never showed up past our waiting period. I made a conscious production decision to go out into the rest of the building and solicit for volunteers to participate in my production so that we would not lose out on the time we allocated for the third session. I found three individuals in the building who I was able to quickly

describe the production, my involvement as graduate student with a thesis, and the offer of free food. Of the three individuals, two agreed to come down to the television studio to participate. I was lucky to be able to fill this third session for production, in addition to having complete strangers who had no connection to me or my project to participate in experiencing the table. This third session proved to be the most active session—providing valuable qualitative data as a variation of the other three sessions (session’s 1, 2, & 4) which I now refer to as “deliberate participation” because all of the players knew what they signed up for in advance. I refer to session 3 on its own as “spontaneous participation” because the players were again solicited in the moment. As an experiment, I would imagine session three to be interpreted as a type of “randomized controlled trial” with 1, 2, & 4 being just “clinical/controlled trials” to compare experiences and social relationships for the exercise overall.

Schedule

Saturday, July 30, 2022

Film with 360 camera in aunt’s house at 8:30AM. Film later at 2:00PM in the back of the Pickup Truck on one of the roads that the table has traveled. Film at my other aunt’s house at 2:30PM. Each took 20 minutes to complete.

Sunday, July 31, 2022

Film with 360 camera at the Mercadome Flea Market and Alamo Dance Hall for the Pulga background. Collect photo and VHS archival material from my parents.

Monday, January 16, 2023

Film with 360 camera at Elm Fork Hiking Trail for Forest setting at 2:30PM. Film in my current residence at 8:00PM.

Wednesday, February 22, 2023

Pick up U-Haul truck reservation. Film with 360 camera inside U-Haul. Load the table on truck. Pick up and checkout all equipment. Deliver the table and equipment to Studio C. Return U-Haul.

Thursday, February 23 – 24, 2023

Build installation and setup equipment/gear in Studio C. Final installation test.

Saturday, February 25, 2023 – 9AM – 5PM

Shoot four sessions in Studio C with installation.

Sunday, February 26, 2023

Teardown half of installation and pack equipment.

Monday, February 27, 2023

Pick up U-Haul truck reservation. Finish teardown at Studio C. Load the table on truck and equipment. Return equipment. Unload the table back home and return U-Haul. (See Appendix B for production schedule Call Sheet)

Crew

I acted as director/producer and the main installation facilitator. A Cam and C Cam were monitored by me as the facilitator on the Stage. The crew members were colleagues, friends, and family. I recruited fellow MFA student Jordan Bratcher my key camera operator based on our working relationship on prior productions. The lights and the B Cam were monitored by Jordan. Jordan also facilitated in asking a similar variation of three questions to each player on their way out for feedback. These three questions were generally articulated as the following: 1.) *What did you think of the overall installation?* 2.) *What feelings did you have about the experience?* 3.) *What is your biggest takeaway?* These 3 questions were simply chosen with the help of Jordan

and the crew the morning of production to establish a simple consistent baseline—like a survey—to quantify player feedback.^f

I recruited UNT colleague Dean Marshall to be my audio recordist due to his expansive knowledge of audio and his relationship to the Studio C space as the studio’s manager. Dean also worked as a gaffer during production. My parents John & Diana Hensley were visiting during this weekend of production for my birthday on the 24th of February—this just happened to coincide with production on the 25th. In addition to Emily Peebles and Ariel Bratcher, this group of four crew members were considered Production Assistants to help facilitate production—including but not limited to helping players with the food cart, installation upkeep, and player studio guidance

Budget

Much of the budget for this production came from finances set aside in savings. I was awarded the Staples Graduate Scholarship which also went towards funding production. The rest of the funding for this production came from what was left of school loans that initially paid for my Fall 2022 and Spring 2023 semester respectively.

After completing production, I tallied up all costs and expenses to provide a grand total for production (See Appendix D for the final budget breakdown).

^f Upon reflection, I realize that I should have spent more time considering each question, since this was an aspect of production that was planned from the beginning. For instance, do these questions lead the player to answer in a particular way? Additionally, does this skew the feedback I received?

CHAPTER 5

POST-PRODUCTION

As established in prior chapters, the pre-production and post-production stages are all contingent on intentional theoretical processes that intersect with each progressing step for a potential final film object that exists as anthropological cinema. The post-production phase is the last stage in facilitating this potential outcome—where the follow through of a meta-anthrochaomediated process channels qualitative data into an organized space to be edited, composed, and expressed as anthropological cinema. Post-production initiates *Part II* of this thesis exercise because all the qualitative data recorded during the meta-anthrochaomediated process of the installation now exists in a state of stabilized mediacy—ready to be catalogued, organized, and edited into a new object. This post-production process officially began March 4th of 2023, but post-production technically began with test edits and format experimentation that occurred during part of the pre-production process as early as January 9th, 2023.

Schedule and Equipment

March 4-15: Transcode footage and export formatted 360 content. The total video and audio data took up roughly 1.06 terabytes of space. The first step required simple organization of footage from each camera into the corresponding folder. These folders were as follows: A Cam, B Cam, C Cam, and Audio. Within each video folder was a subfolder titled Transcoded which hosted all of the linked media to Avid primarily as a DNxHR HQ editing codec file. Footage was transcoded using Shutter Encoder and Insta360 Studio 2023 was used for exporting (.insv) 360 footage into an H.264 file wrapped as ProRes. Footage was also linked and organized into Avid Media Composer at this time as it became available. A First Assembly was also created at this time.

March 15-20: The first Rough Cut was completed on the 17th and sent out for review by my chair on the 20th. Rough cuts were uploaded to Vimeo and shared with a password. Each cut is composed in a poly-split-screen format that serves to promote a viewer's awareness of what they are seeing and showcase the social bonds necessary for anthropological cinema. This particular cut featured one session to establish a format that functions to achieve this thesis's eventual end goal.

March 20-April 4: 2nd Rough Cut is completed and sent out for review with a much needed structure and additional context. This pass bloated from the initial rough cut of 28 minutes, to 1 hour and 4 minutes. This cut included much of the qualitative footage necessary to feature each session, cut down from at least 2 and a half hours of content.

April 4-21: Picture Lock is achieved after final edits are made during this time. Here final passes are also implemented with color correction, audio mixing, title cards and mixdowns. Picture Lock completed on April 17, 2023.

Film Completed on May 11, 2023.

Reconceptualization of Film during Post-Production

My reconceptualization for *Part II* occurred in two particular areas. The first area that required reconceptualizing was through the length of content documented. Each session was filmed according to the steps previously outlined, however during each session I realized that I gave players no time limit for how long they could strategize or organize the photo cards. Because there was no time limit during this portion of the installation, each session resulted in a different runtime—with one session lasting over 30 minutes. I had to consider the consequence of cutting out material as it relates to my end goal of anthropological cinema during my initial passes on the editing timeline. My initial goal was to have a film object that lasted no longer than

13 minutes. However, now I've conceded to the reality that in order to showcase the essence of my film featuring all 4 sessions and player feedback the runtime will be over 1 hour but not much longer. I decided to include all 4 sessions and player feedback because I wanted to present a sample size of my qualitative data like a condensed highlight reel. Cutting down each session to maintain this runtime is a necessary effect given the wealth of qualitative data captured. For good measure, I already intended to preserve complete timelines of each session unedited and available for future iterations of this project under a third phase called *Part III*. Extended cuts, re-edits, and longform content are built into the archival process of *Thank You*, providing me the academic/theoretical closure that this project exists or can exist in various forms and formats to further support a vision of anthropological cinema. The proceeding iteration of *Part II* as a film object is therefore the quintessential attempt to balance runtime and a reflexive authorship with a clear methodological framework that does not overwhelm the viewer.

The second area of my post-production reconceptualization regarded how I would interpret cutting out qualitative data and balancing the amount of content shown for clear interpretations. Cutting out any material was initially seen by myself as immediately reducing the context of the qualitative data recorded and potentially blasphemous if taken down the theoretical rabbit hole of anthropological cinema. However, through reconceptualization, I've realized that this film object could not contain the entirety of each session intercut anyway because this would feature so much information that the essence of what is being visually transmitted could get lost in the sheer amount of qualitative data. I liken this to our mathematical understanding of a circle's symmetry—where key lines of symmetry can be identified to represent two parts of equal area, but listing every single line would be infinitely exhaustive as it has infinite lines of symmetry. In short, I have thought through this metaphor that the

information required to make the point that a circle has infinite lines of symmetry would be to showcase a sample size of key lines that represent the best instances of the infinite symmetry a circle maintains. With regards to how this metaphor applies to my film, I began to interpret editing this film object into a qualitative highlight reel, featuring the best moments of each session intercut in a way that could still maintain the idea of anthropological cinema. This editing process would result in a film object that appears as if nothing has been cut out, presenting key moments of qualitative data to represent the whole of this meta-anthrochaomediated exercise.

As the editor now in a state of stabilized mediacy, I have granted myself permission to cut the film as a singular voice with this context in mind. When considering my position in regard to decolonizing anthropology, I maintain credibility and agency to edit this qualitative data into an anthropological cinema context being I exist as part of the project through the reflexive steps I made along the way. *Thank You* is ultimately about my relationship with the table and how I transmitted that relationship to others. Therefore, I have authority to edit the film from this intentionally reflexive, anthropological perspective that would theoretically maintain the final film object to be anthropological cinema. I have also pardoned myself—and my committee—as the key editor for determining what I consider keeping and removing. During my initially rough pass the metric I utilized—and the metric my committee maintained to support my thesis—was to highlight moments that showcased the emotional and social bonds that developed between players and/or between the table and players. This social metric has been identified in previous chapters as a key requisite for anthropological cinema to produce my final film as such. The necessary recontextualization needed during the post-production phase left me confident that I could retain the fundamental goals set forth in this thesis.

At this time, I would also like to point out the computer that I edited the film on as it relates to my thesis in a meta fashion. Using Avid Media Composer, I edited the film on my personal computer that I built *as* a table. The computer I assembled is housed inside of a wooden table that I built from wood that I selected from my local hardware store. I'm sure there are some interesting opportunities for potential meta-analysis and reflexive input to explore, however, I do not have the time to go over this other than mentioning it here. This computer table took me over a year to build as I pursued balancing my graduate studies and this personal computer project to establish a reliable editing workstation for myself. I completed this computer table on September 28, 2022, and only now do I recognize the cosmic relationship between my workstation and my thesis, since production began on July 30, 2022. The layers of “table” that echo through this exercise are wonderfully fitting and poignant.

Distribution

Part II of this project was initially identified in the Prospectus as suitable for film festival submissions under the guise of a short documentary film. I realize now that if my goal is a film object within the realm of anthropological cinema, I am unsure if this distinction is inherently appropriate to qualify the film as such given the experimental efforts I've set forth to attempt such a feat. However, as a branch from the documentary tree rooted in reflexivity, I don't expect any normalization of an anthropological cinema category to be immediately established for the sake of my film outside of personal regards. I will certainly consider any acknowledgements from my thesis committee to confirm or deny the legitimacy of this final film object as such. Ultimately, my intention is to leave the categorical interpretation of this film object to the viewer—for the critics, scholars, artists, and curious individuals to continually enrich and

explore the nuances of memory, hypermediacy, social relationships, emotional bonds, the line of ethnographic actuality, and reflexivity.

With that said, I am not opposed to film festivals that promote a strong documentary, experimental, or new media format for this film object. I believe *Part II* is suited for educational and college level formats exploring cultural anthropology and new media formats, in addition to museum or conference based discussions. As of this time, I have no official outlets for this film object and no social media to promote it. My secondary goal—after possible exhibition at a film festival or conference spaces—is to compile this film with the wealth of additional content for a *Part III*, which would feature an online space where users could live edit each angle, experience fully unedited 360 sessions with mouse and keyboard or supportive VR capabilities, and lastly serve as a database to host this version of the film and any other version that spurs over time at my discretion. I believe there to be an abundance of material to enrich an exploration into the field of anthropological cinema with this project and I would like to make this project assessable in this way to server as a resource for others to experiment and experience for educational, social, and artistic channels.

CHAPTER 6

EVALUATION OF COMPLETED WORK

This thesis has been an undertaking unlike any other for me as a filmmaker, artist, and scholar. Before starting my thesis, I had no concrete ideas about what I wanted to do. I had a hunger to express and explore something but was unsure of what it could be. I pitched several ideas to my thesis chair, Melinda Levin, that I believed I wanted to do, but none had the spark I was really looking for. The concept for this production was spurred from an impromptu comment I expressed to Melinda during one of our meetings. It was something my mother told me that she heard her good friend mention to her. My mother told me that her friend was praising me for all the work I was doing and the recent success of my film *Somos Borderlands* (2022) when she said that I should make a film about the table. My parents just brought the table to me here in Denton from the Rio Grande Valley the winter prior and she felt like the stories the table could tell would make a great film. She was right, I thank her for sharing the idea, and for encouraging me to pursue what inspires me. My decision to follow through with this idea felt like chasing a wildfire that I just had to understand—resulting in this thesis.

As a filmmaker, this exercise pushed me far beyond the boundaries of production unlike anything I have done before. Throughout my transition into adult life, I was curious about many things—including the boundaries of cinema and what exists beyond the medium. I felt like I was in a unique position to explore the possibilities of anthropological cinema and break new ground in the field. Equipment for this production was designed to support and center the table in a symbiotic relationship that was as much a part of the production itself as the table was. I was surprised at how important the 360 camera was to execute this production and the value it poses for visual ethnography. Many nights of meditation, computer troubleshooting, and spatial

calculations absorbed my life with a secure affirmation that this production would work.

Although the production was designed to promote variations and unique experiences, I quickly learned through the guidance of my committee that an even greater attention was needed to facilitate the boundaries and safety nets necessary to encompass production avenues for various possibilities. This attention to boundaries helped me develop a space that provided interactive opportunities for interpreting and digesting a story for others to influence. There were aspects of boundaries that didn't reveal themselves until the day of production—such as the ability to touch the camera or to walk around the table—which inadvertently further pushed the limitation of the installation further than I could have expected, arguably for the better. I was humbled by the number of people that came together to help make this project a reality and convinced because of their efforts that this production showcases an anthropology of nostalgia and social bonds. There was a time during preproduction when I was convinced that my initial projection methods would not work and that the whole installation would need to be redesigned. Working with Dean Marshal, the Station Manager for Studio C in Chilton Hall, we troubleshooted the space I would need to fit the projectors around my installation design and discovered that the projectors could not produce an image big enough to fit my intentions. There was not enough room in the studio either to pull the projectors back far enough to get the right image size. We experimented with some mirrors I had with me by bouncing the projected image off of the mirrors and onto the sheet. Not only would this result in the correct image size but it would also shorten the throw distance of the projector to fit in the studio space. However, we determined through many calculations that to get the correct image size required to fit the throw distance we hoped for (3.3 yards from the sheet on each side), the mirror would have to be over 4 feet by 6 feet to work—not to mention needing 4 of these massive mirrors, one for each projector. As chance would have

it, I dropped one of the matching projectors by accident and it broke, leaving me with an incomplete set. This broken projector got me back online, and looking for a replacement when I discovered a lot of 5 short-throw projectors that not only replaced all the other projectors I was using but solved these major technical and spatial issues—enhanced the installation for the better. I know production would still have happened in a much more complicated and expensive way, but I'm very pleased with how it occurred in the way I experienced it as it simplified and streamlined the production process. To finish the production day right on time as listed on the call sheet without any serious issue is attributed to the months of dedication, troubleshooting, preparation, and community that facilitated in capturing one full day of the table's performance as an installation. Even the editing process felt extremely intuitive, as if the film was cutting itself. By the end I felt much wiser and far more comfortable with allowing myself to be a part of the production process where my narrative voice mattered because it's my shared story. Through this evaluation, I've been able to embrace the film as an initial baseline control group for the experiment I have undertaken.

As an artist, I never imagined that live performance as an installation would be an avenue of self-expression for me outside of my musical endeavors. The last live show I played as a musician was as far back as 2015. Since then, I moved to more controlled and scripted projects where accidents or mistakes were considered counterproductive to a strict end goal and thrown out. In 2021, I was a PA on a documentary production that explored the life of the late Vernon Fisher. During one of the interviews, I overheard Vernon say something that stuck with me about the scientific process as it relates to artistic processes that consider the significance of the medium and the expectations that come with obscured information—which I interpreted as an examination of immediacy. I went home that night and wrote a paraphrase of what he said in the

margins while reading Sara Pink's "Doing Visual Ethnography". In short, my paraphrase of his words are as follows: "Science is about quieting the buzz to get the cleanest sound to analyze data, but static is a part of the equation! Why would you want to get rid of it?" I found this next to a sentence I underlined in her book that prompted me to write this down, which read "New bases for comparing film and text developed as the art/science dichotomy was challenged and they were seen as equally selective, constructed representations rather than object realist texts" (Pink 173). These concepts really got me thinking about process and intention throughout my graduate career as I dove deeper into visual anthropology, self-expression, and reflexivity. It is clear to me now that this path led me here to this thesis and film experiment. I believe this production has ignited a revival in me toward pursuing more live, flexible avenues where self-expression is not limited to a static structure but open to evolving boundaries and spontaneity where the *static* is highlighted with a reflexive attitude. The installation felt alive, as did production because it was certainly a live performance with potential variabilities. I absolutely underestimated how involved the table requested me to serve as a vehicle through the installation to facilitate its performance and storytelling. I was surprised at how interconnected I felt with the table as I rode the wave of player interactivity and sonic feedback. I now realize how much I was expressing myself through the installation as much as the table and the Players were expressing themselves simultaneously. I noticed how my anxiety influenced the installation, which would feedback into chaos. This particular moment happened twice when I adjusted the wrong modifier in the reverb plugin, which players interpreted as scary and a tornado. The immediate context they had was translated to them in this vulnerable way, which amazes me to the interconnectivity this installation had and the subtle relationships we all imbued as things happened. In retrospect I see this anxiety as a glimpse of my vulnerability where the stresses of a live performance shone

through. I'm very pleased with having this documentation because I see my reactions and the reactions of the players as the collective expression of culture which is indicative of the bonds and identities established for anthropology—even if only for a brief moment.

As a scholar, my initial approach was clouded by an academic oversight to see the validity of my own perspective and voice as anthropological. I believed through my initial reconceptualization phase in Chapter 2 that I was able to establish a foundation based on essential methodologies and ideas across several fields of study to cultivate an interdisciplinary exercise where I could develop my own concepts to fulfill my theoretical process. However, thanks to the guidance of my thesis committee I have come to understand that although my methodology is an interdisciplinary feat attempting to break new ground in the field of visual/cultural anthropology, much more work and reconceptualization is needed to solidify my process. My excessively complicated use of terminology, subjective oversights, and theoretical inconsistencies ultimately hindered my ability to establish a proper theoretical foundation to articulate the film I produced as it currently stands. This acknowledgement of a complicated and improper theoretical foundation is very exciting and the most important step in my journey toward establishing the theoretical framework I wish to exercise and see others exercise in the future. I will now address the problematic areas in my thesis that I am currently aware of with a brief evaluation and reconceptualization of terms and concepts for the purpose of clarifying my theoretical intentions and how I see this theory could evolve for future experimentation.

Much of my theoretical process revolved around my formation and implementation of “meta-anthrochaomediacy” which is comprised of terminologies that vary from vague, unestablished, and layered with baggage that goes unaddressed. In particular, the term “mediacy” which does not exist in any other writing, was simply fragmented from

hypermediacy/immediacy into a pseudo-precursory term meant to observe and or incorporate mediated content experienced by a player within an environment or process. My assumption to establish this term without understanding its origin or clarify its use led to the misguided methods I implemented which ultimately affected my understanding of mediation.

My implementation of mediation was also conflated as it confused Bolter and Grusin's joint concept of "remediation" with Grusin's solo theorizing of "radical mediation." Radical mediation is a way more valuable term to encapsulate areas I was attempting to investigate, since as Grusin points out, "...radical mediation might in some sense be understood as nonhuman mediation" which is inclusive to my idea that the table has its own personality and agency (Grusin 126). In my prospectus, I even defined Grusin's reformation of mediation through his radical standpoint with "Mediation operates physically and materially as an object, event, or process in the world, impacting humans and nonhumans alike" but failed to recognize the new use of the term as *radical* mediation in favor of remediation (Grusin 126). It is apparent to me now that I misplaced my understanding of mediation in a similar fashion to "mediacy" as I continued to combine remediation and mediation as the same concept to summarize my process rather than develop a clearer process that incorporates radical mediation from the beginning. The "anthro" found in "meta-anthrochaomediacy" is at odds with my initial process since anthropology refers to studying people and cultures. Although this thesis is in large part anthropological—and I may approach my understanding of "table" to imply "human" and the social/cultural relationship they authenticate—I consistently maintained the individual identity that the table has separate from myself and the players, which on its own is not anthropology and exclusory of the table's perspective because the table is not human. Because of this distinction, radical mediation would help to bridge this gap effectively, where remediation excludes objects

from having identity and/or perspective. A more inclusive term would have to be considered to encompass the processes I set out to explore—a term which I will suggest after a bit more evaluation to reconceptualize “meta-anthrochaomediacy”.

This newfound understanding would also certainly affect my creation and usage of the terms “stabilized mediacy” and “destabilized mediacy”—sometimes confusingly replaced with “mediation” instead. I have determined that these terms can be reconceptualized as “hyper-reflexive” and “placid-reflexive” modes of reflexivity to accurately convey the reflexive layers I produced as this thesis currently stands. This would immediately break down my confused cyclical diagram (Fig. 1) and require a complete rework. I now consider the cycle between these two terms as simply modes of reflexivity, where “hyper-reflexive” is an active form of reflexive analysis and “placid-reflexive” is simply a passive form. I envision that *Part I* would maintain its approach and execution of the installation as a “hyper-reflexive” process where spontaneity and collective bonds affect the overall outcome. In turn, this would make *Part II* a “placid-reflexive” process where qualitative data is edited into a film object by myself and expressed as a valid *autoethnography*.

“Autoethnography” and “Informant” are newfound terms for this thesis that were provided to me by my thesis chair as effective touchstones to highlight because of the benefits they provide to recontextualize and clarify my processes in this final chapter. From the beginning of this document, I’ve struggled with allowing myself to be part of the process as I systematically attempted to remove my voice, perspective, and influence in order to achieve a “clearer” state to analyze qualitative data, to remove the “buzz” of my auteur perspective. Even through my initial reconceptualization in Chapter 2, I attempted to justify the inclusion of my perspective by retrofitting decolonizing anthropology as an overly cautious measure to allow

myself to tell my own story while apologizing in the process. “Informant” is a simple term that I definitely overlooked during my research and initial recontextualization that, perhaps due to its simplicity, I reached for more demanding practices to tackle to enrich my theoretical headspace. An informant is someone who is the primary source for an ethnographic researcher that assists in providing access and information identified as qualitative aspects of the culture being studied. With this context, I embrace the term and proclaim that I am the informant in my own process, justifying my reflexive approach. As the informant, my reflexive process would make the inclusion of decolonizing anthropology redundant since I am *the* informed researcher expressing and studying my process. Additionally, decolonizing anthropology brings with it historical and racial/cultural contexts that I fail to address or provide why these areas are important to my thesis. I was telling my story and expressing myself throughout my process while actively complicating and attempting to obscure my own voice. I would now like to reconcile my context by stating that this is my story, my experience, and my sharing of experiences with others. I am the informant *and* the researcher. Embracing this term and removing decolonizing anthropology from my initial process not only clears up my intention but also provides me the proper foundation to embrace my perspective as qualitative data throughout my thesis. Additionally, autoethnography is a useful term in supporting my reflexive process because “Autoethnography is an approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience... as a method, autoethnography is both process and product” (Ellis Adams Bochner 1). In retrospect, I can see the potential that autoethnography can provide my thesis as a method where I can analyze my experience in various contexts to understand the cultural, social, and emotional meaning through the process of an installation and then share that qualitative data as a product in the form of a film object.

I will now supply a new word to replace “meta-anthrochaomediacy”, similar to my suggested recontextualized terms of *hyper-reflexivity* and *placid-reflexive*. I do this because I see the potential that my theoretical process has for future testing and exploration in the field of anthropology. Updating this theory as it currently stands will provide myself and the reader with the potential for a clear and concise theoretical process that is grounded in methodologies that provide a solid foundation to build upon. I now coin the following term to retroactively understand and embody the theoretical process and intentions that I exercised:

Radical autoethnographic mediation — a reflexive methodology where the researcher assumes the role of the informant and enables a process, event, and/or object by documenting their experience with it through various contexts as qualitative data, where they then produce that qualitative data as a product to understand their cultural, social and emotional meaning behind it.

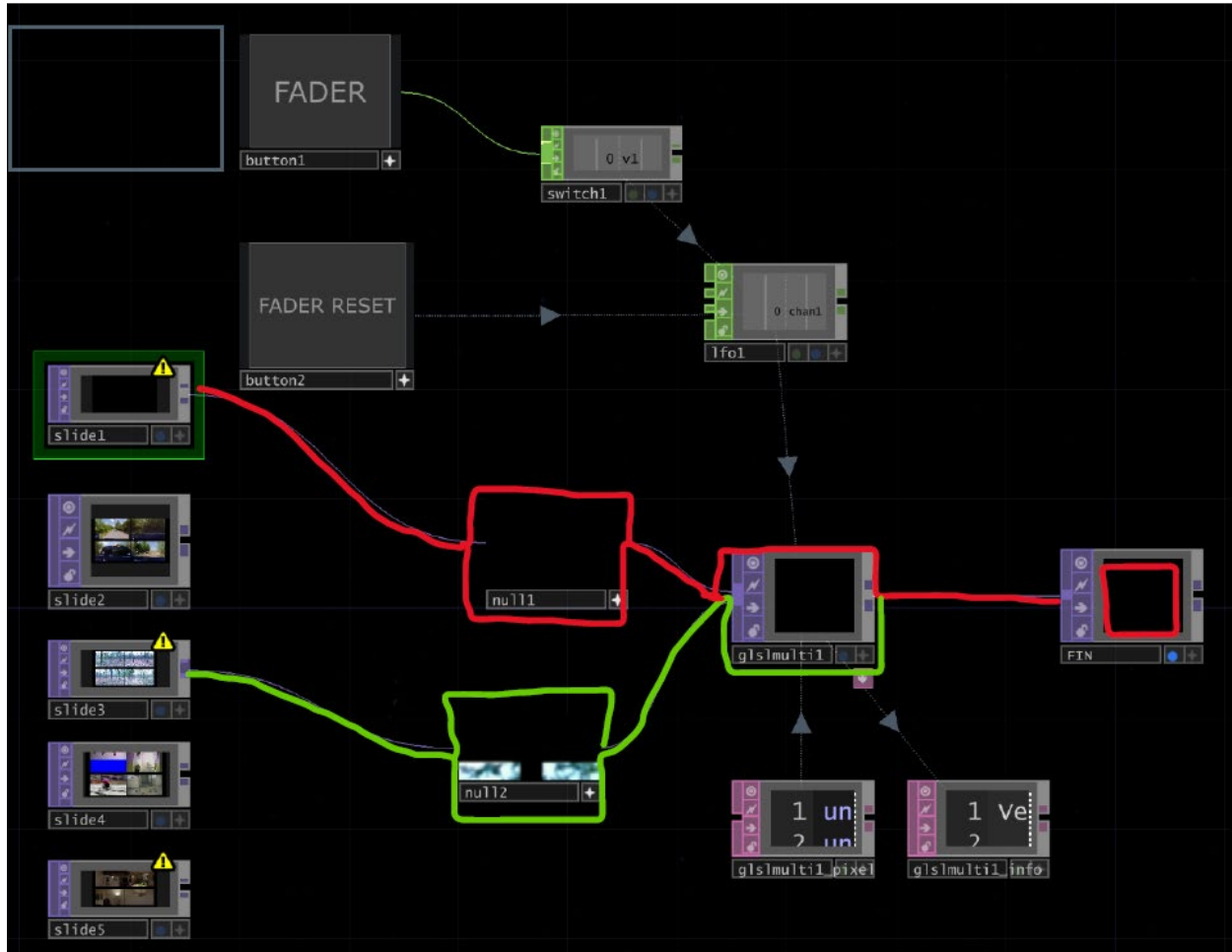
With this new term as a process and product that incorporates radical mediation from the inclusive vantage point of/as informant, I speculate that—in relation to this thesis’s end goal of anthropological cinema—if said product is a film object, then that film object would be considered anthropological cinema. My evolution to *radical autoethnographic mediation* would not be without the formulation and testing of my initial term “meta-anthrochaomediacy” throughout this thesis, in addition to reckoning with the theoretical inconsistencies and convoluted contexts that came with as a result. I hope that my thesis, this new term, and my proposed theoretical process will continue to evolve and serve as a foundation for myself and others to exercise and experiment with in the near future towards anthropological cinema and beyond.

I wish I spent more time digging into avenues that explored animism, Thing Theory, the particularities of subidentity, and even more story elements that would include an exploration

into the origins of the table and further reflexive documentation of myself in these spaces. I am delighted and surprised with the qualitative data I received, as well as the potential that this process has for future experimentation and anthropological research. I consider this experiment the first of many, where perhaps my film can be categorized in scientific terms as a “control” group and in artistic terms as an “artifact” of temporary cultures. In my opinion, I was able to channel this reflexive material into a film object that supports my goal of anthropological cinema, however, I also accept that my theoretical processes for doing so do not reflect the film I produced. In retrospect, I believe that my newfound term *Radical Autoethnographic Mediacy* is far more accurate at embodying the processes on display in my film and I hope to expand on this term and my theory in the future. As much as this was for and about me, this was really all for you table, thank you.

APPENDIX A
SOFTWARE BREAKDOWN

TouchDesigner: Node-Based Performance Software



Node build 186. Each slide represents a placeholder for a master clip. A slide node would then feed to a null that would act as a queue. Green and Red highlights illustrate these nodes respectively. Two nulls would then converge into the glslmulti1. The presentation of the glslmulti1 function would be controlled by button 1 and button 2. The glslmulti1 sends a video feed to the FIN output, which is then sent out to the projectors.

The two buttons reference a consistent transition that needs to be triggered by someone facilitating the software. With button 1 triggered ON, switch 1 activates the lfo1 transition from one master clip to the next master clip as hosted in the glslmulti1. Once the transition is completed, button 1 would need to be triggered OFF to stop the process, otherwise the transition

would reverse. It is at this point that the next master clip can be queued into the glslmult1.

Button 2 works as a single trigger to REST the lfo1 transition. With button 2 REST, the next transition is ready to occur. Button 1 can then be triggered ON again to begin the transition to the next master clip queued in the glslmulti1. This completes a full cycle that is repeated until all 9 master clips have been presented.

Studio One 4 and Stochas: Generative Audio and DAW Control



Studio One 4 DAW: Hosting Generative Program Stochas as connected to the table knock sample and Piano (Highlighted in Red) and Reverb plugin ValhallaSupermassive (Highlighted in Yellow). Each fader that controls the effect amount or gain for each channel is highlighted in Green. The contact microphone connected to the table is highlighted in Blue

which recorded to its own channel and was affected by the Fader settings associated with ValhallaSupermassive. Five channels were utilized, with each channel corresponding to the function that fulfilled a job. The channel “MOM” is abbreviated for “Master of Masters,” which was the Master Bus that hosted each channel and sent the audio signal out to the Master Output.

This sonic setup allows for variations to produced unique auditory environments and live control, which was manipulated by me. I reacted to the player’s reaction by emphasizing certain effects or audio levels that I felt suited what I was feeling, and reacted to what was being generated to find a balance between these two feedbacks. Within Stochas, each note is listed to correspond with an equal “low” trigger setting in the Lydian Mode to generate melody at random. These notes span two full octaves from F 3 – F 5, including a blank track of silence with an equal trigger setting to serve as a rest. When the timeline’s play/record button is pressed, Stochas generates on its own accord, and I simply increased or decreased the Fader setting within Valhalla Supermassive plugin and the Faders highlighted in the DAW as I live adjusted each Fader based on the happenings of the installation and the player’s influence on the table.

APPENDIX B
CALL SHEET

The following Call Sheet was finalized on Sunday, February 19, 2023, and utilized for the production of *Thank You: Part I* on Saturday, February 25, 2023.

Call Sheet - Production: THANK YOU- INSTALLATION

Day 01 | Saturday 2/25/23 – Denton, TX

Director: Dylan Hensley - Cell# 956/357-5826 – Email: dylanhensley@my.unt.edu

Crew: Dylan H., Jordan B., Emily P., John H., Diana, H., Dean.

Starting Time in the AM

- 8:30 – 8:50 | Arrive at Location – [1853-1801 Chestnut St, Denton, TX 76201]
- 9:00 – 9:45 | Set up Cereal Bar, power gear, prepare hallway direction signs, preproduction.
- ***10:00 – 11:00 | Admit Group 1, verbal prep, run installation, post-interview feedback, dismiss.
- 11:00 – 11:40 | REST installation
- ***11:45 – 12:45 | Admit Group 2, verbal prep, run installation, post-interview feedback, dismiss.
- 12:50 – 1:25 | *Lunch Break*
- 1:30 – 1:55 | REST installation
- ***2:00 – 2:40 | B-Roll Admit Group 3, verbal prep, run installation, post-interview feedback, dismiss.
- 2:50 – 3:40 | REST installation

- ***3:45 – 4:45 | B-Roll Admit Group 4, verbal prep, run installation, post-interview feedback, dismiss.
- 5:00 | Shut Down installation – *Breakdown Gear - END OF DAY*

Hospital: 3000 I-35 Frontage Rd, Denton, TX 76201

Care Now: 2310 W University Dr Suite 1500, Denton, TX 76201

Union Meditation Room: 4th Floor - 1155 Union Cir, Denton, TX 76203

APPENDIX C
EQUIPMENT

The following bullet points are an extensive list of all the equipment needed and used during production.

- C-Stand
- C-Stand Boom Holder
- 633 Audio Recorder
- x1 10ft U-Haul Truck
- x5 50' Stinger
- x6 EVA Batteries
- x2 Panasonic EVA1
- x2 Tripods
- Fiilex Light Kit
- x3 Sanken CS 3E Boom Microphones
- x1 Condenser Microphone
- Advanced Grip/Graff Kit Bag
- x5 15' XLR Microphone Cables
- x1 Piezo Contact Microphone
- x2 Sandbags
- x6 633 Batteries
- x5 Promethean PRM-30 Short-Throw Projectors
- x1 HDMI 4 Port Splitter
- x3 30ft HDMI Cables
- x2 15ft HDMI Cables
- x1 Laptop with Charging Cable
- x1 Desktop Macintosh Computer
- TouchDesigner (Software-Free Version)
- Studio One 4 (Software, with support plugins)
- x1 Ativa USB-C to HDMI Adapter Cable
- x2 Rolls of Twine
- x1 12x12 ft Popup Outdoor Tent
- x4 King Size Sheets
- x1 Audiobox USB Interface
- x4 1/4' Jack Instrument Cables
- x2 Amplifiers
- x1 Microphone Stand
- x1 Canon Vixia HF G10 Camcorder with Tripod
- Fujifilm Instax Mini Camera
- Fujifilm Instax Mini Film
- x1 Insta360 One X Camera

- x5 SD Memory Cards
- x1 MicroSD Memory Card for Insta360 One X Camera
- x1 Power Strip
- x2 Computer Mice
- x2 Computer Keyboards
- x2 Small Production Apple Boxes
- Regular Milk x2
- Oat Milk x2
- Vegan Cereal x2 options
- Regular Cereal x2 options
- Candy Cereal x1 option
- Paper Bowls
- Trash Bags
- Coffee Cups
- Napkins
- Assortment of Breakfast Breads
- Fruit Assortment
- Doughnuts
- Serving Gloves
- Creamer
- Vegan Creamer
- x1 Coffee - Caffeinated
- x1 Decaffeinated Coffee
- x2 Cases of Water
- Bouquet (any flowers)

APPENDIX D
FINAL BUDGET

ITEM / PROCEDURE	COST
U-Haul Rental + (Gas)	\$ 116.76
Grocery Items	\$ 151.17
Backup Hard Drive (2TB)	\$ 69.99
Projectors (x5)	\$ 343.69
Auxiliary Audio/Video Cables + HDMI Splitter	\$ 137.41
Instax Mini Camera + Film	\$ 92.00
1x Meal for each Crew Member - x6 persons	\$ 58.13
4 Day Public Access Studio Reservation – <i>In Kind</i>	\$ 0.00
1 Day Rate (8 Hour) for 6 person Crew – <i>In Kind</i> (Estimated Cost)	\$ 2,180
12x12 Tent Frame	\$ 139.49
Insta360 One X + Micro SD Card	\$ 314.98
4 Day UNT Equipment/Gear Rental – <i>In Kind</i> (Estimated Cost)	\$ 13,000
TOTAL	\$ 16,603.62

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