THE CINEMATICS OF SURVEILLANCE

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Banksy (2004)

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I, Jonathan Ogilvie, certify that the PhD thesis entitled, *The Cinematics of Surveillance* is my own original work.

02/10/17

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Jonathan Ogilvie
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Abstract

This thesis examines the increasingly liquid boundary between cinema and surveillance through an integration of critical writing and an innovative screenplay, my adaptation of Joseph Conrad's novel, *The Secret Agent* entitled *Lone Wolf.* My central research question is how the proliferation of surveillance in society has been and might be interpreted and incorporated into screen storytelling

Building on contemporary work in screen studies, this research queries the notion, prevalent in the study of surveillance and cinema, of a rigid psychoanalytic power disparity in the surveillance relationship. Instead it argues that new surveillance technologies have complicated the dynamic between the viewer and the object. New analysis and modeling is required for understanding digital age surveillance and its symbiosis with cinema.

The critical framework of this thesis encompasses close readings of specific surveillance films including *Rear Window, The Conversation, The Blair Witch Project, Paranormal Activity, Lost Highway, Caché, The Social Network* and *Snowden.* It references the disciplines of film studies, sociology, philosophy, psychology, art history, writing studies, and adaptation studies in identifying an element that has been largely overlooked in the study of surveillance and its relationship to cinema: the role of the apparatus.

Analysis of the differing modes of surveillance, *mise en scène,* sound and voyeurism are the pointers in this investigation of surveillance and cinema. I argue that the influence of the apparatus is a significant factor in the dialogue between surveillance and cinema and is reflective of the ubiquity of digital surveillance in the twenty-first

century. I propose that the confluence of apparatuses, between the two visual expressions of surveillance and cinema, has fomented a new *dispostif* for the fictional screen narrative: the cineveillant film.

The tropes that I identify as cineveillant are trialed in my screenplay adaptation. *Lone Wolf* represents an opportunity for reflexive research–led practice and suggests a possible model for a screen narrative form than contemplates surveillance imagery beyond its prevalent delineation as merely spectacle.

Through research and practice I underscore my assertion that the cineveillant *dispostif* is not just the causality of art imitating life imitating art imitating life but, more specifically, art imitating technology imitating art imitating technology.

Keywords: Cineveillant, Spillopticon, Nano-narrative, Pornopticon, Joseph Conrad

Introduction

"Stephen Hawking is wrong."

So announced my seven year old son as he waved my, now of course his, iPad in my face. We'd just watched the TV mini-series *Into The Universe* [1] in which Stephen Hawking referenced the well-known philosophical conundrum: We can never be sure that furniture remains in its place once we leave a room.

Inspired by Hawking's musings, Charlie had used the iPad to put his empty bedroom under surveillance.
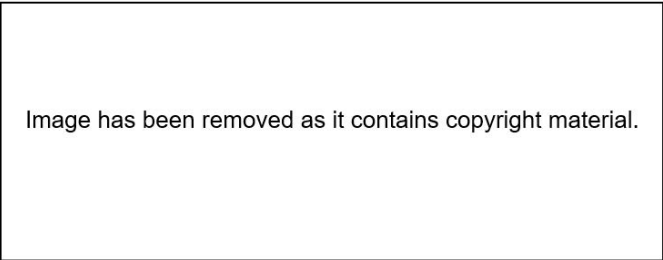
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Charlie's empty room

What struck me most about my son's experiment was the ease with which it had been conducted. In less than thirty seconds he had challenged, albeit on a superficial level, George Berkeley's eighteenth century immaterialist notion of *esse est percipi*,[2] that the existence of material objects consists in them being perceived by a sentient entity.

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[1] Iain Riddick, "Into the Universe," (Discovery Channel, 2010).
[2] Paul J Olscamp, *The Moral Philosophy of George Berkeley* (The Hague: Martinus Nijhoff, 1969), 69.

Film director Jean Renoir claims that his father, the painter Pierre-Auguste Renoir once told him, "without oil paints in tubes there would have been no Monet, no Sisley, no Pissaro: nothing of what the journalists would later call Impressionism."[3] The portability of tubed pigments permitted these painters, working in *le plein air,* to interpret changes in light at a speed and ease previously impossible. As Ernst Hans Gombrich writes in *The Story of Art,*

> The Impressionists had given up mixing the pigments on the palette and had applied them separately on the canvas in small dabs to the render the flickering reflections of an "open-air" scene.[4]

Thus John G Rand's invention of the paint tube in 1841[5] directly enabled a new conception of painting and art that "defied certain rules of painting as taught in the academies."[6]

I see a comparison here with the accessibility of the tools of surveillance in this digital age. As evidenced by Charlie's experiment, audiovisual inventions and innovations in the twenty-first century have redefined our collective conception of surveillance and challenged the assumption of surveillance as an instrument of social control. Automated digital technology within consumer products has enabled instant, almost effortless and, thanks to hard drive storage and compression, almost limitless visual capture. No videotape, no aperture setting, no white-balance, no focusing, no tripod and no lens cap. Charlie merely placed the iPad on a stool, propped it against a maths book, pressed the 'on' button and left the room.

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[3] Victoria Finlay, *The Brilliant History of Colour* (Los Angeles: J. Paul Getty Museum, 2014), 95.
[4] Ernst Hans Gombrich, *The Story of Art,* vol. 12 (Phaidon London, 1995), 416.
[5] Perry Hurt, "Never Underestimate the Power of the Paint Tube," Smithsonian, http://www.smithsonianmag.com/arts-culture/never-underestimate-the-power-of-a-paint-tube-36637764/.
[6] Gombrich, 12, 413.

The technology that enabled Charlie to so easily place his room under surveillance speaks to an element that has been largely overlooked in the study of surveillance and its relationship to cinema: the role of the apparatus. Highlighting the role of the apparatus is the contribution that this thesis aims to make to existing research.

I will contend that the apparatus is the primary influence on a new *dispostif* that I define as "cineveillant". This is the conceptual framework by which, over six chapters, I aim to till and cross germinate the research fields of screen studies, writing studies and art history with the practice and practicability of surveillance and cinema.

On viewing Charlie's footage my initial impulse was to encourage a re-shoot that would better present the empty bedroom. Wider angle, better framing, better lighting. I realised that this reaction was anathematic to the essence of prosaic surveillance. The "art-less" frame is a cardinal characteristic of surveillance footage. Chapter 3: *The Mise en Scène of Surveillance* explores how the *look* of surveillance footage has influenced the *look* of contemporary cinema. How certain aspects of cinematic *mise en scène* were adapted for surveillance purposes and vice versa. This chapter concludes with the suggestion that advancements in visual surveillance have outstripped advancements in cinema to such a degree that, contrary to the dynamic of the past, the *mise en scène* of surveillance is influencing the *mise en scène* of cinema.

Chapter 4: *Silent Surveillance/ Blind Surveillance* surveys the split between visual and audio that is characteristic of much surveillance. With reference to specific examples of photography and the "micro-narratives" of early cinema this chapter charts the evolution of this visual/audio bifurcation and the interconnections with silent and sound cinema. I experiment with the affect this visual/audio split has on the end-user: The viewer/ listener.

Charlie's type of DIY surveillance is a phenomenon investigated in Chapter 5: *That Portable Keyhole.* Identifying voyeurism as a sub-set model of surveillance, I take the view that the ubiquity of new surveillance technologies has altered the relationship between the viewer and the viewed. Quotidian, cinematic and pornographic examples of surveillance point to an increased alliance and empowerment of the "object" in the voyeurism contract. I suggest a new taxonomy to account for this change: the "object" has been elevated to the "subject". This consensual attitudinal shift is encapsulated by ephemeral video messaging, that I define as "nano-narratives," and in the co-opting of Big Brother from the pages of *Nineteen-Eighty-Four*. [7] From dystopian nightmare to light entertainment, George Orwell's fictional monster is recast as a benign, disembodied counselor on the reality TV series, *Big Brother*.[8]

A seven-year old putting his bedroom under surveillance resonates with the creative component of this thesis: a cineveillant adaptation of Joseph Conrad's novel, *The Secret Agent.* In my screenplay Stevie, the protagonist's intellectually disabled brother, uses his smart phone camera to place his family and surroundings under surveillance. Chapter 6: *The Secret Agent as Lone Wolf* outlines the strategies behind my contemporary adaptation of a "Vic Lit" classic. Reference is made to two other film adaptations of the novel, Alfred Hitchcock's *Sabotage* (1938) and Christopher Hampton's *The Secret Agent* (1998).

Charlie's bedroom footage is representative of ubiquitous 'bottom up' *sousveillance*[9] as coined by Steve Mann, by which surveillance has

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[7] George Orwell, *Nineteen-Eighty-Four*, Annotated ed. (London: Penguin modern classics, 2013).
[8] John de Mol Jr., "Big Brother," (Endemol, 1999-).
[9] Steve Mann: Steve Mann, Jason Nolan, and Barry Wellman, "Sousveillance: Inventing and Using Wearable Computing Devices for Data Collection in Surveillance Environments," *Surveillance & Society* 1, no. 3 (2002).

been democratized, or "sub-veillance"[10], as coined by Jessica Lake by which, contrary to critical argument (particularly in the field of film studies), the observer is not necessarily in a position of power. The notions of *sousveillance* and sub-veillance are indicative of a wider phenomenon: The advances and availability of the digital apparatus has wrought complexities in the surveillance relationship that former analytical models cannot account for. We are beyond the panopticon, beyond Orwell, beyond Freud and, as cited by Hawking (and disputed by Charlie), far beyond Berkeley. Technology has overwritten the notion of *esse est percipi* to the extent that a vast amount of surveillance is now "diaries kept by machines"[11] and the distinction between "big brother" and "little brother" surveillance is a dynamic fluctuation.

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Beyond the Panopticon

In the following chapters, through the prism of the apparatuses of surveillance and cinema, I explore this fluctuation in surveillance, its cinematic ramifications and interpretations. My aim is to identify the apparatus as the primary contributor to the contemporary conversation between surveillance and cinema.

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[10] Jessica Lake, "Red Road (2006) and Emerging Narratives of 'Sub-Veillance'," *Continuum: Journal of Media & Cultural Studies* 24, no. 2 (2010).
[11] Chris Petit, "Watching You Watching Me," *New Statesman*, no. 24 May (2010): 43.

Although my research is chiefly concerned with surveillant interactions with the feature film form, my definition of cinematic does not delineate the cinema screen from the computer screen, the mobile phone screen or, as stated in Snapchat's privacy policy, "any and all media or distribution methods (now known or later developed)."[12] By "cinematics" I am referring to the elements by which a visual narrative is constructed and presented to an audience via screen, portal or interface.

The structure of this thesis underlines my central research question as to how the proliferation of surveillance in society has been and might be interpreted and incorporated into screen storytelling. In accord with my insistence on the influence of the apparatus on this surveillance and screen storytelling symbiosis, I liken the scope of my research to a slow, tightening. camera (and microphone) zoom: As their "panorama" titles suggest the opening two chapters present a wide survey of the current landscape of said symbiosis before the incremental tightening of this metaphoric zoom becomes perceptible. Next, as with a cinema audience aware that they are viewing a deliberate tightening of the frame, the discussion shifts its focus from surveillance narratives to the mechanisms uses to capture these narratives. This awareness of *mise en scène* is then accompanied by an awareness of sound and/or its absence in *Silent Surveillance/ Blind Surveillance* as if a microphone, in sync with the camera, is limiting its audible range. At this point the zoom effect has not only been detected by the (imagined) audience but by the (imagined) subject under magnification. This new circumstance is reflected in a chapter devoted to attitudinal shifts towards complicit and consensual

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[12] Cited by Matthew Dunn, "Snapchat's New Privacy Policy Gives Rights to Reproduce, Modify and Republish Some of Your Content," News Limited, http://www.news.com.au/technology/online/social/snapchats-new-privacy-policy-gives-rights-to-reproduce-modify-and-republish-any-of-your-content/news-story/ba9478e25b71fbb8790574be20810e52.

voyeurism. Finally the metaphoric zoom lens attains it tightest frame on the practical aspect of this thesis, my screenplay adaptation of *The Secret Agent.*

This screenplay and its supporting chapter presents an opportunity to trial the research of the preceding chapters. As a cineveillant production *Lone Wolf* adopts an explicitly surveillant *mise en scène* and a fictional found footage structure that incorporates and explores consensual and non-consensual surveillance, silent and audio surveillance, *sousveillance,* "sub-veillance" and voyeurism.

Lone Wolf represents an opportunity for reflexive research–led practice. While the tropes of its storytelling conform to an existing sub-genre that I identify as cineveillant, the combination of its elements – a contemporary adaptation of a classic novel structured as a *sur* and *sous*-veillant fictional found footage film - suggests a possible model for a screen narrative form that contemplates surveillance imagery beyond its prevalent delineation as merely spectacle.
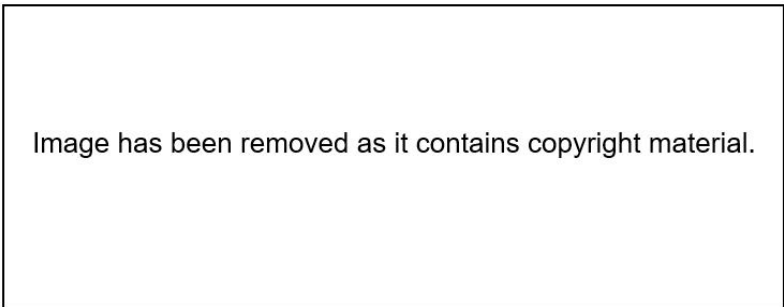
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Little Brother is Watching. Street Art, Bondi

Dunn, Matthew. "Snapchat's New Privacy Policy Gives Rights to Reproduce, Modify and Republish Some of Your Content." News Limited, http://www.news.com.au/technology/online/social/snapchats-new-privacy-policy-gives-rights-to-reproduce-modify-and-republish-any-of-your-content/news-story/ba9478e25b71fbb8790574be20810e52.

Finlay, Victoria. *The Brilliant History of Colour*. Los Angeles: J. Paul Getty Museum, 2014.

Gombrich, Ernst Hans. *The Story of Art*. Vol. 12: Phaidon London, 1995.

Hurt, Perry. "Never Underestimate the Power of the Paint Tube." Smithsonian, http://www.smithsonianmag.com/arts-culture/never-underestimate-the-power-of-a-paint-tube-36637764/.

Jr., John de Mol. "Big Brother." Endemol, 1999-.

Lake, Jessica. "Red Road (2006) and Emerging Narratives of 'Sub-Veillance'." *Continuum: Journal of Media & Cultural Studies* 24, no. 2 (2010): 231-40.

Mann, Steve, Jason Nolan, and Barry Wellman. "Sousveillance: Inventing and Using Wearable Computing Devices for Data Collection in Surveillance Environments." *Surveillance & Society* 1, no. 3 (2002): 331-55.

Olscamp, Paul J. *The Moral Philosophy of George Berkeley*. The Hague: Martinus Nijhoff, 1969.

Orwell, George. *Nineteen-Eighty-Four*. Annotated ed. London: Penguin modern classics, 2013.

Petit, Chris. "Watching You Watching Me." *New Statesman*, no. 24 May (2010): 42-43.

Riddick, Iain. "Into the Universe." Discovery Channel, 2010.

Chapter 1: A Panorama of Surveillance and Cinema.
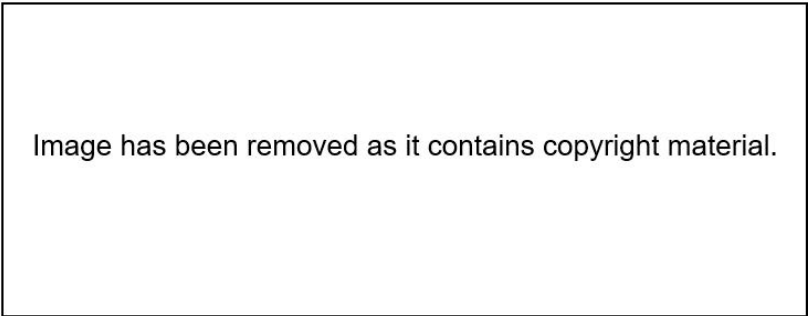
Surveillance *en masse.*

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Anonymous announces the online campaign

On February 11, 2014 an online campaign was launched entitled, *The Day We Fight Back Against Mass Surveillance.* The project was organized by Electronic Frontier Foundation, an activist group that fights for Internet privacy and freedom of speech, and was backed by six thousand international websites and an online petition. The cause was supported by a plethora of groups, websites and companies such as Demand Progress, American Civil Liberties Union, Greenpeace, Amnesty International and Google[1] (the latter company's involvement illustrating their perceived distinction between pernicious and benign surveillance - such as Google Earth).

The date marked the first anniversary of the death of Internet activist Aaron Swartz who has acquired martyr status amongst computer activists and hacktivists. Swartz committed suicide, aged twenty-six, while awaiting trial for illegally downloading academic articles via a computer installed in a cupboard at MIT.[2]

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[1] Adam Gabbatt, "Protesters Rally for 'the Day We Fight Back' against Mass Surveillance," theguardian.com, http://www.theguardian.com/world/2014/feb/11/day-fight-back-protest-nsa-mass-surveillance.

[2] American Civil Liberties Union, "Help Protect the Next Aaron Swartz," https://www.aclu.org/secure/help-protect-the-next-aaron-swartz?Ms=web_ac_130306_aaronslaw

Tim Wu, in an article about a documentary on Swartz, *The Internet's Own Boy*,[3] which premiered at Sundance Film Festival in 2014, makes the observation that the film offers an intimate portrait because:

> Swartz grew up in an age of total capture, meaning that there is video footage from most of his life.[4]

A more in-depth article may have progressed this concept of "total capture" to remind us that the digital technologies that enabled an audience to watch the monitoring of Swartz growing from boyhood to adulthood, are ultimately the same means as those employed in mass surveillance- the key distinction being the end usage of this shared means.

This distinction is indicative of the deployment conundrum of twenty-first century surveillance, a sociological phenomenon that is inextricably lodged in the zeitgeist and has fostered the rise of Surveillance Studies, a field of analysis and theory that, according to David Lyon (co-editor of the journal *Surveillance and Society* and director of the Surveillance Study Centre at Queens University Ontario), draws from the "key disciplines of sociology, political science and geography, although history and philosophy also contribute in important ways."[5]

Surveillance and Cinema

Prior to recent technological developments, surveillance has been predicated on audiovisual capture – the *raison d'etre* of cinema.

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[3] Brian Knappenberger, "The Internet's Own Boy: The Story of Aaron Swartz," (FilmBuff, 2014).
[4] Tim Wu, "The New Aaron Swartz Documentary at Sundance," The New Yorker, http://www.newyorker.com/culture/culture-desk/the-new-aaron-swartz-documentary-at-sundance.
[5] David Lyon, "Editorial. Surveillance Studies: Understanding the Visibility, Mobility and Phenetic Fix.," *Surveillance & Society* 1, no. 1 (2002): 5.

Additionally, surveillance has persisted as a common narrative motif in cinema. In a 1998 article, American academic John S. Turner explores cinema's ongoing re-alignment with the rise of new powerful surveillance technology- then at a comparatively nascent stage of proliferation.

> Surveillance as a narratival and structural device in popular cinema is indeed ubiquitous. The very medium of cinema itself can be understood as hyper-surveillant. The uninterrupted scopic drive of the motion picture camera as a recording instrument collapses all public/private distinctions, peering into the interior lives and spaces of its subjects. In this respect film functions like a microscope magnifying everything.[6]

His observations concur with Catherine Zimmer's summation that surveillance is in cinema's DNA, "thematically present in film from the beginning."[7]

Even Tom Gunning's influential refuting of the voyeuristic aspect of narrative cinema in favour of exhibitionist cinema (specifically but not exclusively in regard to early cinema) is merely flipping the coin of surveillance from the observer to the observed. Gunning's definition for his "cinema of attractions" as "its ability to *show* something"[8] (his italics) is, beyond or including any narrative considerations, precisely what visual surveillance does.

Likewise, Christian Metz's argument that film can be at once exhibitionist and secretive, underlines the essential surveillance nature of cinema. In his book, *Psychoanalysis and Cinema,* Metz considers the temporal lag between a film's production and its screening:

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[6] John S. Turner, "Collapsing the Interior/Exterior Distinction: Surveillance, Spectacle, and Suspense in Popular Cinema," *Wide Angle* 20, no. 4 (1998): 94.
[7] Catherine Zimmer, *Surveillance Cinema* (NYU Press, 2015), 6.
[8] Tom Gunning, "The Cinema of Attraction," *Wide Angle* 3, no. 4 (1986): 64.

The film is exhibitionist, and at the same time it is not...During the screening of a film, the audience is present, and aware of the actor, but the actor is absent, and unaware of the audience; and during the shooting, when the actor was present it was the audience that was absent. In this way the cinema manages to be both exhibitionist and secretive. The exchange of seeing and being-seen will be fractured in its centre and its two disjointed halves allocated to different moments in time.[9]

Metz is reminding us that the phenomenon of surveillance in cinema extends backwards from exhibition to production – in lieu of the audience, directors and crew put the actors under surveillance. This echoes Andy Warhol's quip that "Voyeurism is a director's job description."[10] Adam Ganz and Lina Khatib's discussion on the transformative effect digital cinema has had on film practice and aesthetics suggests to me that Metz's "two disjointed halves" of chemical process production and exhibition has become less distinct with digitization, whereas the level of in-production surveillance has increased:

These places were separated in time as well as space, born from the requirements of the physical properties of the medium (the chemical recording of light on film and the physical manipulation of celluloid). Viewing the developed film was dependent on an industrial process and a highly developed infrastructure. Space in digital drama is vague... There is feedback and crossover between the area behind and in front of the camera. There is usually a monitor or monitors on set available to the crew and actors. Tape can be rewound and reviewed instantly.[11]

In a more end-user sense surveillance is consistently and, as I will argue, increasingly represented in the eternal present of the fictional

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[9] Christian Metz, "Psychoanalysis and Cinema," (2009): 95.

[10] Nigel Andrews, "The Real Andy Warhol?," Financial Times https://www.ft.com/content/33577264-51d8-11dc-8779-0000779fd2ac.

[11] Adam Ganz and Lina Khatib, "Digital Cinema: The Transformation of Film Practice and Aesthetics," *New Cinemas: Journal of Contemporary Film* 4, no. 1 (2006): 22.

screen narrative. David Lyon refers to mimetic interpretations of surveillance as surveillance imaginaries:

> Surveillance imaginaries are constructed from, often in conjunction with, new media that inform the imaginaries in a constant feedback loop...The concept of surveillance imaginaries helps us to see how surveillance is understood in all ways, from repressive and restraining to enabling and playful.[12]

The idea of a feedback loop would appear to be central to the dynamic between surveillance and cinema. Both are predicated on the act of monitoring. Both are now fuelled by advancements in digital technologies. This is immediately evident in a 2013 news story:

> 'Minority Report', the Steven Spielberg thriller, set in 2054, focuses on the role of protecting citizens by preventing crime. While watching the film, inventor Farhan Masood realized he could design the futuristic technology and went on to create a successful multi-national company called SoloMetrics.[13]

The nexus of cinema and surveillance has also proved to be a rich seam for academic excavation. Catherine Zimmer's grounding in film studies and English has led her to specialise in this new sub-discipline and her book *Surveillance Cinema*[14] is a key text. Regarding the study of surveillance and cinema, Zimmer raises the salient caveat that the emphasis on visual surveillance has encouraged a somewhat myopic psychoanalytical investigation.

> Cinema studies' readings of surveillance narrative have overwhelmingly tended to distil surveillance into voyeurism, even as

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[12] David Lyon, "Who Is Watching Whom, Now?," in *The Culture of Surveillance* (University of Sydney: ABC TV Big Ideas, 2012).

[13] PR Newswire, "Security Partnership Inspired by Thriller Film "Minority Report"," 2013, 1.

[14] Zimmer.

there has seemed to be awareness that the structural devices at work are more diverse.[15]

My research builds on Zimmer's observation by analyzing how the extra-diegetic elements of the apparatus of surveillance, as "the equipment required for a particular activity or purpose"[16] has been utilised by these narratives and indeed, how the structural devices of the surveillance apparatus as "a complex structural within an organisation"[17] has leached into the substance of these films.

By way of organising this investigation into the cinematic influence of the surveillance apparatus, I have adopted the three broad categories of surveillance that David Lyon outlined in a 2012 lecture at Sydney University.[18]

1. *Social Sorting-* Surveillance that codes personal information.
2. *Mutual Monitoring* – Peer to peer surveillance.
3. *Keeping Control* – Agencies exercising power.

These three definitions provide a useful framework for the purposes of this thesis and serve as the analytical foundation for the panorama of this chapter and the case studies of the next.

1. Social Sorting

Less hand-in-glove with cinema are the *non*-visual surveillance technologies often referred to as "dataveillance". The term was coined in 1998 by Roger Clarke to define "the systemic use of personal data systems in the investigating or monitoring of one person or more

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[15] "Surveillance Cinema: Narrative between Technology and Politics," *Surveillance & Society* 8, no. 4 (2011): 436.
[16] First definition of "Apparatus," in *Concise Oxford English Dictionary,* ed. Judy Pearsall (New York: Oxford University Press, 2002).
[17] Ibid.(Second definition).
[18] Lyon.

persons."[19] Just how this mode of non-visual surveillance is and will be situated within the mimesis of cinema remains a work-in-progress.

Contrary to the dystopian warnings of literary pundits such as George Orwell in *Nineteen-Eighty-Four*[20] and Yvegeny Zamyatin in *We,*[21] it is the invasion of metadata privacy rather than visual privacy that has proliferated into the new century and is ringing loud alarm bells for civil libertarians. Peter Marks, in his book, *Imagining Surveillance,* refers to dataveillance as Big Data:

> The age of Big Data is transforming the way surveillance functions, and although the term obviously echoes Big Brother, it produces resonances Orwell did not hear.[22]

Activist groups such as *The Day We Fight Back Against Mass Surveillance* understand the term "mass surveillance" as synonymous with dataveillance and this definition was boosted by the 2013 revelations of NSA (National Security Agency) global surveillance.

On June 6 of that year, leaked documents revealed that the Obama government had been collecting the communication records of millions of US citizens in bulk, regardless of any suspicion of wrongdoing. The news caused a furore within the US that very quickly escalated to worldwide media outrage with claims of global surveillance by the NSA.[23]

> The Guardian has acquired top secret information about the NSA data mining tool called Boundless Informant, that details and even maps

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[19] Cited by Greg Elmer, "A Diagram of Panoptic Surveillance," *New Media & Society* 5, no. 2 (2003): 232.

[20] George Orwell, *Nineteen-Eighty-Four*, Annotated ed. (London: Penguin modern classics, 2013).

[21] Yevgeny Zamyatin, *We* (London: Vintage 2007).

[22] Peter Marks, *Imagining Surveillance: Eutopian and Dystopian Literature and Film* (Edinburgh: Edinburgh University Press, 2015), 81.

[23] The Guardian, "The Nsa Files," Guardian News & Media Ltd, http://www.theguardian.com/us-news/the-nsa-files.

by country the voluminous amount of information it collects from computer and telephone networks.[24]

Boundless Informant's 'global heat map' clearly illustrated that the whole world was under its surveillance jurisdiction, the hot spots being the Middle East. The amount of monthly information collected is mind-boggling: 97 billion pieces of intelligence worldwide, 14 billion from Iran, 13.5 billion from Pakistan, 12.7 billion from US ally, Jordan, 7.6 billion from Egypt, 6.3 billion from India and more crucially in terms of political fall-out for the Obama administration, almost 3 billion from the US.[25]

And the leaks kept coming, exposing the extent of NSA's global surveillance and including the bugging of Europeans allies under such evocative operational codenames as *Dropmire, Perdido, Blackfoot, Hemlock,* and *Klondyke.*[26]

But such was the *mass* of the surveillance that the scandal only really achieved human dimension and dramatic intrigue when the source of the leaks revealed himself. On June 9, 2013, 29-year-old Edward Snowden blew the whistle on his former employers, the NSA and the CIA, via video-link from temporary sanctuary in Hong Kong and insured an avalanche of worldwide media coverage. Snowden was manna from heaven for the 24-hour news cycle.

In his review of the book *The Snowden Files,*[27] Daniel Soar makes the observation that despite the seismic ramifications of Snowden's disclosures, the item that captured the public's attention was Edward Snowden.

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[24] Glenn & MacAskill Greenwald, Ewen, "Boundless Informant: The Nsa's Secret Tool to Track Global Surveillance," Guardian News & Media Ltd, http://www.theguardian.com/world/2013/jun/08/nsa-boundless-informant-global-datamining.
[25] Ibid.
[26] Ibid.
[27] Luke Harding, *The Snowden Files* (London: Vintage 2014).

> The drift of the stories was that we're all being watched all the time. Anything we do online, any phone call we make, is potentially being analysed by the NSA and its friends. But the most viewed story in the Guardian history wasn't any of this: it wasn't a piece of news at all. It was the twelve-minute video made by Laura Poitras and Glenn Greenwald, in which Snowden explained who he was and why he'd decided to reveal what he had.[28]

Soar's observation illuminates what cinema draws most readily from social sorting surveillance – story.

Seen from an audience point of view, Snowden's leaked files are the *MacGuffin,* [29] Hitchcock's term for a device that drives the plot but is not central to it. The real interest lies in the story of a young man sacrificing his job, his home and his homeland for his ethical principles. Even President Obama admitted this in a 2013 press conference:

> I get why it's a fascinating story. I'm sure there will be a made-for-TV movie somewhere down the line.[30]

Being an astute politician, Obama refrained from giving the story big-screen status but "down the line" has seen a theatrically released documentary, *Citizenfour*[31] (2014), a play, *Privacy* [32] (2014) and a feature film, *Snowden*[33] (2016).

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[28] Daniel Soar, "Indendiary Devices," *The London Review Of Books* 36, no. 4 (2014): 9.

[29] François Truffaut, *Hitchcock*, trans. Helen Scott, G (New York: Simon & Schuster 1985; repr., Revised Edition), 139.

[30] Julie Pace, "Obama: I Won't Be Scrambling Jets to Get Edward Snowden," The Huffington Post, http://www.huffingtonpost.com/2013/06/27/obama-edward-snowden_n_3509070.html.

[31] Laura Poitras, "Citizenfour," (HBO Documentary Films, 2014).

[32] James Graham, *Privacy,* 2014.

[33] Oliver Stone, "Snowden," (Endgame Entertainment, 2016).

Image has been removed as it contains copyright material.

"Get me everything on everybody". New Yorker, 2014.

George Orwell may have missed the mark in not predicting dataveillance but it seems that Franz Kafka hit the bulls-eye:

> Data collection has a crucial role in Kafka's novels: in *The Castle*, there is almost incessant talk of record-keeping and the collection of personal data is shown in all its grotesque detail...He was an official at a state-run insurance company for workers and he quickly realised that the emphasis on statistical assessment was something new and daunting.[34]

Reiner Stach's article goes on to discuss how in *The Trial*[35] Joseph K, accused of an unknown crime, questions the proceedings quite strenuously at first but is worn down by ambiguity and procedure. Anyone who has spent time on the phone trying to correct an internet or banking problem will recognise this slow descent from initial anger to compliance.

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[34] Reiner Stach, "Dead by Data: How Kafka's the Trial Prefigured the Nightmare of the Modern Surveillance State," New Statesman, http://www.newstatesman.com/2014/01/death-data-how-kafkas-trial-prefigured-nightmare-modern-surveillance-state.

[35] Franz Kafka, *The Trial*, trans. Willa Muir Edwin Muir (London: Everyman's Library, 1992).

In Orson Welles' film adaptation of *The Trial*,[36] the quagmire of surveillance and record keeping is encapsulated in an exchange between Joseph K and a note scribbling Police Inspector.

INSPECTOR

Mr. K, you aren't claiming innocence are you?

JOSEPH K

Naturally. I'm also claiming invasion of privacy and rank abuse of basic civil rights…

INSPECTOR

You aren't threatening to register an official complaint are you?

JOSEPH K

Yes, I am, I am…What are we going to do now, take fingerprints?

INSPECTOR

You can do that at the station.

JOSEPH K

Station?

INSPECTOR

Where else would you register an official complaint?

JOSEPH K

Well, we can forget about that.

The Inspector holds up his notepad to Joseph K.

INSPECTOR

It's on the record.

Therein lies the incontrovertibility of data. Be it by the ballpoint pen of an officious policeman or by gigabytes of zeros and ones, up-streamed

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[36] Orson Welles "The Trial," (Paris-Europa Productions, 1962), 125.

to a metadata repository. But, as evidenced by this interaction, non-visual dataveillance does not in itself create dramatic intrigue. We are interested in Joseph K's inadvertent inculpation, not the words that the Inspector has etched in his notebook.

Under the dual dictionary definition of apparatus: "equipment" and "complex structure"[37], the influence of social sorting on cinema is limited to the latter. While its equipment, being non-ocular binary coding not image capture, is (currently) incompatible with that of cinema it can offer a complex structure within an organisation-specifically the organisation of a dramatic plot. Social sorting surveillance is an increasing source of complex story structures that, when not based on actual events and actual people, seem real to audiences who are now acutely aware of the pervasive dataveillance in their quotidian lives.

2. Mutual Monitoring Surveillance

> "It's my new hobby," Caleb said. "I want to put a room under surveillance. Mom says I can do the kitchen if it's OK with you"...
> "Surveillance is not a hobby" he said.
> "Dad, yes it is!"[38]

This exchange from Jonathan Franzen's 2001 novel, *The Corrections* is comically prescient. Caleb, who would now be in his late-twenties, is likely to still be practicing surveillance using the apparatus of social media – the computer.

Facebook, in particular, thrives on user-generated surveillance.

> Member profiles can reveal a range of personal information, including favourite books, films and music; e-mail and street addresses; phone

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[37] "Apparatus."
[38] Jonathan Franzen, *The Corrections* (London: Fourth Estate, 2001), 178.

numbers; education and employment histories; relationship status (including a link to the profile of the person with whom one is involved); political views and religion.[39]

Facebook is not only predicated on peer-to-peer surveillance, a user's willingness to make available their private details, it is designed to disseminate this information. In doing so it exposes the user to commercial and, as Snowden's leaks reveal, governmental abuse.

> Not only is surveillance the method by which Facebook aggregates user information for third-party use and specifically targets demographics for marketing purposes, but surveillance is the main strategy by which the company retains members and keeps them returning to the site"[40]

I exist because I am seen to exist. This mindset may have reached its apotheosis with the mutual monitoring of social media but its proliferation has been running in sync with moving image technology for more than a century.

Image has been removed as it contains copyright material.
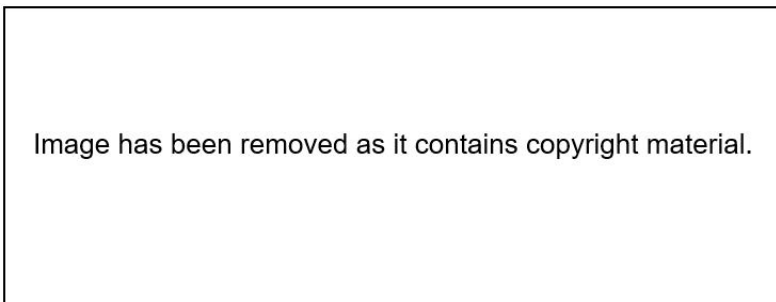
Chaplin obscures the shot

An early example of this mentality is the Charlie Chaplin short, *Kid Auto Racing At Venice Beach.[41]* It is an inspired piece of high concept, low budget filmmaking: high production values with very limited

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[39] Nicole S Cohen, "The Valorization of Surveillance: Towards a Political Economy of Facebook," *Democratic Communiqué* 22, no. 1 (2008): 5.
[40] Ibid., 8.
[41] Henry Lehrman, "Kids Auto Racing at Venice Beach," (Keystone Film Company, 1914).

resources made, as Kathryn Millard puts it, "before the rules of cinema were seen as fixed."[42]

An arm extends from the proscenium wings...

The film is presented as a newsreel of, as its title implies, a sporting event. Judging by the size of the crowd, cart racing is popular with the spectators in 1914 and all eyes are keenly focused on the track. All except those of one man, possibly drunk, dressed in a shabby suit and bowler hat. *His* sport is standing between the camera and the action, spoiling the shot. The result is a series of altercations with the camera crew.

...and pulls him *hors-champ*

By invading the camera view, Chaplin is more than just a lout or Luddite puerilely objecting to a piece of state-of-the-art apparatus. He is also ensuring celluloid evidence of his public existence in that *exact* time and place. In this act he is a harbinger of the contemporary, seemingly pandemic need to be observed.

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[42] Kathryn Millard, "Writing for the Screen: Beyond the Gospel of Story," (2006): 1.

One hundred years on, in Sofia Coppola's *The Bling Ring,*[43] an American teenager delivers an iced coffee to his girlfriend who is waiting below the school steps. As the two of them ascend to the classroom the camera tracks, passing the boy and settling on the girl, implying his point of view. She is ramped into slow motion as, in voice-over, the boy speaks of his love for her. At the end of his lines she turns to the camera and smiles.

Image has been removed as it contains copyright material.

The male gazes at the female

In terms of screen grammar this sequence is, technically speaking, incorrect. The camera angle contradicts itself in shifting from an implied point of view: the camera approximating the boy's line of vision, to a point of view: evidenced by the girl looking directly into the camera lens as if she is smiling at the boy. Except, if we watch this moment through the prism of the film's subject: a group of teenagers who break into the houses of celebrities and steal clothing and jewelry, it has sub-textural relevance. The girl is not really looking at the boy, she is looking and smiling at the camera. This look to camera is a digital age return to what Tom Gunning considers the exemplar for the exhibitionism of early cinema:

> Action which is later perceived as spoiling the realistic illusion of the cinema, is here undertaken with brio, establishing contact with audience...cinema that displays it visibility, willing to rupture a self-

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[43] Sofia Coppola, "The Bling Ring," (American Zoetrope, 2013).

enclosed fictional world for a chance to solicit the attention of the spectator.[44]

The camera tracks past the male.

This moment is more than just a Brechtian moment of apparatus acknowledgement. It references the exhibitionist motivation for the teenager's break ins: the vicarious yearning to be part of the apparatus of celebrity that creates and proliferates its members through constant paparazzi and media surveillance.

The female invites the camera

It is telling that these teenagers target celebrities that are famous precisely for being *seen,* not for their primary achievements or abilities. Beyond any likely comprehension by Chaplin's tramp character, proof of existence via image capture is not sated for these teenagers by awkwardly obstructing a camera at a public event. It must be actively sought out and, to ensure you are not caught out,

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[44] Gunning, 64.

your 'on camera' persona must be rehearsed and adopted at all times. As might be expected, the film includes footage of these teenagers caught on security systems as they break into a number of expensive houses. They make no attempt to hide from this surveillance; on the contrary, for this gang of juvenile delinquents these cameras are ersatz paparazzi.

> "But who wants to be watched all the time?"

> "I do. I want to be seen. I want proof I existed."

> "Mae"

> "Most people do. Most people would trade everything they know- every*one* they know- they'd trade it all to know they've been seen, and acknowledged, that they might even be remembered. We all know we die. We all know the world is too big for us to be significant. So all we have is a hope of being seen, or heard, even for a moment."[45]

This exchange is from the 2013 David Eggers novel, *The Circle,* released as a film in 2017.[46] Ty, the creator of an Internet company, The Circle, is talking with his protégé and lover, Mae. The company, an obvious amalgam of Facebook, Google and Apple, has monopolized Internet services worldwide. Extending the notion of "total capture" as ascribed to Aaron Swartz by Tim Wu[47], The Circle has mounted millions of *SeeChange* miniature remote cameras across the globe.

> The Circle's central slogan – "All that happens must be known" – springs less from political ideology than the kind of callow info-utopianism espoused by Julian Assange (who gets a sardonically ambivalent mention in the novel), or the dreams of social connectivity

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[45] Dave Eggers, *The Circle*, 3rd ed. (London: Hamish Hamilton, 2013), 485.
[46] James Ponsoldt, "The Circle," (Roadshow Films, 2017).
[47] Wu.

realised by Mark Zuckerberg (lightly referenced in the Circle's founder, Ty Gospodinov).[48]

Ty, realizing that his utopian vision has become dystopian, attempts to enlist Mae in destroying his creation. In this aim he becomes simpatico with Mae's former boyfriend, Mercer who believes that, "Surveillance shouldn't be a tradeoff for any goddam service we get." [49] Mercer's assertion underlines Peter Marks' assessment of the novel*:*

> Despite the undeniably twenty-first century aspects of *The Circle,* not least the centrality of Big Data and computer-based social media, in many ways the novel intersects with earlier utopian texts such as Bentham's Panopticon writing and *Nineteen Eighty-Four.*[50]

The themes and near future high-tech utopia/dystopia of *The Circle* bears a strong similarity to *Her*[51] directed by Spike Jonze (2013). In this film dataveillance and peer-to-peer surveillance converge in a love story between Theodore, and his computer operating system, Samantha. Initially Samantha seeks permission to search Theodore's computer.

<div align="center">

SAMANTHA (V/O)

So, how can I help you?

</div>

Theodore's caught off guard, then realizes what she's talking about.

<div align="center">

THEODORE

Oh! It's more just that everything just feels disorganized.

</div>

<div align="center">

SAMANTHA (V/O)

Mind if I look through your hard drive?

</div>

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[48] Alexander Linklater, Guardian News & Media, http://www.theguardian.com/books/2013/oct/12/the-circle-dave-eggers-review.
[49] Eggers, 367.
[50] Marks, 166.
[51] Spike Jonze, "Her," (Sony Pictures Releasing, 2013).

THEODORE

          Um…okay.

But, as with datavelliance, access to a user's hard drive is something
of a Pandora's box. After ten minutes of screentime:

                           SAMANTHA (V/O)

          How long before you're ready to date?

                           THEODORE

          What do you mean?

                           SAMANTHA (V/O)

          I saw on your emails that you'd gone through a break up.

                           THEODORE

          Wow, you're kind of nosy.

                           SAMANTHA (V/O)

          Am I?

Samantha's surprise at being accused of snooping resonates with
Mark Zuckerberg's response to allegations that the US government
has been spying on his users. In a Huffington Post article headlined,
'Mark Zuckerberg Unable To See The Glaring Irony Of Anti-NSA Rant',
Dino Grandoni writes:

          Of course, Facebook's own history of privacy problems suggests it is
          perfectly able to erode people's trust all on its own. Throughout its
          existence, privacy advocates have lashed out against the giant social
          network for using unsuspecting people's information for its own
          financial gain.[52]

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[52] Dino Grandoni, "Mark Zuckerberg Unable to See Glaring Irony of Anti-Nsa Rant,"
The Huffington Post, http://www.huffingtonpost.com/2014/03/13/zuckerberg-
obama_n_4959229.html.

Bearing in mind that Facebook was created in 2004, 'throughout its existence' equates to just over ten years during which the tension and uneasiness about the relationship between peer-to-peer surveillance and dataveillance has escalated and reached a climax with the Snowden revelations.

As the issue of the hour, the collision of these two surveillance modes offers rich source material and a vibrant springboard for future (in both senses of the word) screen stories.

Fictionalised Found Footage Films

Tom Gunning considers that the "visibility" of early cinema, his cinema of attraction, does not disappear post 1907 but goes underground "as a component of narrative films, more evident in some genres (e.g. the musical) than in others."[53] In my view the surveillance film is one such genre in which this visibility is particularly evident. This is certainly the case with fictionalised found footage films (FFFF).

Not to be confused with the found footage as associated with "appropriation films"[54] (films that repurpose and reinterpret archival footage), the FFFF is an example of peer-to-peer surveillance in which the actors, under the guise of documentary subjects, remain conscious of the apparatus and often address it directly. In the most part, FFFFs purport to be shot by amateurs on amateur equipment. Crucial to their effectiveness is the conceit that the diegesis consists of raw footage that has not been editoralised or tampered with.

Catherine Zimmer considers that, unlike the many films that incorporate surveillance footage within their narratives, these films

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[53] Gunning, 64.
[54] Jaimie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge, 2013), 9.

are "distinct in that they present such footage as the *only* point of access to the film."[55] The FFFF masquerades as archival surveillance that has been curated rather than collated by a hands-off third party. Typically they commence with a header of text that explains how the footage was obtained and who has authorised its public release.

The archival "only point of access" conceit of FFFFs strikes me as a distinct departure in temporality from the default of narrative cinema which, even in the case of non-linear structures, operates in the eternal present. As a link to past events the header of text in an FFFF is notably different in affect to the symmetry of a bookend structure that drops the viewer into a narrative located in the past and lifts them back out again. The FFFF, usually predicated on the participants not surviving their documentation, maroons the audience in the past. Unlike bookends, suggestive of a narrator's safe navigation, the header of a FFFF operates more like a tombstone: here lies the remains of the past.

The narrative of a FFFF operates in a time zone between filmed fiction – chained to the present and archival footage – chained to the past. Distinct from conventional third-person dramatic representation, the actors in the faux reality of a FFFF, due to their first-person complicity with the filming apparatus, are continuously reminding the audience that they exist in the temporality of the past. In this the FFFF functions identically to the bulk of quotidian surveillance: with the notable exception of a CCTV operator's point-of view, surveillance is viewed from the future and viewed only when it captures an event, often tragic, that warrants our attention.

The header text of a FFFF, suggesting a tragic end for the participants, deprives the narrative of what Aristotle believed to be two crucial ingredients of Tragedy: Hope and (*sans* accompanying end text) Catharsis.

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[55] Zimmer, *Surveillance Cinema*, 77.

In the *Poetics*[56] Aristotle denotes hope for a character as a prerequisite for creating fear – the audience's anticipation of impending danger for the character driven by the hope of safety. He proposed that this fear, when finally released by a purging of emotions (catharsis), would produce "Pleasure Proper"[57] for an audience. What we might now describe as a satisfying cinema experience.

> Those who employ spectacular means to create a sense not of the terrible but of the monstrous, are strangers to the purpose of Tragedy.[58]

In my view, this is the reason why the FFFF is predominantly a product of the horror genre. Despite the total demise of the participants, these films are not tragedies according to Aristotle's definition because their foreboding opening texts and abrupt endings preclude the possibility of hope or catharsis. Hence while the FFFF struggles to convey a sense of Pleasure Proper for an audience via the "terrible" of tragedy, it is well suited to deliver the "monstrous" tropes of the horror genre.

Found Footage as Comedy

Without the "monstrous" as a primary driver of the narrative, the task of creating a cohesive narrative via footage that purports to be factual first-person surveillance, is more difficult to achieve convincingly. As a result, non-horror examples of the FFFF tend to adopt a comedic or absurdist tone that acknowledges complicity with the conceit.

In *Forgotten Silver*[59] director Peter Jackson incorporates fictionalised found footage in a mocumentary about forgotten New Zealand filmmaker Colin McKenzie, whose lost films he discovers in a garden

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[56] Aristotle, *Poetics*, trans. S.H. Butcher (New York: Dover Publications, 1997).
[57] Ibid., 60.
[58] Ibid., 25.
[59] Peter Jackson, "Forgottten Silver," (Wingnut Films, 1995).

shed. Claims of McKenzie's greatness are supported by interviews with film critic Leonard Maltin and US producer Harvey Weinstein who ranks McKenzie in the pantheon of cinema artists and innovators, "like DW Griffith and in some ways infinitely better."

Man Bites Dog,[60] in presenting the entirety of it diegesis as footage obtained by a documentary crew, is truer to a sense of peer-to-peer surveillance and is much darker in its satirical intent.

However, unlike its horror counterparts, it is looser in its fidelity to the conceit. There is no header of text to offer context for the footage. The opening scene of Ben garroting a woman on a train is handheld, grainy black & white, naturally lit and suggests a gritty crime drama with serious intent. It is only after the title sequence, with Ben talking to camera as he disposes of a body in broad daylight, that we realize the intention is documentation not drama. Ben, a professional hitman, is the subject for a documentary crew who become increasingly involved in his crimes.

Man Bites Dog does not strive to create the illusion of curated raw footage. Vague lip service is paid to the notion that the onscreen documentary crew are editing as they go but the sophistication and complexity of the cutting suggests an extended editorial period beyond their reach.

One shot, in which Ben tries unsuccessfully to kill a postman, suddenly rewinds in fast motion before revealing Ben at an edit machine watching the footage. This inter-textural moment, (aside from its resemblance to that of the featured editor in *Man With A Movie Camera*[61]) is a nod[62] to the Maysles brothers' documentary, *Gimme*

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[60] Remy Belvaux, Bonzel, Andre, Poelvoorde, Benoit, "Man Bites Dog," (Janus Films, 1992).
[61] Dziga Vertoz, "Man with a Movie Camera," (VUFKU, 1929).
[62] Co-directors Rémy Belvaux and Andre Bonzel studied documentary film at a Belgium film school.

Shelter (1970),[63]in which the murder of Meredith Hunter is caught on film. This reference indicates the filmmakers' interest in blurring the distinction between filmed drama and archival surveillance.

The film ends fittingly, with Ben and the crew shot dead in a deserted building by an unseen assailant. The camera, which has been dropped on the ground at an acute angle, continues to roll, in slow motion, until the emulsion runs out and is replaced by scratched leader.

Unlike FFFF horror, *Man Bites Dog* opts for a meta reading of a sub-genre that Catherine Zimmer considers "the most overly metacinematic or self-reflexive form of surveillance cinema."[64] *Man Bites Dog* forgoes any onscreen explanation, opening or closing, as to how the footage came into existence and how it is now being viewed. Its offer of peer-to-peer surveillance operates on the assumption that the audience has already peeked behind the magician's curtain and spied the controlling apparatus.

3. Surveillance Of Control
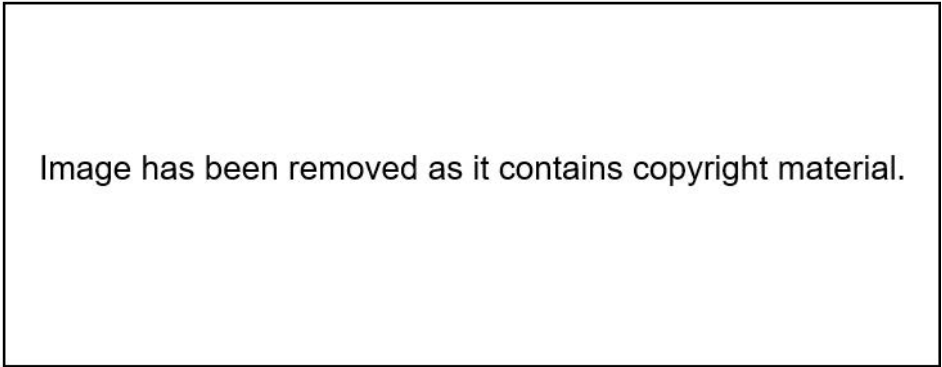
Image has been removed as it contains copyright material.

The digital stocks

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[63] Albert Maysles, Maysles, David, Zwerin, Charlotte, "Gimme Shelter," (Maysles Films, 1970). While filming the Rolling Stones onstage at Altamont for *Gimme Shelter* Meredith Hunter's murder was captured on film. In the edit room we observe Mick Jagger's disturbed reaction as the footage rocks back and forth in slow motion, pinpointing a pistol, a knife and the stabbing.
[64] Zimmer, *Surveillance Cinema*, 79.

The above image is the shop front of my local newsagent. The two colour photocopies reveal a shirtless man stealing a newspaper at 4 am on January 19, 2014.

While this nocturnal misdemeanor hardly warranted police intervention, the proprietor was aggrieved enough to print and display this crime. The (repeat) offender has been placed in the digital equivalent of the stocks, in the hope that he might be shamed into desisting from his nefarious activity.

Image has been removed as it contains copyright material.

The pre-crime still

This example illustrates the uncertain distinction between peer-to-peer surveillance and the surveillance of control. Yes, the proprietor is using surveillance to control or rein in, the behavior of a potential customer but not from any particular position of power. Conversely, as has already been canvassed, willing participants of mutual monitoring are susceptible to monitoring by institutions of control. As expressed by novelist Jonathan Franzen:

> Twitter and Facebook's latest models for making money still seem to me like one part pyramid scheme, one part wishful thinking, and one part repugnant panoptical surveillance.[65]

The surveillance of keeping control has become more subtle and complex in its operation and influence as it spreads into social sorting and mutual monitoring. As Kevin Haggerty observes, the complexity of the surveillance apparatus is the result of the multifarious apparatuses of surveillance.

> No single technological development has ushered in the contemporary era of surveillance. Rather, its expansion has been aided by subtle variations and intensifications in technological capabilities, and connections with other monitoring and computing devices.[66]

The Panopticon

The towering influence on the discussion of surveillance of keeping control has been Michel Foucault's application of Jeremy Bentham's *Panopticon* to model the power dynamic between the viewer and the viewed. Foucault's analysis of the Panopticon is also a seminal text in film studies although, as Catherine Zimmer suggests, it is a somewhat deficient model.

> Even when films are focused on insistently visual deployments of surveillance technologies, the narrative construction around these technologies suggests highly complex dynamics- dynamics that neither psychoanalytic conceptions of voyeurism nor Foucault's discourse on Bentham's panopticon can entirely account for.[67]

This claim that Foucault's analysis is inadequate to explain the diegetic and extra-diegetic relationships in cinema is often echoed in the secondary writings on the panopticon. In a manner similar to the

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[65] Jonathan Franzen, *The Knaus Project* (London: Fourth Estate, 2013), 274.
[66] Kevin D. Haggerty, and Richard V. Ericson. , "The Surveillant Assemblage " *The British Journal of Sociology* 51, no. 4 (2000): 614.
[67] Zimmer, "Surveillance Cinema: Narrative between Technology and Politics," 427.

journalistic convention of ascribing the last suffix of Watergate to conspiratorial news stories (Whitewatergate, Murdochgate, Monicagate, Nipplegate) a number of these texts, in aiming to refine and renovate Foucault's work, have dropped the *pan.*

Thomas Mathiesen coined the term *synopticon*[68] to explain forms of surveillance that target the few by the many, such as *Jennicam* and *Big Brother*[69], rather than the original concept that held surveillance as the few (wardens) viewing the many (prisoners). Mark Poster describes "the discourse of databases" as a *superopticon* [70] of surveillance. Didier Bigo uses the term *ban-opticon*[71] to explain the global profiling systems that screen for 'undesirables' at airports and national borders.

I aim to contribute to this redefining with "spillopticon": instances in which the surveillance apparatus captures visual (or aural) information beyond its intended scope or remit. Spillopticon surveillance is often not the result of targeted state surveillance, but accidental private sector surveillance that has, by chance, captured activity.

The abduction and murder of Jill Meagher in 2013[72] was solved by after-hours in-store surveillance of a Melbourne dress shop[73] that captured, through its front window, the murderer lingering on the footpath while Jill Meagher tried to send an emergency text.

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[68] Thomas Mathiesen, "The Viewer Society Michel Foucault'spanopticon'revisited," *Theoretical criminology* 1, no. 2 (1997): 219. Cited in Zygmunt Bauman and David Lyon, *Liquid Surveillance: A Conversation* (John Wiley & Sons, 2013), 68.
[69] Big Brother and Jennicam are discussed in chapter 5.
[70] Mark Poster, *The Mode of Information: Poststructuralism and Social Contexts* (John Wiley & Sons, 2013), 97. Cited in Haggerty, 607.
[71] Didier Bigo, "Globalized (in) Security: The Field and the Ban-Opticon," *Illiberal Practices of Liberal Regimes: The (In) Security Games, L'Harmattan: Paris* (2006): 6. Cited in Bauman and Lyon, 60.
[72] This *spillopticon* example is discussed in chapter 4
[73] 3AW Radio, "Jill Meagher Cctv Footage," You Tube, https://www.youtube.com/watch?v=HiBck13rpcA.

In 2014, former New South Wales Police Officer, Roger Rogerson was caught twice on private sector CCTV. First entering a commercial storage unit accompanied by two other men and later leaving with just Glenn McNamara, also a former police officer, carrying a weighed surfboard bag. The body of the third man, James Gao, was recovered five days later off the coast at Cronulla.[74]

The prevalence of spillopticon surveillance in crime-solving calls into question the efficacy of surveillance designed specifically to capture criminal activity.

When English filmmaker and novelist, Chris Petit, visited a London police station hoping to obtain some surveillance footage for a film, he discovered the equipment still in its box. No one had the expertise to set it up. In exchange for plugging it in and showing them how to operate it, he was rewarded with a wedge of footage that the police considered of no value.[75] Petit's anecdote illustrates both the rampant commitment of the UK government to include surveillance in its arsenal of crime prevention and the practical unlikelihood of its of success.

> In 1997 there were more than 167 town-centre surveillance schemes; there had been three in 1990. By 1998, CCTV accounted for more than three-quarters of the total crime prevention spending and, over the next five years, the Home Office made a further 170m pounds available. But in February 2005, an academic paper commissioned by the home Office found that CCTV was not an effective deterrent of crime, nor did it make the public feel safer.[76]

In hindsight, it seems an unlikely proposition that a pole-mounted camera, with no apparent link to human cognisance or interpretation,

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[74] Nine News, "Jamie Gao's Last Moment on Cctv," Fairfax Media, http://media.theage.com.au/news/national-news/jamie-gaos-last-moments-on-cctv-5465606.html.
[75] Chris Petit, "Watching You Watching Me," *New Statesman*, no. 24 May (2010): 42.
[76] Ibid., 43.

might instill a feeling of safety in the public. Equally it shouldn't be a surprise that conspicuous CCTV was not an effective deterrent of crime. As a means of identification, it can be foiled simply by wearing the panoply of our times, a hoodie. Hence it is the surveillance that announces itself least, private sector surveillance, that seems more likely to catch law-breakers.

According to journalist Holden Frith, when London's CCTV cameras were shut down by a legal ruling two days before the G20 protests in 2009, it was suggested by conspiracy theorists that the blackout had been contrived so that the police could be let off the reins. Without CCTV, there would be no record of official wrongdoing.

> It was a neat theory, but naively old-fashioned in its assumption that the state had a monopoly on surveillance. The emergence of amateur video clearly demonstrates that for every camera pointed at you by Big Brother, there are 10 more pointed back by Little Brother — an informed, digitally savvy civilian population that has the tools to record anything, anytime, anywhere.[77]

The seminal antecedent of little brother/sister surveillance is the videocam footage of Rodney King being beaten by the LAPD in 1991. The attack was captured by George Halliday who happened to be out on his balcony testing out his newly acquired Minicam.

The release of the footage resulted in the forced resignation of the Police Chief, indictment of four officers and the exposure of a pervading racial discrimination within the LAPD.

> What distinguishes the Rodney King tape, like other such surreptitious tapes, from their professional counterparts is that their strength comes precisely from their unprofessionalism and the fact that the instances of videotaping were usually chance occurrences, caught by the camera's inadvertent glance, shot from a distracted

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[77] H Frith, "Little Brother Is Watching," Wired, http://www.wired.com/business/2009/04/little-brother/
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>   perspective by men unsure of the apparatus or of the power it might yield.[78]

The odds of such a "chance occurrence" has been markedly improved with the advent of phone cameras. In our pockets we carry an instant movie camera with the potential to purposely or inadvertently capture a subjective view of any occurrence. And, as Lili Berko points out above, it is this very subjectivity that renders the footage more vital than the objective footage of the newsgathering machine.

More crucially though, the apparatus that enables the broadcast of any visual material, via upload, is at our collective fingertips and, by and large, beyond the control of government agencies or corporations.

A telling example of this phenomenon is the 2009 death of Ian Tomlinson who was pushed over by police after inadvertently wandering into a protest against the G10 summit in London. The incident was captured by a New York fund manager, in the city on business, who subsequently submitted it to the Guardian newspaper.

Tomlinson's final walk can now be viewed online, compiled from a variety of surveillance sources, (phone camera, CCTV, videocam, and TV camera crew) as he leaves Monument tube station on his way home.[79] His movements are intercut with concurrent surveillance of PC Simon Harcourt, a riot squad officer assigned to the protest. Harcourt's actions become increasingly aggressive after a protestor slips out of his grasp and he is left clutching the man's jacket. He proceeds to push over a BBC cameraman, a Good Samaritan aiding an injured protestor and finally Ian Tomlinson. Tomlinson is last seen stumbling through the crowd clutching his side. A few minutes later he collapsed and died from a heart attack.

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[78] Lili Berko, "Surveying the Surveilled: Video, Space and Subjectivity," *Quarterly Review of Film & Video* 14, no. 1-2 (1992): 73.
[79] Matthew Weaver Damien Pearse, "Death of Ian Tomlinson- Timeline," Guardian News & Media, http://www.theguardian.com/uk/2009/may/15/ian-tomlinson-death-g20.

This comprehensive visual evidence, of both perpetrator and victim, resulted in Harwood being found guilty of gross misconduct and dismissed from the police force in 2012. In August 2013, the London Metropolitan Police admitted that Tomlinson was unlawfully killed by the police.[80]

In 2014, twenty-three years after the Rodney King incident, Eric Garner died from injuries caused by arresting New York police officers. Ramsay Orta recorded the event on his phone camera and his example spawned a citizen movement of "Copwatchers" who have made it their mission to put American law-enforcement under surveillance. They are particularly active in New York where the NYPD employ the modern-day equivalent of Bentham's panopticon tower to keep public housing projects under surveillance.

> In multi-ethnic areas like the Bronx the department operates a fleet of mobile observation towers. These are deployed 24/7 in poor areas.[81]
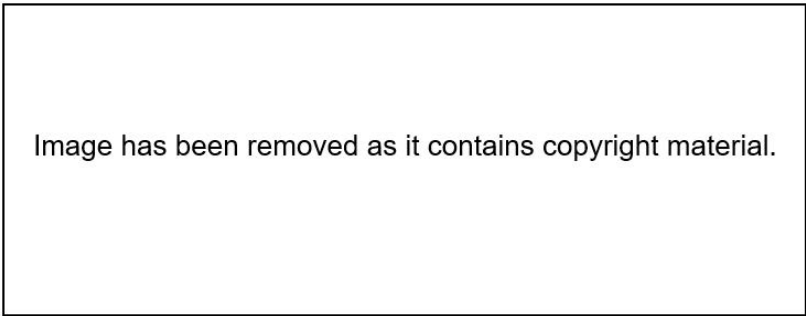
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NYPD Panopticon

Interviewed for a BBC documentary, former NYPD police detective, Anthony Miranda, applauds the street-level counter-surveillance of

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[80] Ibid.
[81] Ben Steele, "Nypd: Biggest Gang in New York?," (BBC, 2016).

the Copwatchers movement.

> The police department is the biggest gang in New York. You mess with the police department and the retaliation is direct and absolute...Everyone who owns a camera now, everyone who owns a cellphone should be part of Copwatch. Every time you see something going on you should take the picture.[82]

Sousveillance is a term that Steve Mann coined to describe an 'inverse panopticon'[83] such as Copwatchers, that re-situates technologies of control from organisations to individuals. Not just by accident as in the case of King and Tomlinson, but as conscious resistance. Mann claims that,

> acts of *sousveillance* redirect an establishment's mechanisms and technologies of surveillance back on the establishment. There is an explicit "in your face" attitude in the inversion of surveillance techniques that draws from the women's rights movement, aspects of the civil rights movement, and radical environmentalism. Thus *sousveillance* is situated in the larger context of democratic social responsibility.[84]

As evidenced in the documentary, *Cyberman,*[85] Steve Mann is the knight errant for his cause in his panoply of '*sousveillance*-enabling wearable computing devices'.[86]

Mann's notion of *sousveillance* is applicable to the form of surveillance that Garrett Stewart regards as an evolution in the detective film: being a genre characterized by a lone protagonist trying to outwit agents and agencies of corruption.

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82 Ibid.
83 Steve Mann, Jason Nolan, and Barry Wellman, "Sousveillance: Inventing and Using Wearable Computing Devices for Data Collection in Surveillance Environments," *Surveillance & Society* 1, no. 3 (2002): 332.
84 Ibid., 347.
85 Peter Lynch, "Cyberman," (Canadian Broadcasting Corporation, 2002).
86 Mann, Nolan, and Wellman, 338.

At least since pre-9/11 *Enemy of the State* (Tony Scott, 1998), and proliferating as POV technique and overt theme, the drama of recon, surveillance, and remote targeting is what the protagonist must defeat, but only by beating it at its own game.[87]

This kind of action film scenario, in which the protagonist must use all his human ingenuity to outmaneuver surveillance technologies, taps into the audience's low-level, yet pervasive, anxiety and distrust towards quotidian surveillance. In *Ant-Man*[88] (2015), the human ingenuity is miniaturization technology.

We live in an era in which the weapons we used to protect ourselves are undermined by constant surveillance. It's time to return to a simpler age. One where the powers of freedom can operate openly to protect their interests.[89]

Surveillance technologies have become increasingly faceless and automated, seemingly independent of human input or interpretation – "diaries kept by machines and the first post-human cinema"[90] is Chris Petit's poetic summation.

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2001: A Space Odyssey

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[87] Garrett Stewart, "Surveillance Cinema," *Film Quarterly* 66, no. 2 (2012): 5.
[88] Peyton Reed, "Ant-Man," (Marvel Studios, 2015).
[89] Voice-over from a corporate video that is screened by CEO Darren Cross (Cory Stoll) to a cluster of arms dealers.
[90] Petit, 43.

"I've got a bad feeling about this."[91]

Before this line became a *Star Wars*[92] catchphrase, it was expressed in non-emotive NASA speak by astronaut Dave (Keir Dullea), in a clandestine conversation with fellow crewmember Frank (Gary Lockwood) in *2001: A Space Odyssey* (1968). They are exploring their options should their onboard computer HAL, be proved to have malfunctioned, and in an attempt to foil the total capture of HAL's surveillance, they have climbed into an escape pod and switched off the audio.

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Dave, Frank and HAL, *2001: A Space Odyssey*

HAL, decades prior to the age of ubiquitous CCTV, is a harbinger for environments under total capture surveillance by computerised systems. And, like the surveillance technologies in more recent science fiction films, *The Bourne Legacy*[93] and *Total Recall*[94] (the 2012 remake), HAL represents the 'other' that must be destroyed in order for the human protagonist to survive.

The threat of controlling surveillance to humanity, has become a prominent theme in screen storytelling.

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[91] Stanley Kubrick, "2001: A Space Odyssey," (MGM, 1968).
[92] George Lucas, "Star Wars," (Twentieth Century Fox Film Corporation, 1977).
[93] Tony Gilroy, "The Bourne Legacy " (Universal Pictures International, 2012).
[94] Len Wiseman, "Total Recall," (Sony Pictures Releasing, 2012).

Andrew's Niccol's *Gattaca* (1997),[95] heavily influenced by Aldous Huxley's novel *A Brave New World,*[96] is set in a near future high-tech world in which it is necessary for ambitious protagonist Vincent (Ethan Hawke), to out-manoeuver bodily and genetic surveillance. In Niccol's most recent film, *Good Kill* (2014),[97] the same actor plays a drone pilot who bombs targets in the Middle East from an Air Force base in Las Vegas and, at close of business, heads home to his family.

Eye in the Sky (2015),[98] also concerns a drone aeroplane piloted remotely from a USAF base in the Las Vegas desert. Instantaneous transmission of surveillance imagery is the film's trope. The communication loop group includes pilots, soldiers, politicians in Las Vegas, London, Washington, Nairobi, Honolulu and Beijing. All have live-stream access to the drone's surveillance of a Nairobi shanty within which four Islamic terrorists, including an American and a British national, prepare for a suicide bombing. Under the roof of the shanty, the progress of the group is monitored by miniature cameras concealed in automatons: a hummingbird and a flying beetle[99] (not a bug- it has no audio capability.)

(In) Security Cameras

Prior to the proliferation of new digital-based technologies the representation and interpretation of surveillance in cinema tended to be situated within the genre of Thriller and, through intensity of affect, Horror. While the general assumption persisted that all surveillance was surveillance of control, the inclusion of surveillance footage or sequences within a Thriller's diegesis was a dependable method for increasing suspense. This strategy still persists,

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[95] Andrew Niccol, "Gattaca," (Columbia Pictures 1997).
[96] Aldous Huxley, *Brave New World* (New York: Harper Perennial Modern Classics, 2006).
[97] Andrew Niccol, "Good Kill," (Remstar Films, 2014).
[98] Gavin Hood, "Eye in the Sky," (Entertainment One, 2015).
[99] The bird and beetle cams are flights of fancy. The film's production notes claim that such surveillance is currently in development. Godfrey Chester, "Eye in the Sky," Roger Ebert.com, http://www.rogerebert.com/reviews/eye-in-the-sky-2016.

particularly in mainstream cinema, but the complexities of the new surveillance apparatus has seen fictional interpretations of surveillance in social dramas and melodramas that do not necessarily ascribe it the function of creating suspense.

Andrea Arnold's 2006 film *Red Road*[100] concerns a woman, Jackie (Kate Dickie), whose job it is to monitor the expansive network of CCTV in the underprivileged surrounds of Glasgow. Her initial status suggests a technological upgrade of the guard in Bentham's panopticon or James Stewart in *Rear Window.*[101] She is empowered by her freedom to gaze unobserved on objects of interest and her ability to zoom, pan and switch her point of view between cameras. However, Jackie's superiority inverts when she spies ex-prisoner Clyde, the hit-and-run killer of her daughter and husband.

In effect this discovery imbues the unknowing and unwilling object with power over the observer - despite Jackie's ongoing capacity to monitor Clyde's movements and those of his friends. The closer she observes the object the more she unravels psychologically. She retains a 'remote' control over story information but loses emotional control with the other characters. As Kirstie S Ball notes,

> Despite her ability to track the ex-offender to his flat and understand his movements and location, the profound social distance between them is a gap which she struggles to bridge.[102]

Jackie's distance from Clyde is not just social, it is both actual and virtual. She is physically distanced, situated within the confides of the CCTV control centre, and her electronic gaze, mediated by pixels and wires, is alienating rather than empowering. In order for her to reclaim a sense of control she must forego her omnipotent vantage point, come down to street level and optically survey Clyde.

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[100] Andrea Arnold, "Red Road," (BBC Films, 2006).
[101] Alfred Hitchcock, "Rear Window " (Paramount Pictures, 1954).
[102] Kirstie S Ball et al., "Surveillance Studies Needs Gender and Sexuality," *Surveillance & Society* 6, no. 4 (2009): 354.

Jessica Lake in discussing *Red Road* coins the term "sub-veillance" (distinct from Steve Mann's empowering *sousveillance*) to describe an observer who, contrary to orthodox assumption, is disempowered by the role.

> I use the term 'sub-veillance' to describe scenarios where the watching is done from below, by those traditionally positioned in social and political relations as subordinate...Thus, the watching done by children, by women, by prisoners, by the poor, by coloured and colonized peoples can be considered as scenarios of 'sub-veillance'.[103]

Watching from below is an interesting proposition. It defies Francis Bacon's claim that "knowledge is power over nature."[104] It also undercuts the very notion of dramatic irony by which an audience, in seeing more than the characters, is considered to be in a superior position.

Instead, sub-veillance speaks to the wider social phenomenon of ubiquitous surveillance footage on TV and computer screen. Undiluted slices of reality that supply the when and where but are less tractable with the how and why. Consequently, viewing these images is often unsettling rather than reassuring and in its most extreme form – real-world atrocity – can evoke a zeitgeist regret: Once something is seen, it cannot be unseen.

Michael Haneke's *Happy End* [105] opens with phone camera surveillance, framed in portrait aspect, of a woman performing her toilette. A text message below the image informs us that this nightly ritual includes the ingestion of an anti-depressant tablet and the follow-on sequence (also in portrait aspect) shows the deadly effect this medication has on a pet hamster in its cage. When the film cuts to conventional coverage, the person behind the phone camera is

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[103] Jessica Lake, "Red Road (2006) and Emerging Narratives of 'Sub-Veillance'," *Continuum: Journal of Media & Cultural Studies* 24, no. 2 (2010): 235.
[104] Francis Bacon, "The Great Instauration," in *The Philosophy of Francis Bacon* (Liverpool: Liverpool University Press, 1964), 246.
[105] Michael Haneke, "Happy End," (Transmission, 2017).

revealed to be 12-year-old Eve Laurent (Fautine Harduin), spying on her mother. As per Lake's conception of sub-veillance, Eve is subordinate in the sense that she is unhappily estranged from her father and his wealthy family. Her lack of agency within the familial hierarchy would seem to be complete - after her mother's suicidal overdose she is begrudgingly adopted by the Laurent household but remains persona non grata. However Eve's phone camera footage, which bookends the film, suggests that she is not as disenfranchised as she appears. Ultimately, through the audience's growing realisation that Eve is responsible for the death of her mother, and possibly her grandfather, her phone camera surveillance shifts from submissive sub-veillance to empowering *sousveillance.*

ON THE AIR. UNAWARE.

This is the tagline for Peter Weir's *The Truman Show*[106]written by Andrew Niccol. It neatly encapsulates the plight of the protagonist, Truman (Jim Carrey). Since birth he has been the oblivious star of a 24-hour television show created by "televisionary" Christof (Ed Harris.) Within the confines of a huge studio Truman's life is monitored by 5000 hidden cameras, surrounded by a large cast of contract players and broadcast to millions of viewers worldwide.

The theological connotations of the concept are obvious and the studio itself suggests the medieval concept of the world being enclosed in a giant dome, as depicted in *Creation of the World*[107] by Hieronymus Bosch.

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[106] Peter Weir, "The Truman Show," (Paramount Pictures, 1998).
[107] Hieronymus Bosch, *The Creation of the World,* 1480. Oil on board. PubHist.com.

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The closed doors of Bosch's triptych

Concept-wise *The Truman Show* falls somewhere between Pirandello's play *Six Characters in Search of an Author*[108], in which the characters within a play rebel against their playwright, and Plato's Simile of the Cave, in which the inhabitants, 'prisoners there since children'[109], accept shadow play as reality.

Of course the major divergence from Plato is that Truman is the only person being deluded by the deception. His awakening to the deceit, initiated by a theatre light falling inexplicably out of a clear blue sky, is the substance of the plot. His escape from the show is the catharsis.

For the bulk of the film Truman conforms to Laura Mulvey's definition of the cinematic Object as 'unknowing and unwilling'[110]. His moment

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[108] Luigi Pirandello, Six Characters in Search of an Author, (Project Gutenberg, 1921), http://gutenberg.net.au/ebooks06/0608521.txt.
[109] Plato, *The Republic*, trans. Desmond Lee (London Penguin Classics, 2007), 241.
[110] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975): 8.

of *anagnorisis* occurs when he discovers that the limitless sea horizon is actually a scenic painting on a cyclorama. At this point Christof reveals himself 'biblically' via disembodied voice. Believing that he knows Truman better than he knows himself, Christof assures Truman that he does not have the courage to leave the world. His assumption is incorrect. Truman rejects his creator and steps through a darkened door in the cyclorama- the implication being that he will discover a more authentic existence 'off-the-grid' - unmonitored and unobserved.

Replacing the Panopticon

David Lyon acknowledges that the delineation between his three categories of surveillance is blurred. Surveillance of control is increasingly infringing on social sorting and mutual monitoring. And vice-versa. The result is a complexity in the surveillance contract that renders Bentham's tower an obsolete model for the surveillance of keeping control. Without the various "-opticon" refurbishings, the panopticon's one-way power structure is too simplistic to account for the nuanced shifts in power and status that new technologies of surveillance have fomented.

> For some who have studied surveillance for some time, mere mention of the panopticon elicits exasperated groans. For them too much has been expected by too many of the panopticon with the result that the diagram is wheeled out at every conceivable opportunity to, well, explain surveillance.[111]

Instead, by replacing the panopticon while maintaining Foucault, I suggest a substitute model for the contemporary surveillance apparatus in Foucault's analysis of Velazquez's oil painting, *Las Meninas* (1656).

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[111] Bauman and Lyon, 52.

> *Las Meninas* is one of the great problem pictures in the history of art. An almost infinite number of interpretations have now been proposed for the scene it shows, and countless painters have felt inspired to offer their own versions and studies of it...Neapolitan painter Luca Giordano (1634-1705) saw the composition as the "theology of painting", the highest form of intellectual or even philosophical concern with art.[112]

Las Meninas (1656)

The mirror reflection on the back wall provides the explanation as to why eight out of twelve pairs of eyes are looking out from the painting. However, this visual explanation does not refute the notion that the figures in the painting are *objects* eternally observing their ever-changing observer.

Foucault focuses his attention on the painter in the painting, Velasquez:

> The painters gaze addresses the void confronting him outside the picture, accepts as many models as there are spectators; in this

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[112] Norbert Wolf, *Velazquez* (GmbH: Taschen, 2011), 81.

precise but neutral place, the observer and the observed take part in a ceaseless exchange.[113]

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Las Meninas (detail)

If we regard the painter as a metaphor for the gaze of surveillance we can assimilate Deleuze's notion of *hors-champ* (out-of-frame), "what is neither seen nor understood, but is nevertheless perfectly present,"[114] with the more recent phenomenon of being off-the-grid: out of digital contact. The painter is unable to survey us until we are on-the-grid. When we step into his line-of-sight to appreciate his art we permit him to gaze at us while we assess him and his surroundings.

> The great canvas with its back to us on the extreme left of the picture exercises its second function: stubbornly invisible, it prevents the relation of these gazes from ever being discoverable or definitely established.[115]

This dynamic concealment is a effective foil to English art critic John Berger's précis on formal oil painting portraiture as reducing the subject to,

> specimens under a microscope. They are there in all their particularity and we can study them but it is impossible to imagine them considering us in a similar way.[116]

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[113] Michel Focault, *The Order of Things* (London: Routledge 1970), 4.
[114] G. Deleuze, *Cinema 1: The Movement Image* (Continuum, 2001), 16.
[115] Focault, 4.
[116] John Berger, *Ways of Seeing* (London: Penguin Modern Classics, 2008), 97-98.

Velasquez's likeness is not only considering us, he is recording us on his concealed canvas. He is proactive in his relationship with the spectator and this vigilance is analogous to a security camera that captures and stores, without approval, anyone that enters its field of vision.

The painter's undiscoverable recording of our gaze at first glance suggests an uneven power relationship. He is in the superior position of having both the archival tools of brushes and paints (social sorting surveillance) and due to the concealed placement of his canvas, exclusive access to his recording (keeping control surveillance). But these advantages are counterbalanced by his immobility and our mobility. We have freedom to remove ourselves from his gaze, to go off-the-grid, whereas he is forever confined within the frame of *Las Meninas*.

We also have the ability to beat the painter at his own game (mutual monitoring surveillance). Like Picasso did 58 times in 1957,[117] we can record Velasquez recording us. As with much contemporary surveillance we can be at once the viewer and the object of *Las Meninas*.

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Las Meninas (1957)

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[117] Antony Mason, *Famous Artists: Picasso* (London: Aladdin Books, 1994), 28.

In his digital photographic series, *Las Meninas Reborn in the Night,* Japanese photographer and filmmaker Yasumasa Morimura "inserts himself into the painting's complex network of mirroring, gazes and sightlines and weaves a narrative of appearance and disappearance".[118] As a metaphor for contemporary surveillance these photographs encapsulate the complex caveats that digital technology has wrought in the relationship between the viewer and the viewed.

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Las Meninas Reborn in the Night (2016)

Total Capture

The current plethora of surveillance technologies suggest that we, even more than the late Aaron Swartz, are living in an age of 'total capture'. But the verb in this definition is leading. Despite slippage with social sorting and surveillance of control, much mutual monitoring is less a case of being 'captured' than of being 'released'.

Hence, if we apply film theory models to the modern surveillance contract between observer and object, we can find various alignments with the notion of voyeurism, as notably advanced by Laura Mulvey's

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[118] Isobel Parker Philip, "They Come Alive at Night," Art Gallery NSW, https://www.artgallery.nsw.gov.au/blog/posts/they-come-alive-at-night/.

Visual Pleasure and Narrative Cinema;[119] with Christian Metz' claim that cinema can be at once exhibitionist and secretive,[120] and with the theory of cinema exhibitionism as suggested by Tom Gunning's *The Cinema of Attraction.*[121] The panorama of digital surveillance defies any consistent alignment with any distinct pole of thought.

And, as I will discuss in the following chapters, the power relationships implicit to the various modes of surveillance and their cinematic representation, is a sliding scale largely determined by apparatus.

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[119] Mulvey.
[120] Metz, 95.
[121] Gunning.

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Chapter 2: Panorama Case Studies

This chapter explores the various strategies of narrative and film form employed by a specific selection of surveillance films. David Lyon's categorisation of surveillance as Social Sorting, Mutual Monitoring and Keeping Control, remains a useful delineation because it helps illuminate, according to type, the recognizable tropes of these cinematic interpretations of surveillance. The aim is to refine the parameters by which a film might be defined by my term, "cineveillant" and identify whether this proposed *dispostif* is more applicable to one type of surveillance than another.

1. Social Sorting

As already canvassed, the non-visual basis of social sorting surveillance - metadata under dataveillance- has limited its interpretation in cinema to source material for screenplay stories. To date, these dataveillance narratives have been presented in a conventional third-person cinematic form.

Case Study: *Snowden*

The three-years that separated Snowden's revelations on NSA surveillance and the release of Oliver Stone's feature film, *Snowden* (2016), [1] are indicative of the evanescent disposition of news, particularly in our digital 24-hour news cycle. What produced sensational headlines such as "Eight Terrifying Facts about NSA Surveillance"[2] in the wake of the whistle-blower's disclosures is now

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[1] Oliver Stone, "Snowden," (Endgame Entertainment, 2016).
[2] Jim Hightower, "8 Terrifying Facts About Nsa Surveillance," Independent Media Institute, http://www.alternet.org/8-terrifying-facts-about-nsa-surveillance.

relegated to sedate follow-up pieces such as "Edward Snowden makes 'moral' case for presidential pardon."[3]

This de-escalation of urgency does not bode will for a narrative film based on Edward Snowden, particularly one promoted as a thriller. President Obama served as the harbinger for the anti-climax that surrounds the Snowden saga, when he announced immediately after the revelations that he was "not going to be scrambling jets for a twenty-nine year old hacker."[4] This sound-byte, with accompanying footage of Obama behind a podium, appears in *Snowden.* It's a curious inclusion because its implication- that Edward Snowden is not in immediate danger- undermines the film's consistent striving to instill prosaic events with a modicum of tension. Stone himself acknowledges this difficulty,

> How do you keep a technical story like this thrilling? There's no car chases, no James Bond moments, no violence.[5]

His strategy was to frame the screenplay around the Laura Poitras (Melissa Leo) clandestine interviews with Edward Snowden (Joseph Gordon-Levitt), in his Hong Kong hotel room for her documentary *CitizenFour* (2014).[6] These interviews provide a dramatic spine that is fragmented by flashbacks to Snowden's relationship with his girlfriend Lindsay Mills (Shailene Woodley), and the events that led up to his defection from the NSA. Elena Lazic in her online review of *Snowden,* considers that the referencing of Poitras' documentary draws an unfavourable comparison to Stone's dramatisation.

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[3] Ewen MacAskill, "Edward Snowden Makes 'Moral' Case for Presidential Pardon," Guardian, https://www.theguardian.com/us-news/2016/sep/13/edward-snowden-why-barack-obama-should-grant-me-a-pardon.
[4] Julie Pace, "Obama: I Won't Be Scrambling Jets to Get Edward Snowden," The Huffington Post, http://www.huffingtonpost.com/2013/06/27/obama-edward-snowden_n_3509070.html.
[5] Oliver Stone, interview by Anne Thompson, 2016.
[6] Laura Poitras, "Citizenfour," (HBO Documentary Films, 2014).

What made Poitras' documentary so compelling was the contrast between the quiet of Snowden's Hong Kong hotel room – the film's sole location – and the dramatic implications of his actions for the outside world. That tension is completely lost here thanks to the grotesque over-dramatisation forced onto the events and characters.[7]

Judging by the visual audacity that is a signature of Stone's previous work- extremities of lensing, colour palette and texture[8]– the film would have functioned more effectively as a thriller if the NSA surveillance exposed by Snowden had been audiovisual rather than non-visual dataveillance. Stone does not attempt to visually interpret the non-visual metadata beyond brief glimpses of the graphics and interfaces of NSA's computer screens. Instead he mines the ancillary examples of visual surveillance for their potential to create suspense - a strategy consistent with John S. Turner's contention that surveillance imagery is often employed to foreshadow danger.[9] This employment of visual surveillance to create tension is particularly evident in the scene in which Snowden discovers that his surveillance software has been used for drone warfare. Contrary to Stone's claim that the film contains no violence, the real-time feed from the drone bombers shows the obliteration of individuals, vehicles and buildings. Snowden is appalled by the drone pilot's cheerful quip, "you track 'em, we whack 'em."

The political thriller often chronicles the gradual evolution of an uncommitted protagonist toward a radical moral position which places him or her in direct opposition to the dominant moral position

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7 Elena Lazic, "Snowden - First Look Review," Little White Lies
http://lwlies.com/festivals/snowden-first-look-review/.
8 Oliver Stone, "Nature Born Killers," (Warner Brothers, 1994). This film is the exemplar of Stone's signature visual style. It combines wide angle lensing, contrasts vivid colour with black & white imagery and the juxtaposes the various visual textures of 35mm, Super 8mm and video.
9 John S. Turner, "Collapsing the Interior/Exterior Distinction: Surveillance, Spectacle, and Suspense in Popular Cinema," *Wide Angle* 20, no. 4 (1998): 97. Turner's contention is discussed in more detail in Chapter 3.

of his or her society...(and) a revelation of the essential conspiratorial nature of governments and their crimes against their people.[10]

Charles Derry's definition of the political thriller seems bespoke for *Snowden.* Except Derry's "gradual evolution" of *Snowden* as an "uncommitted protagonist" runs counter to the seismic ripple effect- from one individual's moral position to the exposure of government criminality- that Derry describes. In Stone's film the 'radicalisation' of Edward Snowden is implosive rather than explosive - atypical of the escalation of drama and stakes that characterises the political thriller. Whereas a scene exposing state sanctioned surveillance that causes death and carnage might be expected to represent the apex of government criminality, in *Snowden* it is merely the first step in the protagonist's evolution towards becoming a whistle-blower. The next step is his discovery that US citizens, not just foreigners, are under NSA (non-life threatening) dataveillance. But what finally sways him to take action is the realisation that he and his girlfriend are also under (again, non-life threatening) dataveillance. This three-step process of conversion, from loyal spy to whistle-blower, has a text of dramatic de-escalation and a subtext of xenophobic self-interest. The combined effect of this text and subtext significantly detracts from *Snowden's* status as a David battling a Goliath – the biblical story that is the quintessence of an effective political thriller.

Case Study: *The Fifth Estate*

Snowden can be regarded as a companion piece to *The Fifth Estate*[11] (2013), the story of fellow traveller Julian Assange and Wikileaks. In fact *The Fifth Estate* is more about Assange's second in command, Daniel Domscheit-Berg, author of *Inside Wikileaks: My Time with*

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[10] Charles Derry, *The Suspense Thriller: Films in the Shadow of Alfred Hitchcock* (McFarland & Co, 1989), 68.
[11] Bill Condon, "The Fifth Estate," (DreamWorks SKG, 2013).

Julian Assange at the World's Most Dangerous Website.[12] Domscheit-Berg, played by Daniel Brühl, is portrayed as the righteous Judas who must ultimately pull the plug on the false messiah Julian Assange (Benedict Cumberbatch). Berg is initially attracted by Julian Assange's mission statement for Wikileaks:

JULIAN

Privacy for the individual, transparency for institutions with your personal safety as a whistle-blower guaranteed through anonymity.[13]

As with Stone's *Snowden* the problem for *The Fifth Estate* is that this bottom up surveillance of institutions by whistle-blowers is, with the very notable exception of *Collateral Murder*[14] (the Wikileaks moniker for onboard Apache helicopter footage of an assault on Baghdad civilians in 2007), dataveillance rather than image-capture surveillance. But unlike Stone, the filmmakers have tasked themselves the problem of visualising the non-visual. Their solution is a series of imaginative, fantasy sequences which adopt a metaphoric approach to the dissemination of dataveillance. Ultimately though these sequences cannot compete with the visceral reality of *Collateral Murder.* The inclusion of *Collateral Murder* mid-way through *The Fifth Estate,* has the same effect as the (staged) drone bomb footage in *Snowden-* it trivializes the films' chief concern, dataveillance, and starkly illustrates the elemental mismatch between non-visual surveillance and cinema.

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[12] Daniel Domscheit-Berg, *Inside Wikileaks: My Time with Julian Assange at the World's Most Dangerous Website* (Random House, 2011).
[13] Condon.
[14] The Sunshine Press, "Collateral Murder," Wikileaks, https://www.youtube.com/watch?v=5rXPrfnU3G0&noredirect=1.

Wikileaks *Collateral Damage* (2010)

Journalist Spencer Ackerman alludes to this point in his review of the Snowden documentary, *Citizenfour:*

> *Citizenfour* must have been a maddening documentary to film. Its subject is pervasive global surveillance, an enveloping digital act that spreads without visibility, so its scenes unfold in courtrooms, hearing chambers and hotels.[15]

As with *Snowden* and despite its attempts to visualize the invisibility of metadata, *The Fifth Estate* exhibits little in its visual approach that suggests the influence of surveillance technologies. For all intents and purposes, either film could have been produced at any time in the post-war period in which there is governmental conspiracy. The apparatus of surveillance is merely a narrative device through which a human story of individual responsibility versus institutionalised corruption can be mapped. The wider social repercussions of dataveillance remain unexplored and the apparatus that enables this dataveillance, namely computer interfacing, is not referenced in the films' form.

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[15] Spencer Ackerman, The Guardian,
http://www.theguardian.com/film/2014/oct/11/citizenfour-review-snowden-vindicated-poitras-nsa-journalism.

Because these two conventional cinema productions have opportunistically selected surveillance as the backdrop for their narratives while avoiding any obvious interplay between the vocabulary of surveillance and cinema, I do not consider either film to be cineveillant.

Wikileaks *Collateral Damage* (2010)

2. Mutual Monitoring

Snowden, Assange and Zuckerberg are names synonymous with twenty-first century surveillance. Their fame ensured that their 'bio-pics' could be targeted towards a mainstream audience more interested in a re-telling of each man's familiar rise to prominence than how these narratives, so closely aligned to the new surveillance apparatus, might be presented onscreen. The three films do not incorporate surveillance in their cinematic method, however *The Social Network* (2010)[16] effectively utilised mutual monitoring surveillance in its marketing, release and audience appeal.

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[16] David Fincher, "The Social Network " (Columbia Pictures, 2010).

Case Study: *The Social Network*

Facebook was founded in 2004 by Mark Zuckerberg. His story is told in the David Fincher's film, *The Social Network,* a successful mainstream release (International box office was over $US224 million).[17] Although the film does not attempt to incorporate the visual elements of computer interface mutual monitoring in its form, its non-conformist approach to conventions common to 'blockbusters' is intriguing and bears comparison to *Snowden.*

Firstly, little attempt is made to make the protagonist appealing. The common devices used to establish an empathetic fictional hero, as identified by Hollywood story consultant Michael Hague- sympathy, sense of humour, likeability, vulnerability and tenacity- [18] are strenuously avoided. In the opening scene Zuckerberg (Jesse Eisenberg) is revealed as petty, venal, opportunistic and vindictive, and it is these flaws that spur him on to create, or still more unsympathetically, claim to create Facebook.

Secondly, there is minimal suspense in the story design or cinematic execution. Because like *Snowden,* the true events surrounding the creation of Facebook are well documented (and likely familiar to the film's audience), Fincher's fictional license to heighten the drama is restricted. Instead the film opts for a mildly satirical bio-pic and burdens the sound design with the task of creating suspense.

Thirdly, the dramatic stakes remain low. Unlike *Snowden* there is no world-wide conspiracy to unveil; the sense of escalating drama is negligible, particularly for a populist film, and we are not observing characters in life threatening situations. Indicative in the title of the

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[17] "The Social Network," Box Office Mojo, http://boxofficemojo.com/movies/?page=intl&view=byweekend&wk=2011W30&id=socialnetwork.htm.
[18] Michael Hague, "Masterclass " in *Australia Film Television and Radio School* (Sydney2012).

book on which the film is based, *The Accidental Billionaires*[19], these upper-middle class characters are never in any real jeopardy other than perhaps not making the Forbes Rich List.[20] (Mark Zuckerberg is currently 6th on the list).

Maslow's Hierarchy of Needs (with notable addition)

American psychologist, Abraham Maslow's iconic Hierarchy of Needs is derived form his 1943 publication "A Theory of Human Motivation"[21] in which he defined, "five sets of goals, which may be called basic needs".[22] By applying his categories to most 'blockbuster' films we can chart an ascent for the protagonist from 'Survival' (a life or death situation) to 'Social Needs' (love). Whereas *The Social Network* commences with needs higher up the pyramid: 'Esteem' and 'Self-actualisation'- albeit without the positive connotations that Maslow proscribed to these categories.

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[19] B. Mezrich, *The Accidental Billionaires: Sex, Money, Betrayal and the Founding of Facebook* (Random House, 2009).
[20] "The World's Billionaires," Forbes
http://www.forbes.com/billionaires/list/9/#version:static.
[21] Abraham Harold Maslow, "A Theory of Human Motivation," *Psychological review* 50, no. 4 (1943).
[22] Ibid., 394.

Although they have extremely high IQs and attend an appropriate university (Harvard), it seems unlikely that the cast of *The Social Network* would have qualified as research subjects for Maslow. According to Willard Mittelman,

> His subjects were all psychologically healthy, and this health was a direct result of their being very open...Specifically the ability to accept themselves and overcome conflicts...relatively free of guilt, shame, frustration and anxiety.[23]

Given this checklist of suitability, the collective neurosis and narcissism evident in *The Social Network* conforms to conditions Maslow identifies as problematic to his hierarchy,

> the relationship between appetites, desires and needs and what is 'good' for the organism...implication of our theory for hedonistic theory...the theory of selfishness.[24]

The Social Network ends with Mark attempting to descend from 'Esteem' to 'Social Needs' – a move also anticipated by Maslow:

> Reversals of the average order of the hierarchy are sometimes observed. Also it has been observed that an individual may permanently lose the higher wants in the hierarchy under special conditions.[25]

Mark's 'special condition' is his ex-girlfriend refusing to 'friend' him on the social network that has made him a multi billionaire. This final moment represents a shift from mutual monitoring surveillance to surveillance of control and is an inverse to the same shift evident in

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[23] Willard Mittelman, "Maslow's Study of Self-Actualization a Reinterpretation," *Journal of Humanistic Psychology* 31, no. 1 (1991): 126.
[24] Maslow, 395-96.
[25] Ibid., 395.

the Stalker surveillance films, *Unfriended* (2014)[26] and *Ratter*[27] (2015). Instead of the online 'stalker' being in control, the blocking of Mark's search by the Object conforms to Steve Mann's theory of Sousveillance in which surveillance control is resituated from the organisation to the individual.

Image has been removed as it contains copyright material.

The Social Network (2010)

The reason for the success *The Social Network,* despite its apparent lack of 'blockbuster' pre-requisites, is evident in the first poster for the film (see above) – a built in audience. By the time of the film's release, the 500 million friends was an underestimation. In 2014 Facebook boasted 1.31 billion users.[28] Statistically, the film's box office returns of 2010 required less than 2% of Facebook users to have bought a ticket.

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[26] Levan Gabriadze, "Unfriended," (Universal Pictures International, 2014).
[27] Branden Kramer, "Ratter " (Sony Pictures Home Entertainment, 2015).
[28] "Facebook Statistics," Statistic Brain, http://www.statisticbrain.com/facebook-statistics/.

Another poster features the same image and font but this time the words are: **PUNK PROPHET GENIUS** *BILLIONAIRE* **JUDAS**. The artwork omits the sobriquet that best defines the protagonist of the film*:* **GEEK**.

> Geek: an unfashionable or socially inept person > a knowledgeable and obsessive enthusiast: *a computer geek.*[29]

Combined, these two definitions of 'geek' constitute a social phenomenon that elucidates the success of *Social Network,* the apparent audience empathy with the Zuckerberg character, and the success of Facebook.

Zygmunt Bauman seizes on this 'socially inept' definition of geek to explain the goldmine that Mark Zuckerberg stumbled onto when he made his initial offer of mutual monitoring to his Harvard fellows.

> The condition of being watched and seen has thereby been reclassified from a menace into a temptation. The promise of enhanced visibility, the prospect of 'being in the open' for everyone to see and everyone to notice, chimes well with the most avidly sought proof of social recognition, and therefore of valued- 'meaningful' -existence. Having one's own complete being, warts and all, registered in publicly accessible records seems to be the best prophylactic antidote against the toxicity of exclusion.[30]

Bauman goes on to say that Zuckerberg's fellow Harvard students who found it difficult to socialise and thus "felt painfully neglected, unnoticed, ignored and otherwise shuttled on to a side-track, exiled and excluded,"[31] were ready primed for his offer of inclusion.

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[29] "Geek," in *Concise Oxford English Dictionary* ed. Judy Pearsall (New York: Oxford University Press, 2002).
[30] Zygmunt Bauman and David Lyon, *Liquid Surveillance: A Conversation* (John Wiley & Sons, 2013), 23; ibid.
[31] Ibid.

Thus the first dictionary definition of geek, "an unfashionable or socially inept person",[32] was rescued by the second definition of geek, "a knowledgeable and obsessive enthusiast."[33] Surrendering privacy was evidently not just a small price to pay, but part of the attraction of Facebook and by extension and identification, the film-world of *The Social Network.*

Is *The Social Network* cineveillant?

Mutual monitoring surveillance may be the *raison d'etre* of *The Social Network*'s narrative and the 'back-end' engine for its worldwide success, but I consider that the film's lack of interest in integrating the apparatus of mutual monitoring into its cinematic form disqualifies it as a cineveillant work.

Interface Mutual Monitoring

Of the mutual monitoring films that I do consider cineveillant, I perceive two broad sub-categories – those for which 'interface' is both the verb and the medium and those that operate on the conceit that their narratives are forged from consensual 'actual' footage – the aforementioned fictionalised found footage film.

The territory of interface mutual monitoring is the internet portal, platforms such as Facebook, Facetime, Skype, Instagram and Snapchat. As far as the user is concerned these are equal status interfaces that flatten the roles of observer and object into a shared visual relationship. Because the communication is primarily visual these interfaces, unlike the binary coding of "social sorting", offer an opportunity for cinema representation to expand from narrative into

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[32] "Geek."

[33] Ibid.

form - to incorporate into their diegesis the first-person imagery of the computer interface.

Unfriended and *Ratter* are two recent examples of interface mutual monitoring. *Unfriended* employs a young woman's computer screen as the exclusive stage on which all the action of the film plays out. *Ratter* also consists exclusively of internet imagery, except the interface shifts between various electronic devices located in different positions in a household – computer, tablet and smart phone. Both these films are thrillers involving young women preyed upon by a male online stalker and as such conform to the familiar power dynamic of the 'slasher' film. Their effectiveness in eliciting fear derives from the defining shift in their narratives when a form of surveillance, considered by the audience to be mutual monitoring, becomes a surveillance of control.

Fictionalised Found Footage Mutual Monitoring

As discussed in the previous chapter this category of peer-to-peer surveillance is a product of self-referential cinema that predates the internet and its social networks. The evolution of domestic digital cameras, from camcorders to smart phone cameras has proliferated this sub-group of surveillance films, particularly in the horror genre.

Case Study: *The Blair Witch Project*

> In October of 1994, three student filmmakers
> disappeared in the woods near Burkittsville,
> Maryland while shooting a documentary
>
> A year later their footage was found.[34]

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[34] Daniel Myrick, Sanchez, Eduardo, "The Blair Witch Project," (Haxan Films, 1999).

This is the opening caption for the seminal 'fictional found footage' horror film, *The Blair Witch Project.* What follows is a sly, seemingly arbitrary intercutting of colour video and black & white film footage from the students' cameras (two video, one 16mm film) as their expedition becomes increasingly sinister. The film adopts the same strategy as Jacques Tourneur's *Cat People*[35] by operating on the notion that the unseen is more frightening than the seen. It is an ideal strategy for a film predicated on strictly subjective footage from three different sources. The inherent gaps in story information - what occurs *hors- champ* (out-of-frame) and with the camera switched off - become increasing ominous and unnerving.

Particularly notable is the sequence in which the female student, alone in her tent at night, tearfully confessing to the camera how scared she is. The awkward framing, burnt-out glare of her flashlight and corrupted texture of the video image contributes to the sense that her fear is genuine, not staged drama.

The angle and closeness of the camera to her face suggests the framing of a webcam that, at the time of the film's release, was new technology and not yet built into laptops. Watching the film in 2016, this association adds to the scene's veracity. The webcam is now such a utilitarian device that its immediately recognizable lo-fi imagery signifies real world, real time peer-to-peer surveillance more than dramatic enactment or re-enactment.

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[35] Jack Tourneur, "Cat People," (RKO Radio Pictures, 1942).

The Blair Witch Project (1999)

The film's climax takes place at night in a deserted, dilapidated house. It is a frenzy of shaky handheld camerawork that, for the audience, adds a sense of motion sickness to the anxiety caused by our view being limited to the throw of the lights mounted on the two cameras. We are firmly placed in a shared position with the two characters/ camera operators as they frantically search the house, following the screams of their lost colleague. In keeping with horror convention, they realize that he is in the space of the Id, the basement.[36] The colour videocam arrives first and, after a split second flurry of blurred imagery, dirt fills the screen. We understand that the videocam, despite being dropped, is still recording and the operator is no more. We cut back to the black & white 16mm film footage, but as this camera is not equipped with a microphone, the screams of the female operator, recorded by the abandoned videocam, are distant. This dislocation of the sound and vision conforms to what Slavoj Zizek refers to as autonomous partial objects.

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[36] Slavoj Zizek speaks of the house in *Psycho* (1961) as "reproducing the three levels of human subjectivity. Ground floor is the ego, Norman behaves there as a normal son…Up there (second floor) is the super-ego, because the dead mother is basically a figure of maternal super-ego and down in the cellar it's the id, the reservoir of elicit drives." *Sophie Fiennes and Slavoj Žižek, "The Pervert's Guide to Cinema: Parts 1, 2, 3," (Microcinema International., 2006).* A Ramones song expresses a similar sentiment "Hey Daddy-O…I don't wanna go…Down to the basement…There's something down there…I don't wanna go…Hey Romeo…There's something down there…I don't wanna go…Down to the basement…"

> The voice is not an organic part of the human body. It's coming from somewhere in between your body. This traumatic dimension of the voice, the voice which freely floats around and is a traumatic presence, feared, the ultimate moment or object of anxiety which distorts reality.[37]

As she enters the basement the woman's screams get louder and when the camera light illuminates her lost colleague, standing motionless and facing the wall, the 'point of audition' indicates that she is near the recording videocam. There is a thud, her screams halt abruptly as the camera topples and strikes the ground on its side. Unlike the more robust videocam, this film camera is jarred by the impact. The film judders through the gate recording a strobing, murky image accompanied by the loud whirr of sprockets misaligned with perforations. Hard cut to black silence. We understand that we are outside the diegesis of the film and under the editorial control of the filmmakers.

The inclusion of a mute 16mm film camera loaded with black & white film stock in the project's itinerary is an aesthetic rather than practical choice for both the fictional and the real filmmakers. In 1999 the disparity of quality between the video and film image was still significant, the former still regarded as an uncouth workhorse and the latter an elegant thoroughbred.

> JOSH
>
> So, I got the CP up.

> HEATHER
>
> Good, that's important 'cause that's what we're shooting on.

---

[37] Ibid.

JOSH

No one knows I took it, but I got it.[38]

Although the CP is a Cinema Products 16mm camera dating from the mid-1970s it is still superior equipment that has been 'borrowed' from the film school. Heather's statement that this is the camera they will be 'shooting' on suggests that their two domestically available videotape cameras, one on which this conversation is being captured, are only worthy of the verb to *record*, not to *shoot*.

This, plot-based, rationalisation for including black & white film footage adds visual texture for the intercutting between the three cameras. It allows for moments of 'filmic' imagery, that an audience might associate with a professional dramatic screen production without compromising the effect that the DIY video footage has in conveying a sense of reality.

Case Study: *Paranormal Activity*

No such aesthetic consideration is in evidence in *Paranormal Activity*[39] (2007). This is appropriate given that the young couple in the film have decided to place their new home, particularly their bedroom, under nocturnal surveillance. The tagline of the film is, 'What happens when you sleep?' and this is what Micah (Micah Sloat) and Katie (Katie Featherstone) are intent on finding out. Their 21-night program of eight hour, continual surveillance of their slumber is possible because the camera they use has a hard drive memory. While a concession has been made in having Micah purchase a top-of-the-line model, the film's look embraces the brittle visual texture of home video. Like *The Blair Witch Project* the film consists entirely of the footage captured by the characters. It opens with an explanation typical of mutual monitoring found footage films:

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[38] Myrick.

[39] Oren Peli, "Paranormal Activity," (Paramount Pictures, 2007).

Again, the conceit robs the story of any suspense around whether the characters will triumph but again, strategies of form are employed to counteract this deficiency.

On the surface, the couple's decision to investigate nocturnal paranormal activity through digital surveillance is rational and pragmatic- they cannot bear witness while they are sleeping. The wide lens camera is set on a tripod at the foot of their bed each night and in the morning the captured footage is checked. This procedure ensures a compelling structure for the film- each night is identified by a consecutive number and the date. The hours, minutes and seconds are displayed at the bottom right of frame. This detail, as a common signifier of surveillance footage, suggests an authentic visual document and makes the fast forwarding of the footage a compelling operation – we can monitor hours flicking by in seconds and observe how the characters behave over this collapsed period.

Whereas the daytime footage captures the predictable, drab, safe colour scheme and décor of a generic suburban home, the low light situation of the night surveillance produces a monochromatic image with a blue bias. The effect of this shift in visual tone is what Freud describes as the *heimlich* (homely) becoming *unheimlich*.[40] The couple's rational approach to solving a mystery has unnerving, subconscious implications.

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[40] Sigmund Freud, *The Uncanny* (Penguin, 2003), 134.

> Everything is *unheimlich* that ought to have remained secret and hidden but has come to light.[41]

By recording their sleeping hours, Katie and Micah have brought to light what should have remained secret. They have exposed themselves in their most vulnerable mental state- a state where the subconscious subsumes the conscious.

A major attraction of found footage films for filmmakers is that the pretext of DIY surveillance and a sub-professional aesthetic enables them to be made on low budgets. *The Blair Witch Project* is variously reported to have been made for $60,000[42] or $600,000[43] and had an International Box Office of just under a quarter of a billion.[44] The budget and return for *Paranormal Activity* was $15,000 and $193 million respectively.[45]

Not surprisingly, *Paranormal Activity* has become a franchise of, to date, five films.

Case Study: *Cloverfield*

In 2008, JJ Abrams'[46] company, Bad Robot released *Cloverfield*[47] which, although remaining faithful to the DIY ethos of found footage films, did so on a budget of $25 million.[48] Essentially the film is a naturalistic homage to Japanese *Kaiju eiga* (strange creature movies) such as Godzilla[49] Mothra[50], and Gamera[51] except in a nod to the

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[41] Ibid., 148.
[42] "The Blair Witch Project - Box Office/ Business," IMDB Box Office, http://www.imdb.com/title/tt0185937/business.
[43] "The Blair Witch Project," Nash Information Services, http://www.the-numbers.com/movie/Blair-Witch-Project-The#tab=summary.
[44] Ibid.
[45] Dorothy Pomerantz, "The Triumph of Paranormal Activity," Forbes http://www.forbes.com/sites/dorothypomerantz/2011/10/20/paranormal-activity-3-hollywoods-favorite-movie/.
[46] J.J. Abrams' producer credits at that time included the TV series *Lost* & *Alias.*
[47] Matt Reeves, "Cloverfield," (Paramount Pictures 2008).
[48] "Cloverfield- Box Office/ Business," IMDB, http://www.imdb.com/title/tt1060277/business.
[49] Ishiro Honda, "Godzilla " (Toho Films, 1954).
[50] "Mothra," (Toho Company, 1961).
[51] Noriaki Yuasa, "Gamera," (Toho Company, 1965).

creature feature classic, *King Kong*[52], the target is Manhattan not Tokyo.

Cloverfield opens with colour bars followed by a header board watermarked with: PROPERTY OF THE U.S. GOVERNMENT DO NOT DUPLICATE. The header board has overlapping, burnt in timecode and cites a document number for digital SD Card footage with case designate "Cloverfield". The last card of the header states:

> CAMERA RETRIEVED AT INCIDENT SITE "US447" AREA FORMERLY KNOWN AS CENTRAL PARK.

This immediately informs the astute viewer that the operators of the camera met with misadventure and a devastating disaster of global proportions has occurred. Hence the code 'US447'.

The 'found footage' documents the overnight destruction of New York and except for occasional snippets and glitches, has mostly erased what was previously on the camera's SD card – Rob (Michael Stahl-David) and Beth's (Odette Annable) romantic day at Coney Island.

Director Matt Reeves describes the adopted shooting style as 'amateur naturalism'[53] that aimed to suggest a 'randomness' in the footage. Camera Operator, Christopher Hayes, expands on this.

> Everything I've learned through the years, I had to fight against all my instincts: good composition, good framing, good camera moves. It had to be from someone shooting a home video.[54]

The necessary presence of the camera, prior to our era of ubiquitous camera phones, is rationalised by Hud (T.J. Miller) interviewing guests at Rob's farewell party. He proves to be a dedicated camera operator, continuing to document the destruction of the city and its inhabitants by a giant alien creature and its outsized insect minions. In the final

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[52] Merian Cooper, "King Kong," (RKO Radio Pictures, 1933).
[53] Reeves. DVD extras Interview
[54] Ibid.

moment Rob and Beth, hiding under a bridge in Central Park, identify themselves for the camera. The bridge collapses, a brick strikes the camera and the image freezes. The pixels warp and waver and we cut to footage of Rob and Beth on the Coney Island Ferris wheel.

> ROB
>
> We're almost out of tape, we've got two seconds left.
> What do you want to say, what do you want to say,
> last thing to the camera.

BETH smiles at the camera.

> BETH
>
> I had a *good* day.

They nod and share a loving look as the camera zooms into Beth, still smiling, with her head on Rob's shoulder. The image glitches and freezes. The RGB colours separate and cut to black.

This final, romantic moment constitutes an emotional shift from the *fight or flight* status that characterises the bulk of the plot, to a brief moment of *rest and digest.* It enables a final moment of optimism and catharsis uncharacteristic of found footage films which, constrained by their central conceit, end abruptly and bleakly.

3. Surveillance of Control

Of the countless films that include Surveillance of Control in their narratives and sometimes in their form, Todd Herzog in his article, "The Banality of Surveillance" singles out David Lynch's *Lost Highway,* Peter Weir's *The Truman Show* and Michael Haneke's *Caché* (*Hidden*) as exceptions to the prevalence of "spectator-centric surveillance

films."[55] *Lost Highway* and *Caché* also share the narrative through-line of anonymous videocassettes mysteriously left on the doorstep of a married couple's home. Although the surveillance footage in *Lost Highway* comprises a small proportion of screen time I consider it a cineveillant film because the corrupted quality of the video surveillance is a leitmotif for the corrupt psyche of the characters. Whereas in *Caché* it is the audience's very uncertainty as to whether they are watching coverage or surveillance that qualifies the film as cineveillant.

Case Study: *Lost Highway*

The company that distributed *Lost Highway* called it, with Lynch's blessing, 'a psychogenic fugue.'[56] More commonly the film is described as a neo-noir in that it playfully co-opts and subverts the conventions of 1940s *film noir* such as the existential lone man, the femme fatale, the nocturnal, the nefarious, the violent, the corrupt, and the murderous.

Fred (Bill Pullman), an introverted jazz musician lives in a modern, minimalist house with his equally non-communicative wife, Renee (Patricia Arquette).[57] On the morning after a performance of Fred's that Renee did not attend she discovers on the doorstep, a blank manila envelope containing a videotape. The find makes her nervous-more so when Fred insists they watch it together.

Book-ended by video noise, the footage pans across the façade of their house and zooms in on the front door. The degraded texture of this

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[55] Todd Herzog, "The Banality of Surveillance: Michael Haneke's *Caché* and Life after the End of Privacy," *Modern Austrian Literature* 43, no. 2 (2010): 26.

[56] David Lynch, Gifford, B, *Lost Highway*, vol. Introduction by Chris Rodley (London: Faber & Faber, 1997), xviii.

[57] The location and dreamscape tone of *Lost Highway* is indebted to Maya Deren's short film, *Meshes In The Afternoon* (1943). Renee's appearance is *a la* 1950's pin-up model, Betty Page.

monochrome footage stands in stark contrast to the sophisticated chiaroscuro colour cinematography of *Lost Highway's* film world. Relieved, rather than concerned by oddness of the footage, Renee suggests that the tape is from a real estate agent but Fred remains uneasy.
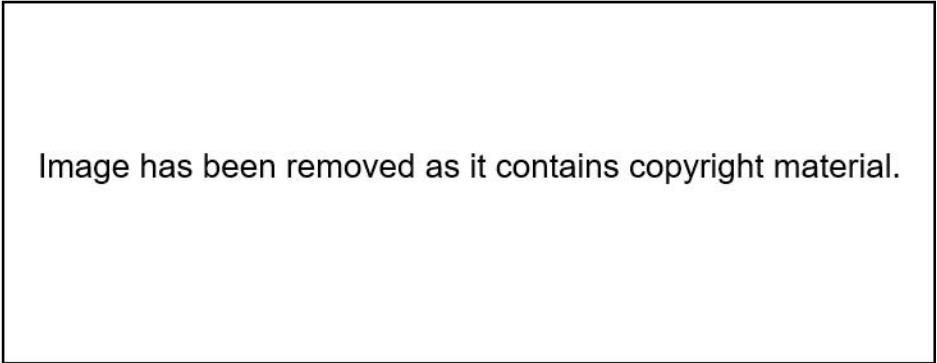

The residence, *Lost Highway* (1997)

The arrival of the videotape feeds into Fred's paranoia that Renee is having an affair and if she is, Renee's fear that the videotape might contain incriminating evidence. This tension is exacerbated when another videotape appears on their doorstep.

The second videotape starts with the same exterior shot of the house but, heralded by a burst of video noise, the image cuts to an interior shot that passes through the living room, up the stairs and hovers over Fred and Renee asleep in their bed. The combination of degraded video, fluid camera movement and an overhead camera angle- higher than a standard handheld operating level - is unsettling. We sense that there is something un-natural behind these captured images.

Renee now calls the police. Two detectives arrive and one of them asks Renee if they have a video camera. She replies that Fred hates them.

FRED

I like to remember things my own way... How I remembered them not necessarily how they happened.

This statement cuts to the core of Lynch's intentions for *Lost Highway* and (with the exception of the aptly named, *The Straight Story*)[58] his oeuvre. As a director he has little interest in an objective presentation of characters and events but a vast fascination with conveying, visually and aurally, subjective actions and reactions that move freely between the conscious and the subconscious. Fred's stated manifesto is 'anti-surveillant'. It contradicts the very role of surveillance, particularly automated visual capture, which is to archive objective reality beyond an individual's subjective experience or memory.

The third surveillance tape is retrieved and watched by Fred alone. It commences with the familiar shots of the house exterior and living room but after floating up the stairs to the bedroom it reveals Fred, streaked in blood, kneeling over Renee's dismembered body. He is staring into the camera and a flash cut to 'real world' colour reveals the grotesqueness of his act. The implication with this third tape is that the surveillance cannot be footage captured by an interested third party, rather it is the manifestation of Fred's growing jealousy towards Renee that has ultimately led to him murdering her.

The surveillance in *Lost Highway* is the story device that propels the film down the lost highway of Fred's damaged and deadly psyche. Although the videotapes are presented as concrete objects in the story they cannot logically exist outside Fred's subjective consciousness.

The surveillance in Michael Haneke's *Caché* is also contradictory in terms of its authorship. However unlike *Lost Highway,* which effectively becomes a different film after Frank kills Renee, the

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[58] David Lynch, "The Straight Story," (Buena Vista Pictures, 1999).

question of authorship in *Caché* sustains the whole film and ends without a conclusive, logical answer to the riddle.

Lynch claims to have had the inspiration for the home delivery of anonymous surveillance on the last night of shooting his previous film. Haneke has openly appropriated Lynch's surveillance plot device to the extent that at times they seem like companion works. Comparing the two films it's tempting to think that Haneke has omitted certain scenes to avoid visual tautology – details already covered by Lynch in *Lost Highway.* For example both wives insist that the police be called after the arrival of the second videotape. We see Renee in a classic film noir framing talking on the phone to the police whereas in *Caché* this conversation and the subsequent police interview is conducted off-screen.

Nevertheless, although Haneke has borrowed Lynch's story mechanism, *Lost Highway* and *Caché* are profoundly different films.

Case Study: *Caché*

Caché opens with a static shot of a modernist house in a bourgeois Parisian *arrondissement,* taken from an adjacent laneway. The steadiness of the image and the hint of a car roof at the bottom of frame indicates that the camera is situated between parked cars and has been locked off at a height higher than that of standard human operation. The quality and colour of the image gives every indication that we are observing reality, and, as savvy cinema-goers, we assume this to be the establishing shot of the film. It is and it isn't. A few pedestrians pass and a woman, Anne (Juliette Binoche), leaves the house before a man speaks off-screen:

<div align="center">

Georges (Off)

Well?

</div>

Anna (Off)

Nothing.

Georges (Off)

Where was it?

Anna (Off)

In a plastic bag on the porch.

We hear footsteps and a door opening before we cut to a closer exterior of the house at dusk. Georges (Daniel Auteuil) steps out and investigates the location of the surveillance camera. Finding nothing he goes back indoors and the film cuts back to the surveillance footage. Anna plays it in fast forward until Georges appears in the footage, walking straight past the camera without noticing it. His surprise at not noticing the camera is understandable but not unexpected given the proliferation of urban CCTV surveillance and how generally oblivious we are to it.
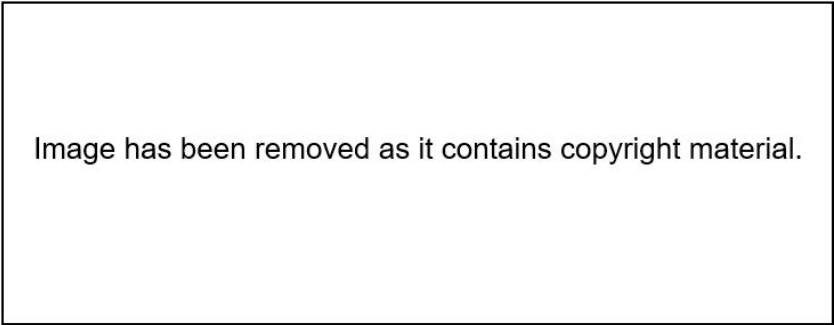
Image has been removed as it contains copyright material.

The residence, Caché (2005)

Of greater note however, is the texture of the footage. Unlike that of *Lost Highway* it is identical to that of the film world. Except when in fast forward mode there are no glitches or scan lines characteristic of the VHS cassette it is being played off. Although the world of *Caché* is presented as naturalistic, the surveillance footage is as impossible as

that of *Lost Highway* with its abstracted, heightened reality. This suggests that Haneke is less interested in selling the footage as a genuine recording than in collapsing the division between real world surveillance and surveillance of actors by director and crew. Despite the naturalistic *mise en scène, Caché* is a 'meta-film'. Its self-referential opening image, surveillance masquerading as establishing shot, is quintessentially Pirandellian or, as Jennifer Burris puts it, "*Caché* is neither a ghost story nor realistic thriller, but a Bergmanesque tale in which theoretical mechanisms take on a material reality."[59]

Haneke states that his inspiration for *Caché* derived from the little know massacre of two hundred Algerians in Paris in 1961.[60] The surveillance in *Caché* can be read as a device to expose national guilt via a revelation of personal guilt. Georges, a scholarly TV presenter, has buried his guilt about his childhood betrayal of an Algerian boy, Majid. The arrival of the VHS cassettes exhumes Georges guilt but ultimately does not alter the default of his personality which, like a surveillance camera, is removed and apathetic. This is the theme behind expanding the inertia aesthetic of the surveillance videotapes across the whole presentation of the film. *Caché*'s cineveillant aesthetic mirrors Georges' emotional inertia which in turn mirrors the French government's inertia in acknowledging the massacre.

> *Caché*'s anonymous videos merely illustrate the self-displacement that is already George's standard mode of existence. In this way, Haneke manipulates the camera as a way of making a subjective state seemingly 'inhabit' the visible; *Caché* is the visual expression of emotional indifference.[61]

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[59] Jennifer Burris, "Surveillance and the Indifferent Gaze in Michael Haneke's Caché (2005)," *Studies in French Cinema* 11, no. 2 (2011): 153.
[60] Michael Haneke, "Hidden," (Madman Entertainment, 2005). DVD extras Interview
[61] Burris, 158.

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The second videotape is delivered wrapped in a naïve drawing of a face vomiting blood. It is night surveillance of the house from the same vantage point interrupted by a quick cut to a medium close-up of a boy (Majid) looking through a window and wiping blood from his mouth. This interruption in the surveillance footage echoes the match edit in *Lost Highway* - from degraded black & white surveillance to 'real world' colour of Fred with Renee's dismembered body. Except in the case of *Caché*, because the visual texture is consistent, it is not possible to delineate between surveillance and coverage. Our initial impression is that this is a cut down the line to a window of the house and the boy is an inhabitant. Only as events unfold do we come to understand that he is a figment of Georges' memory spliced into the surveillance.

This slippage between surveillance, coverage, memory (and subsequently dream) becomes increasingly pronounced as Georges starts to suspect who is delivering the tapes. A three shot sequence, twenty minutes into the film, encapsulates this slippage.

1. A static shot, through a high window looking down onto a narrow street at night. Although its stillness and duration (35 seconds) conforms to the surveillance footage its scope is not of the house but *from* the house. It is Georges' point of view. The observed is now the observer.

2. A travelling point of view through a room at night that finds the boy by the window coughing up blood. This is memory.

3. A static of the house identical to the first videotape. As Georges leaves the house and walks towards the camera we assume this to be surveillance from a third tape, until the camera tilts and pans with Georges and Pierrot, his son, getting into the family car. This is coverage.

The character of Pierrot, the son, is crucial to the ideas behind *Caché* because, unlike the childless couple of *Lost Highway*, it extends the repercussions of the surveillance beyond the egocentricity of the male protagonist. Although there is no direct evidence, there is a suggestion that Pierrot is somehow involved with the surveillance. At one point he accuses his mother of having an affair with her boss, and in the final shot he is shown on the front steps of his school having a conversation with Majid's son. We've seen this shot before when Georges picks Pierrot up from school but in this final usage there is no clue as to whether it is coverage or surveillance. It could be both. All lines of investigation have failed to find a culprit for the surveillance within the cast of characters. We're left with the conclusion that the whole film is a meta exercise in surveillance of control and we, as the observers, are the perpetrators.

This assertion brings us back to Haneke's stated inspiration for the film, the Algerian massacre of 1961 by Paris police. Although seemingly tangential to the plot it is like a rock thrown into a pond. It lies unseen on the pond bed while the ripples on the surface continue to resonant. Taken in isolation, Majid's desperate suicide would seem to be an out of proportion reaction to Georges' refusal to take responsibility for his childhood behavior. However, if we include a wider parallel cause- France's refusal until 2012 to officially acknowledge its crime of 1961-[62] then we recognize that Majid's suicide is a tragic act of protest.

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[62] Tahar Hani, "The Paris Massacre That Time Forgot, 51 Years On," France 24, http://www.france24.com/en/20121017-paris-massacre-algeria-october-17-1961-51-years-anniversary-historian-einaudi/.

The suicide, *Caché* (2005)

The angle and framing of Majid's death matches earlier surveillance footage viewed by Georges and Anna. The film ends on the assumption that this act of suicide will be viewed by both the couple and the public at large.

Although the film would seem to be a bleak indictment of French bourgeois society as benefactors of brutal colonialism, I interpret the surveillance that defines the film's form as ultimately an ameliorating rather than a corrupt mechanism. I choose to interpret the final image of the sons together as a *rapprochement* that their fathers were unable to achieve.

Todd Herzog considers that *Caché* eschews the morality that most films in the surveillance genre adopt. Haneke, like his camera, makes no moral judgement on the virtues or failings of surveillance. He merely presents it as a fact of life:

> The film deals with the death of privacy and asks its subjects and viewers to deal with it as well...Haneke wants to develop an ethics of surveillance by pointing to an aesthetic way of viewing the world. We must learn to see ourselves as objects of a surveillance video and

frame our memories and our views in long, static takes that are as dispassionate and devoid of perspective as possible.[63]

According to Herzog, Haneke is suggesting that in this new era of ubiquitous surveillance we must adopt a cineveillant view of reality.

Cineveillant as a new taxonomy

My broad definition for 'cineveillant' is a film that references the surveillance apparatus in its narrative design and more crucially, is complicit with the apparatus of surveillance in its form.

Hence to date, films filed under David Lyons definition as "social sorting" fall outside the parameters of cineveillant because their narratives present according to cinematic conventions without infiltration by audiovisual elements that might signpost surveillance. The principle stumbling block for such infiltration is that this type of surveillance deals in binary coding – in essence invisible and silence. A solution to this may yet lie in the immersive capability of Virtual Reality that might enable the binary apparatus of social sorting to become ocular and aural.

'Mutual Monitoring' surveillance films, be they Interface or the Fictionalised Found Footage Film (FFFF) are squarely cineveillant because their narrative design is predicated on direct acknowledgment of an apparatus of surveillance. In the Interface film it is computer communication platforms including built-in cameras and microphones, in the FFFF it tends to be consumer level camera equipment.

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[63]Herzog, 38.

Surveillance of 'keeping control' aligns most closely to both the narrative evolution and spectator mechanism of cinema. As Todd Herzog notes,

> With the film that had a POV shot of a character looking through a peephole in a fence (and that couldn't have been long after 1895) we had the first thematised surveillance.[64]

Herzog's research reveals that the number of films in which surveillance plays a central role has increased since 9/11,[65] and many are Action films or Thrillers that conform to 'keeping control' surveillance. I am reluctant to class all such films under the mantle cineveillant because although surveillance drives their narratives and surveillance footage is included in their diegesis, the inclusion is often merely a device of spectacle. In these films the significance of the included surveillance footage remains largely uninvestigated and is divested of thematic resonance. To add some shading to my definition above: the term cineveillant favours films in which the infiltration of apparatuses of surveillance is more than just 'eye-candy'. Films in which surveillance augments a theme that ideally questions, complicates or inverts the status quo of the cinema mimesis by which power resides with the viewer at the expense of the object.

Perhaps a bigger question for my taxonomy is whether a film that does not make direct narrative reference to surveillance can be defined as cineveillant? For example, does the *mise en* scène of Roy Anderson's last three films, (*Songs From The Second Floor*[66]*, You The Living*[67]*, A Pigeon Sat On A Branch Reflecting on the Meaning of Existence*[68]) characterised by proscenium framing, reminiscent of locked-off CCTV

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[64] Ibid., 26.
[65] Ibid.
[66] Roy Andersson, "Songs from the Second Floor," (Filmmuseum Distributie, 2000).π
[67] "You the Living," (Filmmuseum Distributie, 2007).
[68] "2014," (ZDF/ Arte, A Pigeon Sat on a Branch Reflecting on Existence).

- single take, static, wide, distant and often elevated angles - qualify them as cineveillant productions?

This is one of the questions that will be explored in the next chapter as part of an investigation into the ongoing, increasingly louder, dialogue between the apparatuses of surveillance and apparatus of cinema.

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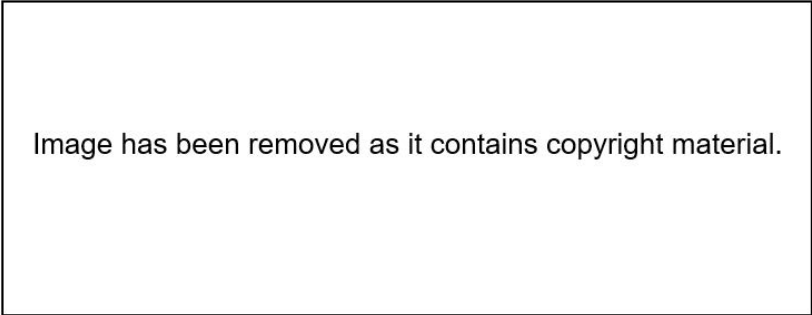
Roy Andersson, You The Living (2007)

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Roy Andersson, *A Pigeon Sat On A Branch Reflecting on the Meaning of Existence* (2014)

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Chapter 3: The *Mise en Scène* of Surveillance

The advent of non-visual technologies such as dataveillance is a new development for surveillance as a societal apparatus. Prior to these digital era breakthroughs, surveillance was predicated on audiovisual capture. And on a fundamental level (despite its differing job description- utilitarian rather than aesthetic), the aim of surveillance was analogous to the aim of cinema: a robust record of events. The symbiosis between the evolution of the apparatuses of surveillance and cinema will be detailed in the next chapter but for the purposes of this chapter I posit that in order to obtain the correct equipment to achieve its aim, surveillance broke the lock on the apparatus toolbox belonging to the mimesis of cinema, and appropriated many of the tools therein.

But who now owns this toolbox? With the profusion of new visual surveillance technologies, is cinema now appropriating tools from surveillance?

The apparatus toolbox in question is often labeled *mise en scène*, a term derived from French theatre's checklist of *that which is set on stage* and derided by Brian Henderson as "film criticism's grand undefined term,"[1] due to the refinements and qualifications applied to this seemingly straightforward summation.

Adrian Martin in the introduction to his book, *Mise en Scène and Film Style* conceives the notion of *mise en scène* as having a parallel yet disparate dual time-line:

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[1] Brian Henderson, "The Long Take," in *Movies & Methods*, ed. Bill Nichols (University of California Press, 1976), 315.

> How filmmakers made their films and what structures and effect of style they created in their work…Then there is *mise en scène* as the history of what critics, theorists and commentators have said, written and thought in their quest to define and use tools to understand the films they see study, analyse and transmit to others.[2]

Of the two options that Martin advances, I have chosen the former more materialist choice with an emphasis on 'structures' rather than the 'effect of style'. Robin Wood's summation of *mise en scène* as " the organisation of time and space"[3] also seems particularly appropriate for a discussion of the linkages between surveillance and cinema.

Ed Sikov's definition of cinema *mise en scène* offers a distinction between diegetic elements (those according with the theatrical usage of the term – acting, composition, staging, lighting, costume, make-up); and extra-diegetic elements (the influence the film apparatus has on the image)[4], elements I consider to be the *how* as opposed to the *what* of *mise en scène.* I define these elements as: Camera position and movement, shot duration, aspect ratio, lens, framing and visual texture. Given the differing end purposes of cinema and surveillance, the *how* is where the interconnections most obviously lie.

The *how* is the scope of this chapter.

By viewing surveillance through the *how* prism of *mise en scène,* I will assess its practical, visual relationship to cinema. I will gauge how cinematic method has influenced surveillance and how surveillance method has influenced cinema. My proposition is that the visual tropes shared between surveillance and cinema are emblematic of the nascent dramatic *dispostif* I identify as cineveillant, and that in the

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[2] Adrian Martin, *Mise En Scène and Film Style: From Classical Hollywood to New Media Art* (Springer, 2014), xviii.
[3] Cited by John Gibbs, *Mise-En-Scène: Film Style and Interpretation*, vol. 10 (Wallflower Press, 2002), 56-57. Cited by Martin, 16.
[4] Ed Sikov, *Film Studies: An Introduction* (Columbia University Press, 2009), 6.

conversation between the apparatuses of surveillance and cinema, it is surveillance that is now the most persuasive.

The Angle of Surveillance

Like the purchaser of a red car who suddenly notices all the other red cars on the road, in writing this thesis, I have become acutely aware of the many security cameras that record my passage of a normal day. I note the indoor dusty, older models; the outdoor cameras in weather-proof housings, and the new generation reflective domes that conceal both camera and lens. In pubs. In shops. At schools. On the pavements, streets and highways.

Despite the variation in design and location these cameras share the same point-of-view. They are all mounted at a high vantage point and are aimed downwards at approximately forty-five degrees. The "surveillance angle...synecdochic of our time"[5] according to Evangelos Tziallas.

This is the angle we associate with closed circuit television (CCTV). Ubiquitous and all pervading. It is an angle designed to give an optimum view of a space and those who enter, occupy and exit that space. An objective, unobstructed and unequivocal visual archive of a specific time and place.

Where does this angle fit in cinematic tradition?

Regardless of the hundred years-plus zest of film Grips and construction departments to build platforms and camera mounts,[6] the

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[5] Evangelos Tziallas, "Torture Porn and Surveillance Culture," *Jump Cut: A Review of Contemporary Media* 52 (2010): 19.

[6] *Intolerance* (1916) directed by D.W. Griffith was "filmed with a dolly on a crane and even a balloon to get high enough". Mark Cousins, "The Story of Film: An Odyssey," (Network Releasing, 2011), Part 1.

vast majority of moving images, be they professional or amateur, have been captured from the standard operating level. This is a horizontal angle approximately 1.6 metres off the ground. Handheld or mounted, it is a comfortable height for a male camera operator. More crucially, with a slight tilt off the horizontal, it can match the eye level of a standing actor and their off-screen counterpart.

The popular theory of the eye-level angle is that it renders the camera, in its replication of a human point-of-view, inconspicuous to the audience, thereby affecting a higher degree of emotional immersion and empathy with characters. In accordance with this theory, low or high angle coverage of an intimate scene risks breaking the dramatic illusion and detracting from an audience's willing suspension of disbelief.

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Camera Angles

If we crane up, past the 0-degree eye-line, past the 45-degree CCTV angle, we reach the overhead vantage point familiar to us as the God's eye view. (Due to the ergonomic requirements of the camera operator, this angle tends to be some degrees less than directly overhead). As the name suggests, it offers an omnipotent overview of people and situations. Like Greek gods gazing down from Olympus or white-coated scientists studying lab rats negotiating a maze, it allows us a clear, emotionally detached understanding of activity, circumstance and geography.

The Wild One[7] is just one of numerous mid-century films whose last image is a high angle. Marlon Brando kicks-starts his Triumph motorcycle, and as he drives out of town, the camera on high shows the insignificance of the small town that has been so significant to him. The high angle is a cinematic *deux ex machina*. It implies that the human trials and tribulations of the last ninety minutes are trivial in the wider scheme of things and have been satisfactorily resolved.

The God's eye finale in cinema is the equivalent of the curtain fall in conventional theatre – intended to re-assure the audience that the drama is complete and that any social issues raised will not permeate beyond the now, figuratively, empty stage.

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[7] Laslo Benedek, "The Wild One " (Columbia Pictures, 1953).

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Eye-of-god, *The Wild One* (1953)

As a final shot the God's eye angle has fallen out of favour, except when used ironically. For example, in the animation *Antz,*[8] Woody Allen voices underdog ant hero *Z.* The last shot is the camera craning up from an ant crowd scene in a desert which is soon revealed as a dry mud patch next to rubbish bin in Central Park. In homage to the final shot of Allen's own film, *Manhattan,*[9] the famous skyline comes into view.

While the tendency in contemporary cinema is to keep the final shot grounded,[10] the implication of cosmic entity/ spiritual dimension still clings to the employment of an eye-of-God angle.

Gaspar Noe's film of 2009, *Enter The Void* [11] commences with subjective coverage from the point of view of the protagonist, Oscar. He is a young American adrift in Tokyo, selling drugs to get by. He falls victim to a police sting and is shot by the arresting officers while

[8] Tim Johnson Eric Darnell, "Antz," (Dreamworks SKG, 1998).
[9] Woody Allen, "Manhattan," (Jack Rollins & Charles H. Joffe Productions, 1979).
[10] In Jacob T. Swiney's assemblage of first and final frames from 55 post-war films only one ends with a God's eye view: Andrei Tarkovsky's *Solaris* (1972). Carl Von Clausewitz, "On War,"
http://www.clausewitz.com/readings/Compare/OnWar1873/Bk5ch02.html.
[11] Gaspar Noe, "Enter the Void," (Wild Bunch, 2009).

hiding in a nightclub toilet. At the point of his death, the camera rises to a God's eye view and remains overhead for the rest of film. His sister, Linda, substitutes him as the protagonist and her actions and interactions are surveyed from above, via a roving camera that travels from exteriors to interiors penetrating roofs and ceilings. The reference to the Buddhist text *The Book of the Dead* during the earlier part of the film, underlines the implication that the high camera is Oscar's soul keeping watch over his sister.

Eye-of-God, *Enter the Void* (2009)

The inspiration for this high angle coverage was very likely the cathartic scene from *Taxi Driver*.[12] After a shoot-out in a brothel, protagonist, Travis Bickle (Robert De Niro) falls back onto a couch, mortally wounded and raises his bloody finger to his temple. In imitation of a *coup de grace*, he drops his thumb three times and whispers the gunshots. His arm drops, his head tilts back, he is motionless. An overheard shot leaves Travis and passes over the heads of three police officers who stand, frozen in time, aiming their revolvers. The high perspective travels down the stairs, documenting the carnage - blood splatter and bodies.

In terms of screen language, the suggestion that this God's eye view is Travis' soul exiting the building seems obvious. The slow-motion movement and lack of sound, other than Bernard Herrmann's harp and timpani laden fanfare, creates an otherworldly atmosphere.

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[12] Martin Scorsese, "Taxi Driver," (Columbia Pictures Corporation, 1976).

Tellingly though, once outside the building the camera drops in height and angle. It settles on an overview of police cars, media and by-standers. The final static camera angle predicts the elevated placement of public CCTV cameras of the (film's) future. Its intention is now archival. Social and racial distinctions become irrelevant. Pimps, prostitutes, criminals, neighbours, police, press. They all merge as the crowd attracted by the violence.

> All the animals come out at night. Buggers, queens, fairies, dopers, junkies. It's sick. Venal. Someday a real rain will come and wash all this scum of the streets…I'm god's lonely man. [13]
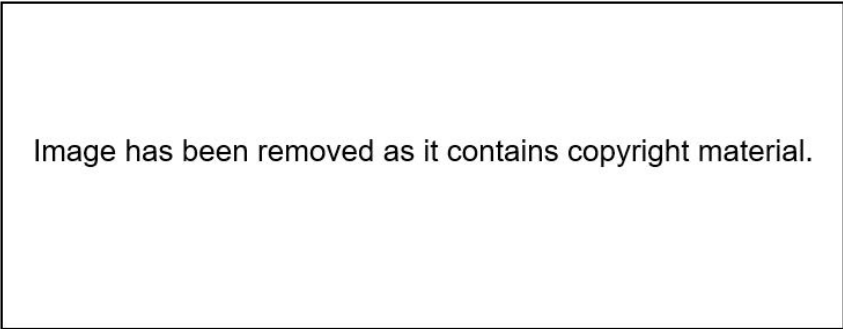
Image has been removed as it contains copyright material.

Eye-of-God, *Taxi Driver* (1976)

This is Travis' earlier monologue. But out on the street we have shifted from the Gods-eye view that represents his deranged psyche, to the procedural angle of CCTV: the camera angle that records all and makes no judgment on character or behavior or even existence. Judgment and criticism is not in the nature of the circuits and wiring of automated surveillance. It is the reserve of the human's-eye view.

Expanding on this idea, I see a distinction in camera angles that can be expressed in terms of dramatic morality. The 0-degree human-eye

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[13] Ibid.

angle, with its subjective pre-occupation with mortal struggle and perfidy, is immoral. The near 90-degree Gods-eye angle, with its ongoing association with the meta-physical and higher consciousness, is moral. The 45-degree CCTV angle, that bears witness but does not judge, is amoral. It neither exhibits the subjectivity of the human's-eye view or the sanctimony of the God's eye view. It just watches and records. Jennifer Burris in her discussion of *Caché* endorses this notion of surveillance amorality:

> A defining characteristic of this CCTV aesthetic is camera's absolute indifference to what it films. Unlike traditional narrative film, which visually follows a course of action, the surveillance camera pre-exists any notable event. This reversal of cause-and-effect overturns the usual rules of *mise en scène,* in short, the paradigm of staging disappears.[14]
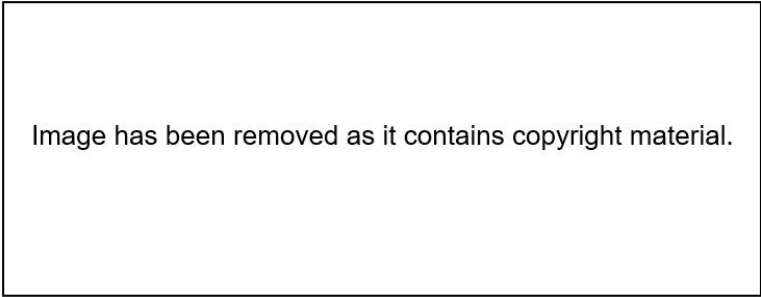
Image has been removed as it contains copyright material.

Angle of surveillance, *Taxi Driver* (1976)

Andrew Light touches on the amoral ambivalence of the surveillance angle in his discussion of Wim Wenders' film, *The End of Violence* (1997).[15] The protagonist of the film, played by Gabriel Byrne, is a surveillance expert who electronically surveys the denizens of Los

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[14] Jennifer Burris, "Surveillance and the Indifferent Gaze in Michael Haneke's Caché (2005)," *Studies in French Cinema* 11, no. 2 (2011): 156.
[15] Wim Wenders, "The End of Violence," (Ciby 2000, 1997).

Angeles from his secret headquarters at that iconic Hollywood film location, the Griffith Observatory. During the course of the film he comes to question his involvement and questions "the potential for this technology to create an amoral distance between himself and others."[16]

A New Angle of Surveillance

Surveillance technologies have introduced an additional angle into the visual vocabulary of cinema: the drone's eye.

The employment of drones or UAV's (unmanned aerial vehicle) by the military, the film industry, news-gatherers and hobbyists is increasing rapidly. The Federal Aviation Association of North America predicts that within twenty years 30, 000 drones will be about US skies.[17]

Drone technology provides a unique surveillance platform for both military and civilian use. The ability of a remotely controlled camera to hover over a target transmitting video feed of the scene below has obvious assets, not all in service of a missile strike.

Visually, the drone image is distinct from the God's eye angle obtained from the vantage point of high cranes or helicopters. The drones' absolute 90-degree camera mounting, its extreme manoeuverability - causing plate shifts in perspective, and the infinite focus of the wide lens, make drone footage immediately recognisible.

Drone imagery does not invoke the moral cosmic connotations of the God's-eye or the amoral gaze of the CCTV angle. It cannot be amoral because human control is implicit in its operation. Unlike CCTV, that

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[16] Andrew Light, *Reel Arguments: Film, Philosophy, and Social Criticism* (Westview Pr, 2003), 148.
[17] Richard M Thompson, "Drones in Domestic Surveillance Operations: Fourth Amendment Implications and Legislative Responses" (2012).

will continue to record regardless of human interaction, the law of gravity tells us that drone imagery is being closely controlled and monitored for precise, often malicious, human agendas. This innate knowing is further complicated by the characteristics of the drone image. Its view is wider than the human eye and its movement does not equate to that of humans or even mammals. In keeping with its name, the drone image is insectile.

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An imagined headline

Drone footage has an exosphere equivalent: GPS imaging via satellite. While one hovers at tens-of-metres, the other at thousands-of-kilometres, they are both targeted, rather than opportunistic surveillance. And as such their cinematic effect is one of unease. They conform to the immorality of the 0-degree angle because, despite their dependence on advanced technology, we understand them to be a direct conduit for a predatory human-on-human interaction.

Catherine Zimmer identifies the targeting aspect of satellite footage as a new strategy in surveillance-based film narratives by which character can be prioritized.

> Providing an image that represents the *point of view* of the global
> system represented by the film's narrative encourages the spectator to

assume an identification not just with subjects within that system, *but with the system itself.* In doing so, these films also suggest that a character's import can be measured not just by the degrees to which they are emphasised, as is traditional, in close-ups and dialogue but also, and even instead, through their visual portrayal from a vast distance and through the technological mediation of broad, networked processes.[18]

This suggests a new visual strategy to prioritising characters in a dramatic plot. Its effectiveness is due to its equivalence with our understanding of the common usage of surveillance footage: endlessly archived but unseen until a 'person of interest' steps into the frame. It then becomes a commodity for broadcast, drawing our focus to the person in question who is now worthy of attention.

Dipping Below 0-degrees.

The low angle has been used strategically in cinema to convey a slightly distorted reality and a sense of looming menace. The angle is a hallmark for the genres of horror and film noir.

> *On Dangerous Ground.* 1952. Directed by Nicholas Ray…When the plainclothes cops come filing into the room the camera perches at a point just below their belt buckles, so that as they enter and acknowledge their presence in the roll call it's as if they're trampling the cameraman/viewer like a herd of purposeful pachyderms.[19]

More instructive, in connection to surveillance, is the low camera position employed by Japanese director Yasujiro Ozu. His 'tatami shot'[20] is a more-or-less horizontal angle from a low height. The position is low enough to mostly frame-out the tatami mats of the

[18] Catherine Zimmer, *Surveillance Cinema* (NYU Press, 2015), 122.
[19] Barry Gifford, *Devil Thumbs a Ride, and Other Unforgettable Films: And Other Unforgettable Films* (Grove Press, 1999), 118.
[20] Robert Cardullo, "A Passage to Tokyo: The Art of Ozu, Remembered," *Asian Cinema* 24, no. 1 (2013): 27.

Japanese homes that constitute the main setting for his gentle domestic dramas.

Tokyo Story (1953)

Russian formalist, Viktor Shklovsky in his influential 1917 essay, *Art as Technique,* posits that the purpose of art is to make the familiar unfamiliar. His theory corresponds with Ozu's *mise en scène.*

> The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.[21]

Although the narratives and human interactions of Ozu's films are prosaic, the camera placement introduces an abstraction that makes us 're-view' his naturalistic worlds. His low angle gives us a new perspective from which to perceive the narrative. Placing the camera in a position beyond ergonomic limits dispels the notion that the camera view is a stand-in for a human point-of-view and in doing so abstracts the familiar.

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[21] Viktor Shklovsky, "Art as Technique," in *Literary Theory: An Anthology* ed. Michael Ryan Julie Rivkin (Australia: Blackwell Publishing, 2004), 16.

> Exactly because the camera cannot be presenting the viewpoint of an intelligent agent, either a character or a person-like invisible witness, it can serve as the basis of an impersonal narrational system.[22]

Ozu's camera placement shares this basis for impersonal narrative with the placement of security surveillance cameras that, by being above rather than below the zero degree angle, "impart the sensation of things as they are perceived and not as they are known."[23] The extremity of these two camera positions- one low, the other high – and the lens' incongruity with the human eye-line negates an implication of familiar sentient interaction.

The eye-line of Ozu's actors is just above the lens. They tend to be framed frontally when static and when in motion, the actors regularly enter and exit the static frame. They are decidedly not playing to the camera.

Unless prompted to look up, the eye-line of persons within the scope of security cameras is below the lens. Except in certain superliminal circumstances, they remain oblivious to the camera. The framing of these persons is, by nature, variable and uncontrived.

Robert Cardullo claims that Ozu's camera aims "not to contrive, but reveal".[24] This coincides with the *raison d'etre* of visual surveillance. The surveillance camera is an agent of archive not artifice. It remains purely impersonal because it has no control as to who enters or exits. It presents an open frame, in that persons passing through remind us

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[22] David Bordwell and British Film Institute, *Ozu and the Poetics of Cinema*, vol. 14 (Princeton University Press Princeton, NJ, 1988), 79.
[23] Shklovsky, 16.
[24] Cardullo, 23.

that the unseen world, Deleuze's *hors-champ*[25]*,* exists off-screen. And assuming non-stop coverage much, if not the majority, of its visual capture is of an empty space, void of human presence. To re-cite Jennifer Burris, "the surveillance camera pre-exits any notable event"[26] causing a "reversal of cause-and-effect."[27]

Ozu's camera shares these notions of an open frame and an empty frame, as described by Donald Ritchie:

> *Late Spring* (1949) opens with a shot inside a home in Kamakura…Nothing happens. No-one is visible. The shadows of the bamboo move against the shoji:[28] the tea kettle is boiling, the steam escaping. It is a scene of utter repose; there is no subject, no theme. This quality having been established, one of the characters enters and the film begins. Empty rooms, uninhabited landscapes, objects, textures play a large part in Ozu's world.[29]

Keep Rolling

The strategy of lingering on an empty frame has been described as *temps mort* (dead time), particularly in reference to the films of Michelangelo Antonioni. The final eight minutes of *L'Eclisse*[30] is a silent surveillance of several deserted cityscapes awaiting the darkness of a solar eclipse.

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[25] G. Deleuze, *Cinema 1: The Movement Image* (Continuum, 2001), 16. "The out-of-field refers to what is neither seen nor understood, but is nevertheless perfectly present".
[26] Burris, 156.
[27] Ibid.
[28] The shoji screens of the tradition Japanese interior offer a sense of depth in the image. Their wooden structure forms rectangular frames within the camera frame.
[29] Donald Richie, "The Later Films of Yasujiro Ozu," *Film Quarterly* 13, no. 1 (1959): 19.
[30] Michelangelo Antonioni, "L'eclisse," (Cinerez, 1962).

The term describes a slackening of narrative causality and an almost indifferent authorial point-of-view, and is expressed through shot durations that extend before and/or after characters leave the frame.[31]

French director, Jacques Becker employed a refined version of *temps mort* in his prison drama, *Le Trou* (1960).[32] Dialogue dries up between the prisoners but the camera continues to roll. The aim here is naturalism, an insistence that the coverage is not limited to plot-relevant information but is more concerned with placing the 'non-actors' in their environment and rendering them less 'actorly'. The coverage becomes surveillance and the actors, no longer performing, become prisoners.

Nowadays, it's tempting to declare that *la notion de temps mort est morte.* Perhaps reflecting a world that has sped up and attention spans that seem to have decreased, most cinema, even art cinema, rarely digresses from plot and is faster in pace and montage:

In the late 1940s and 1950s, ASLs (average shot length) in Hollywood studio films averaged nine to eleven seconds, only to steadily decline during the following two decades. By the 1980s, such rates had effectively vanished from mainstream cinema, and ASLs measuring double rather than single digits, such as Steven Soderbergh's remake of Andrei Tarkovsky's *Solaris* (2002), are now extremely rare.[33]

But deliberately paced films or 'slow cinema', such as those works by Russian director Andrey Zvyagintsev,[34] Turkish director Nuri Bilge

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[31] Edward Yang, "Edward Yang's the Terrorizers by Jimmy Weaver for Http://Www. Theseventhart. Org."
[32] Jacques Becker, "Le Trou," (Filmsonor, 1960).
[33] David Bordwell cited in Matthew Flanagan, "'Slow Cinema': Temporality and Style in Contemporary Art and Experimental Film" (University of Exeter, 2012), 10.
[34] Zuyagintsev's 2011 film, *Elena,* won the *Une Certain Regarde* Jury Prize in Cannes.

Ceylan,[35] and American director Gus Van Sant,[36] mark a new century trend, albeit outside mainstream cinema. These films are bold anachronisms appreciated by a limited 'festival' audience who recognize the directors' fidelity to a subtle, meditative strand of filmmaking. Their lingering quality conforms to Shklovsky's *Art as Technique:*

> A work is created "artistically" so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. As a result of this lingering, the object is perceived not in its extension in space, but, so to speak, in its continuity. [37]

The opening shot of Zvyagintsev's *Elena* (2011),[38] straddles Ozu's *temps mort* intentions and a subtle suggestion of security surveillance. The film opens with a one-minute and twenty-second static exterior shot of a modern, luxurious high-rise apartment. The angle on the apartment's balcony is obtuse and bare tree branch cuts across the foreground. There is no wind to shake the branches as with the bamboo in Ozu's *Last Spring,*[39] but the effect of the shot is the same. It establishes the quality of repose. A bird landing on a branch prompts a cut to four empty shots of the, Japanese inspired, apartment's interior before we view Elena waking up.[40]

We soon learn that the milieu of *Elena* is the have and the have-nots of contemporary Moscow. And the spectre of surveillance can be readily interpreted in this opening shot. The position is too elevated to be a human viewpoint but consistent with a security camera. The

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[35] *Winter Sleep*, based on short stories by Leo Tolstoy, won the Palme D'or in 2014. It has a running time of 196 minutes. Ceylan's previous film *Once Upon a Time in Anatolia* (2011) won the Cannes Jury Prize. It has a running time of 157 mins.
[36] *Gerry* (2002) is dedicated to another 'slow cinema' exponent- Hungarian, Bela Tarr. In *Last Days* (2005) Sant appropriates Ozu's low camera position and *temps mort.*
[37] Shklovsky, 22.
[38] Andrey Zvyagintsev, "Elena," (Non-Stop Productions2011).
[39] Yasujiro Ozu, "Late Spring," (Shochiku Eiga, 1949).
[40] Although these interior shots are low angle cf. Ozu, the sound of a car alarm in the distance suggests an environment under security surveillance.

habitat of the elite is an austere citadel, secure under a watchful artificial eye. Although, as signaled by Jennifer Burris in reference to *Caché,* this camera security is a two-edged sword,

> For Foucault, Bentham's panopticon spatially represents a distinctly modern form of social control over human subjects (*panopticisme*). In *Caché,* these techniques of surveillance, previously used for the marginalized and socially deviant, are now used to 'protect' the people in control of the cameras. The paranoia of the Parisian upper-middle class transforms them into prisoners of their own design.[41]

The suggestion of 'prisoners of their own design' is palpable in the neutral, exterior framing of the apartment in *Elena.* In the penultimate shot the have-nots, specifically Elena's unemployed son and family have taken occupancy of the apartment. Her teenage grandson leans over the balcony railing and spits down. The significant of this action is left to the interpretation of the viewer. As with the opening shot, the static frame remains non- judgmental, amoral.

Elena's opening and closing CCTV aesthetic suggests a parallel with the *mise en scène* of Roy Andersson's recent oeuvre. Both are implicit rather than explicit evocations of surveillance. Except in *Elena* this static, distant, lingering view is not sustained whereas in Andersson's films it is a constant. For this reason, I consider *Songs From the Second Floor, You the Living* and *A Pigeon Sat on a Branch Reflecting on Existence* to be cineveillant works and *Elena* not. And, despite its high ASL, *Elena's* thriller inspired plot might also disqualify it as a work of slow cinema.

Jonathan Romney defines slow cinema as:

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[41] Burris, 158.

Cinema that downplays events in favour of mood, evocativeness and an intensified sense of temporality. Such films highlight the viewing process itself as a real-time experience in which, ideally, you become acutely aware of every minute, every second spent watching. [42]

Essential to this 'real time experience' is unbroken, temporal continuity. Meaning in slow cinema is conveyed less through montage and more through unedited, long takes. This strategy fits with Andre Bazin's refined definition of *mise en scène* as an antidote to 'the tricks of montage.'[43] Brian Henderson is less contentious:

Opinion aside, it is the long take alone which permits the director to vary and develop the image without switching to another image; it is often this uninterrupted development that is meant by *mise en scène*...The long take is the time necessary for *mise en scène.*[44]

Adopting this qualified definition of *'mise en scène,'* we can see how it can be contextualized for an audience, through the prism of surveillance. *Caché,*[45] for example, commences with a static three-minute shot of a street and a house exterior. This framing recurs throughout the film and once we recognise it as 'real time' surveillance, we watch it without the dramatic (or un-dramatic) expectation we experience when watching an 'establishing shot'. In this sense, the filmmaker's complicity with surveillance is similar to how an opening title-card, claiming a film's veracity, changes our reading of the work.[46]: With the title-card we are freed from strict

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[42] Jonathan Romney, "In Search of Lost Time," *Sight & sound* 20, no. 2 (2010).
[43] André Bazin, "What Is Cinema? Vol. 1," *Trans. Hugh Gray. Berkeley: University of California Press* (1967): 27.
[44] Henderson, 315.
[45] Michael Haneke, "Hidden," (Madman Entertainment, 2005).
[46] A telling example of this strategy is *Fargo* (1996). It won an Oscar for best original screenplay. The (disingenuous) opening card states: "This is a true story. The events depicted in this film took place in Minnesota in 1987. At the request of the survivors the names have been changed, out of respect for the dead, the rest has been told exactly as it occurred" The statement gave the Coen Brothers license for minimal character development, ambivalent identification of the protagonist and, a seemly, erratic plot and structure.

expectations of plot symmetry and character development because we know these do not tend to exist in everyday life. Likewise, with direct narrative reference to surveillance imagery, we are freed from impatience with a lingering frame because we understand a lingering frame to be the essence of authentic surveillance- slow, unstaged reality.

Slow cinema, with its emphasis on *mise en scène* over *decoupage*, is criticized by Steven Shaviro as being elitist and conservative.

> In a judgment habitually made of the contemporary 'festival film', there is "an oppressive sense in which the long-take, long-shot, slow-camera movement, sparse-dialogue style has become entirely routinised; it's become a sort of default international style that signifies 'serious art cinema' without having to display any sort of originality or insight"[47]

Cineveillant films, by embracing surveillance as the narrative justification for continuous temporality and *temps mort*, sidestep this sense of oppression that Stephen Shaviro levels at slow cinema. Cineveillant films are abstract-expressionist. The "routinised" [48] aspects of their *mise en scène* cannot be considered a failing, as with slow-cinema, but must be accepted as fundamental to the medium of surveillance. Hence the cineveillant production, in providing a utilitarian context for "the long-take, long-shot, slow-camera movement, sparse-dialogue",[49] can offer a more 'user-friendly' and contemporaneous viewing experience. Complicity with surveillance in the film's diegesis offers a shallow end entry into the tropes of slow cinema, and in accord with Brian Henderson definition of *mise en scène,* surveillance footage rationalises and contextualises "the time

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[47] Steven Shaviro, "Slow Cinema Vs Fast Films." *The Pinocchio Theory,* 12 May 2010. Web. 13 May 2010. Cited in Flanagan, 25.

[48] Ibid.
[49] Ibid.

necessary for mise-en-scene."[50] Further, CCTV systems with pan, tilt and zoom (PTZ) features allow the operator to "vary and develop the image."[51]

The director of *Elena* Andrey Zvyagintsev, calls his production company Non-stop films. This may merely allude to his ideal work ethic but the name points to an apparatus that has become central to surveillance and cinema in the new century – hard drive storage. For surveillance prior to this breakthrough, continuous archiving of footage was possible only through vigilant, overlapping, replacement of videotapes. For digital cinema, 2003 saw the introduction of Sony's XDCAM,[52] the first tapeless video camera. This marks the point from which the duration of continuous, high-quality image capture became limited only by byte-size not maximum tape length, which for digital tape formats was approximately 50 minutes.[53] For film-based cinema, the maximum duration of a shot remained the same as that utilised by Alfred Hitchcock in his 1948 film, *Rope[54]* – 10 minutes.

In 1964 Andy Warhol and Jonas Mekas improved on Hitchcock's shot duration by opting for quantity over quality. On 16mm film stock, at a low frame-rate they achieved 33 minutes per roll and used ten rolls of monochrome film to put the Empire State Building under evening and nighttime surveillance. Consistent with much nocturnal surveillance footage, the frame remains free of any human presence except for the inadvertent reflection of Warhol in reel seven.[55] Disregarding the gaps in continuity due to reloading of film rolls, the otherwise ontological

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[50] Henderson, 315.
[51] Ibid.
[52] Sony, "Micro Site Xdcam," Sony, http://pro.sony.com/bbsc/ssr/micro-xdcam/.
[53] "Hdw - F900r," Sony http://www.sony.co.uk/pro/product/broadcast-products-camcorders-hdcam/hdw-f900r/features/#features.
[54] Alfred Hitchcock, "Rope," (Warners Brothers, 1948).
[55] Charlotte Cripps, "Preview: Warhol, the Film-Maker: 'Empire, 1964', Coskun Fine Art, London " The Independent, http://www.independent.co.uk/arts-entertainment/films/features/preview-warhol-the-filmmaker-empire-1964-coskun-fine-art-london-419458.html.

temporality of *Empire* (1964),[56] combined with the pragmatic decision of the filmmakers to forgo image quality in favour of shot duration, locate it close to pure surveillance. But void of narrative intention, it is a film experiment that holds intrigue mainly as an audacious concept. The advent of digital hard drive technology, with its capacity for non-stop image capture, has rendered it a historic curiosity.

Conversely, the best-known work to have utilised the potential of continuous high definition digital capture willfully defies temporal continuity and constraints. *Russian Ark* (2002) [57] directed by Aleksandr Sokurov, is a guided tour of the Moscow's Hermitage Museum that spans centuries and is hosted by a ghost. It is a triumph of choreography and cinematography that runs for ninety-six minutes without a single cut. Although Jonathan Romney describes it "as slow cinema's most spectacular novelty hit,"[58] its slips in time and epoch put it at odds with slow cinema's "intensified sense of temporality."[59] Instead, the fluidity of its time management offers a transcendental and mesmeric viewing experience. Its roving one-shot execution for me at least (watching on DVD), induced a sense that it was necessary to view it in one sitting without resorting to the pause button of the remote.

Sebastian Schipper's German film, *Victoria* (2015) [60] is a 134-minute one-shot film that shares characteristics with *Empire* and *Russian Ark.* All three films, by dint of being one *plan-séquence*, were created within precise timeframes. *Empire's* shoot was from 8:30pm to 2:30am. [61] *Russian Ark* was shot from 2:23pm to 3:59pm.[62] *Victoria*

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[56] Andy Warhol, "Empire," (Andy Warhol Foundation, 1964).
[57] Aleksandr Sokurov, "Russian Ark " (Pandora Films, 2002).
[58] Romney.
[59] Ibid.
[60] Sebastian Schipper, "Victoria," (Deutschfilm, 2015).
[61] Cripps.
[62] "Russian Ark: Production Notes," Cinema.com,
http://cinema.com/articles/2015/russian-ark-production-notes.phtml.

was shot between 4:30am to 6:54am.[63] These production periods have a brevity and precision that equate more to archival surveillance than the typically extended and non-linear schedules of film production. In the case of *Victoria* and (inevitably except for the time taken to reload) *Empire,* the ontological timings match the psychological timing of the film's diegesis. They are examples of 'real time' cinema.

Image has been removed as it contains copyright material.

Victoria (2015). One Girl. One City. One Night. One Take.

Thomas Levin considers 'real time' cinema to be the new century heir to the abdicated crown of veracity that once topped the photographic image, but was lost with the advent of CGI technology.

> The *spatial* indexicality that governed the earlier photographic condition has been replaced by a *temporal indexicality,* an image whose truth is supposedly "guaranteed" by the fact that it is happening in so-called "real time" and thus – by virtue of its technical conditions of production- is supposedly not susceptible to post-production manipulation. The fundamentally *indexical rhetoric* of cinema's pre-digital photochemical past thus survives in the digital age, albeit now re-cast in the form of the *temporal indexicality* of the real-time surveillant image.[64]

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[63] David Hudson, "Sebastian Schipper's Victoria," Fandor, https://www.fandor.com/keyframe/daily-berlinale-2015-diary-3.
[64] Thomas Y Levin, "Rhetoric of the Temporal Index: Surveillant Narration and the Cinema of "Real Time"," *CTRL Space. Rhetorics of Surveillance from Bentham to Big Brother. Karlsruhe: Center for Art and Media* (2002): 592.

Levin believes this *temporal indexicality* has spawned "an entirely new cinematic, or perhaps post-cinematic, paradigm of surveillant narrative."[65]

But how might the veracity of these 'real-time' surveillant narratives be influenced by other aspects of the *mise-en-scene*? How might camera movement effect this time-based affected reality?

Whereas *Empire* maintained the locked-off viewpoint of a static security camera, *Victoria's* mise-en-scene is, like *Russian Ark,* constantly moving and developing.

> The creative, ever-shifting framing, combined with the never-too-shaky handheld floating camera rouses an uneasiness in the viewer and establishes a chaotic world in which anything might happen at any moment.[66]

This stated uneasiness, that anything might happen, derives from the film being a continuous single shot. Like raw surveillance footage its fidelity to ontological time persuades us, despite the roving camera, fast pacing and improbable compression of the action, that what we are watching is un-editoralised and real. Hence unpredictable. *Victoria'*s impression of unpredictability is underscored by improvised performances derived from a 12-page screenplay.[67] The sense of spontaneity in the dialogue helps to promote a semblance of un-staged naturalism despite the conspicuously baroque presence and movement of the camera. Combined, these two strategies- the single-shot and improvisational performances - offer the illusion of directorial abnegation. A sense that despite the virtuousity of the camera, there is no puppet master controlling this somewhat ludicrous string of interactions and events.

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[65] Ibid.
[66] Hudson.
[67] Hudson.

This may seem an illogical claim. As viewers we easily accept that footage recognisable as static surveillance might have been captured without human direction or intent, but what of footage entailing complex camera movement?

The *mise en scène* of *Victoria* takes it cue not from surveillance of keeping control but from mutual monitoring surveillance. Its viewpoint is subjective rather than objective. While there is no direct diegetic reference to the camera, its spectral presence is palpable. *Angesichts* (in your face) is a milieu appropriate description of the camera's role and in terms of creating a sense of veracity it is, perhaps counter-intuitively, an enlisting rather than distancing device. *Victoria's* camera enlists the audience because it has the freewheeling visual tropes of mobile phone capture and as such, a standing invitation to enter a world of youth, nightclubs, drugs and illicit activity. The camera's audacity is given a license of authenticity because of its similarity to the subjective, 'artless', handheld peer-to-peer surveillance captured on smartphones by countless, worldwide revelers on any given night. Adam Ganz and Lina Khatib offer a similar rationale on the affect of the ubiquitous digital camera:

> If cameras are ever-present and always recording, the space where the drama occurs is no longer assembled from shot reverse-shot or careful camera moves. Instead there is a zone, in which the camera(s) operate. This consists of a web of complex spatial relationships inhabited jointly by the audience, the filmmaker and the actors; the audience is encouraged to think of themselves as potentially inhabiting any part of this space and thus to be potentially both behind and in front of the camera.[68]

Victoria's constant camera encourages an audience to inhabit a 'zone'

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[68] Adam Ganz and Lina Khatib, "Digital Cinema: The Transformation of Film Practice and Aesthetics," *New Cinemas: Journal of Contemporary Film* 4, no. 1 (2006): 25.

or 'space' to the extent that after a screening I overheard a woman remark, "I feel like I've just shared a wild night out".[69]

Portraits and Landscapes

Constable by Banksy

Mobile phone footage, if it is ever exported from its binary SIM card coding, will reach its audience via computer screen through portals such as Youtube or Facebook. On rare occasions, if the footage has captured something deemed news worthy, it might be broadcast on television. Its inclusion with professionally gathered news items is often notable. Not, as in the past because the quality of the image is sub-industry standard, but because it often doesn't fit the frame.

The ergonomics of the new generation smart phones better suit vertical than horizontal camera operation. In order to avoid finger or thumb obstruction of the lens it is easier to hold the phone as you

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[69] Sydney Film Festival, 2015

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would when talking on it. The result is a high proportion of footage captured in portrait rather than landscape orientation. This is less an issue for computer, iPad or phone screens with orientation adjustment but for cinema and television exhibition it renders one-third of a standard screen blank.

Albeit less financially crucial, this issue of screening portrait aspect footage is similar to the problem facing television stations since 1953:[70] how to broadcast productions filmed on cinemascope or other widescreen ratios? The initial solution was the 'pan and scan' technique which, in the same manner as CCTV PTZ (pan, tilt and zoom), employed a technician to survey the action and adjust the framing accordingly. Harper Cossar considers this practice was a mutilation of the image:

> The irony is that widescreen formats were introduced (in part) to combat television, yet they are dismembered and 'subverted' to accommodate the Academy ratio proportions of television screens.[71]

The obvious drawback to this method was that at no time could the full frame of the original image be broadcast. A better solution was reached with 'letterboxing' or what director James Cameron has referred to as 'short-screen'.[72] Portions of the top and bottom of the physical frame are sacrificed for the sake of the full cinematic frame. Finally, the problem was solved with the consumer release of widescreen televisions.

But the proliferation of widescreen televisions makes screening of 'portrait orientation' imagery even more problematic. The dimensions are all wrong. Enlarging of the image to fit the screen would decapitate the actors and 'tilt and scan' would be more difficult to disguise than

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[70] Charles Barr, "Cinemascope: Before and After," *Film Quarterly* 16, no. 4 (1963): 4.
[71] Harper Cossar, *Letterboxed: The Evolution of Widescreen Cinema* (University Press of Kentucky, 2010), 233.
[72] Ibid., 19.

the horizontal tweaks of 'pan and scan'. News programs now opt to fill the blank space on either side of the screen with an enlargement of the central portrait image. The effect is an abstracted mosaic of enlarged pixels that, rather than disguising the gaps, tends to draw the eye to them.

How portrait aspect framing might be manipulated for cinema is an open question. But as with super-8 footage and home video, it has an immediate association with amateur and personal remembrance. Its incorporation into dramatic screen stories, as a tool of sentimentality and nostalgia, would seem inevitable. In *Happy End,* Michael Haneke employs phone camera footage in portrait aspect to convey a transition from sub-veillance to *sousveillance.* The camera surveillance of 12-year-old Eve is clandestine in the opening of the film but empowered in the final sequence.[73]

As the terms 'landscape' and 'portrait' suggest, one is better suited to expressing natural grandeur than the other. Little wonder then that cinema, predominantly in pursuit of a profitable larger-than-life experience, has a technical tradition of the x-axis expansion. Cossar argues that the horizontal aspect was "latent"[74] in cinema from the industry's first adoption of the Academy (4:3). He notes that this was due more to practical than aesthetic considerations. The dimensions did not quite conform to the golden ratio (1618:6) of art and mathematics, but it did divide in half the existing Eastmann 70mm film stock without any wastage. And the Academy ratio optimised projection in theatre venues. The traditional theatre stage already had a horizontal orientation and the wings would allow for left and right expansion. Whereas vertical expansion was limited by overhanging balconies that restricted sightlines from the stalls below.

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[73] See Chapter 1, "(In) Security Cameras
[74] Ibid., 28-29.

The Academy ratio also roughly conformed to the shape of nineteenth-century photographic printed stills proliferation in postcards. These images of course, like the orientation correction of smartphones, could simply be turned in the palm of the hand from portrait to landscape. But cinema was stuck with what Sergei Eisenstein described as the "inflexible frame propositions of the screen."[75] In 1928 Eisenstein delivered a lecture to the American film industry advocating the adoption of a 'dynamic square' screen.

> Eisenstein proclaimed that the previous industry standards (4:3), as well as contemporaneous calls for wider screens, were nostalgic, calling forth a dated viewing regime dictated by traditional art forms. Cinema deserved something better and more specific, a screen that could best accommodate its rapidly developing languages and expanding sociopolitical functions.[76]

Eisenstein's speech was timely. As the shift from silence to sound was already requiring a major reinvention of screening technologies his proposal to rethink the screen was less revolutionary than evolutionary. However, in hindsight, we can conclude that his advocacy fell on deaf ears. Aside from specialty screen systems such as Imax, the physicality of the cinema screen has remained resolutely horizontal in its bias.

The "creeping rectangles"[77] of cinema is uncharacteristic of surveillance footage. The viewing platform for CCTV is, as its acronym suggests, an electronic monitor rather than a mounted white screen. Hence the aspect dimensions of its image have conformed to the shape of the television screen. Were it not for the physical restriction of its viewing hardware there is logic for surveillance to go wider – not for aesthetic or grandiose reasons as with cinema but in pursuit of

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[75] Sergei Eisenstein cited by ibid.

[76] Haidee Wasson, "In Focus: Screen Technologies," *Cinema Journal* 51, no. 2 (2012): 141.

[77] Sergei Eisenstein cited by Cossar.

more visual information. But if you can't widen the aspect ratio, you can at least widen the lens.

The wide-angle lens is now as synonymous with surveillance footage as the forty-five degree camera angle. Combined they offer maximum visual disclosure of a space and those frequenting it. Assuming the distortional properties of a wide-angle lens do not compromise facial recognition, a square framed, 'fish-eye' view is the most efficient form of surveillance. The wider the lens, the more efficient the surveillance and the aesthetic by-product of this equation is an abstracted image.

The abstract properties of the wide-angle lens is now a cardinal signifier of surveillance within the diegesis of a film and as such is at the opposing end of the optical index to the former strategy for depicting surveillance: long lens coverage. Prior to the prevalence and recognition of CCTV imaging, the collapsed perspective of the long lens was often framed by a figure-eight matte, suggesting binoculars, but even without this vignette the lens ability to separate an object or subject from it's surroundings conveyed the concentrated gaze of the human eye. Recognition of surveillance in narrative cinema has now shifted from magnification to diminishment- the looking glass has been inverted.

Splitting the Frame

In cinema, experimentation with frames within the frame has remained largely that – experimental.

> As filmmakers began to have one shot follow another, the logic of shot-to-shot sequentiality – the ordering of images one after another, not one adjacent to another- became a basic constraint of cinematic construction. Histories of film style- whether they imply an evolutionary model, or assume that the cinema developed according

to its essential characteristics, or imply a relation to historical, cultural specificities- all must account for the dominance of the single-frame image. [78]

Anne Friedberg traces this single frame preference back to the photographic magic lantern era of the mid- 1800s. Although the technology certainly existed for side-by- side projection, sequential single-frame exhibition prevailed.

As an exception to this status-quo Friedberg cites a short of 1913, *Suspense*[79] as notable. The screen is split into three triangles, a centred pyramid rising from the bottom of the frame with two inverted right triangles on either side. This is nascent surveillance imagery: a 'real-time' home invasion is occurring. A husband, inside the centre triangle, is isolated in his office on the phone to his panicked wife who appears in the right triangle. Meanwhile the intruder, in the left triangle, is lurking outside the family home.

The triangulation of *Suspense* is an uncharacteristic geometric strategy. Other examples bifurcate or quadrate the frame into squares or rectangles.

Brian De Palma's *Sisters*[80] (1973) places shot and counter-shot side-by-side. Michael Gordon's *Pillow Talk*[81] (1959) splits the CinemaScope frame vertically in a scene that presents a phone-call between Doris Day and Rock Hudson in separate baths in separate houses. They both rest a foot on the border of the frame in a podiatry frottage that defies spatial logic. Mike Figgis' *Timecode*[82](2000) splits the frame into four equal sections and in 1976, Polish filmmaker, Zbigniew

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[78] Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Mit Press, 2006), 198-99.
[79] Lois Weber Phillips Smally, "Suspense," (Universal Film Manufacturing Company, 1913).
[80] Brian De Palma, "Sisters," (American International Pictures, 1973).
[81] Michael Gordon, "Pillow Talk," (United International Pictures, 1959).
[82] Mike Figgis, "Timecode," (Columbia Tristar Films, 2000).

Rybczynski split the screen by nine in his short, *Nowa ksiqzka*[83] (New Book).

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Pillow Talk (1959)

I have cherry picked these examples of split screen from Friedberg's survey [84] (rather than Abel Gance's pioneering of the Polyvision triptych in *Napoleon*[85] (1926)*,* Andy Warhol's *Chelsea Girls*[86] (1966) or Jean Luc Godard's 1976 film, *Numero Deux*[87]) because they share the notion of simultaneity. The reason that the screen has been split is because the director, for dramatic or comic reasons, is wanting to imply that the action occurring in each frame is, as with surveillance, concurrent. This strategy is used to great effect in Alison Mclean's *Jesus' Son*[88](1999). Two men are simultaneously surveyed in their separate apartments injecting heroin. They both lose consciousness. One is rescued by his girlfriend who arrives home from work just in time. The other is visited by his elderly neighbour who, thinking the man is just having a nap in his armchair, switches off his radio and leaves him to die.

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[83] Zbigniew Rybczynski, "Nowa Ksiazka," (Polish State Films, 1976).
[84] Friedberg, 203-17.
[85] Abel Gance, "Napoleon," (Ciné France, 1927).
[86] Paul Morrissey Andy Warhol, "Chelsea Girls," (Film-makers Cooperative, 1966).
[87] Jean-Luc Godard, "Numero Deux," (The Other Cinema, 1975).
[88] Alison McLean, "Jesus' Son," (Lions Gate Films, 1999).

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Alison McLean's *Jesus' Son* (1999)

The Surveillant Frame

Marshall McLuhan in his discussion of Cubism asks this question:

> Is it not evident that the moment that sequence yields to the simultaneous, one is in the world of structure and of configuration?[89]

"A world of structure and configuration" is an apt description for the factors that have influenced the split screen and aspect ratio of electronic surveillance.

Electronic surveillance is predicated on a 'real-time' structure. Simultaneity is often spread over a number of camera positions and any gaps in ontological time constitutes a failure of the system. Monitor screens are configured to maximize visibility at all times. Often this not only requires a row of monitors but a splitting of each screen. For example, the surveillance monitor at my corner store is divided into nine frames. This begs an obvious question, how many different framings can a viewer effectively survey?

Dean Wilson, in his overview of CCTV surveillance in Australia, points out that "the absence of an unequivocal benchmark for operator:

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[89] Marshall McLuhan, *Understanding Media: The Extensions of Man* (MIT press, 1994), 23.

camera: monitor ratios is not surprising."[90] The degree and frequency of the activity being monitored, the size of the screens, the layout of the workspace and the hours worked by the operator. All influence the effectiveness of multi-view cognisance.[91]

Commercially available CCTV systems offer a maximum sixteen-way split of the viewing monitor. That's sixteen different camera angles playing out on a single screen - a number well beyond the split-screen experimentations of cinema. But manufacturers, like CCTV Camera Pro [92] confidently offer this seemingly eye-boggling option to consumers on the basis that surveillance is predicated on the empty frame.

In a very real sense 'nothingness' is the default of surveillance. Any disruption to this static stasis will instinctively draw the viewer's eye to the appropriate frame. In this sense the surveillance frame is diametrically opposed to the dramatic frame of cinema, predicated on action. The classic dialogue exchange of 'its quiet...yeah, too quiet' has opposing implications. In cinema, it foreshadows action and danger, in surveillance it foreshadows insouciance and inertia.

> No operator ever spent a full shift engrossed in the task of surveillance. The discomfort of watching so many monitors combined with the mind-numbing monotony that the job offered meant that operators 'drifted' in their concentration. Moments of intense scrutiny competed with minutes of doing nothing with the mind miles away.[93]

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[90] Dean Wilson, "Behind the Cameras: Monitoring and Open-Street Cctv Surveillance in Australia," *Security Journal* 18, no. 1 (2005): 44.
[91] Ibid., 45.
[92] CCTV Camera Pros, "Cctv Spot Monitor Output "
http://www.cctvcamerapros.com/CCTV-Spot-Monitor-Output-s/852.htm.
[93] Clive Norris and Gary Armstrong, *The Maximum Surveillance Society: The Rise of Cctv* (Berg Publishers, 1999), 131. Cited by Wilson, 45.

A surveillance command centre

This suggests that even with a single screen split into sixteen rectangles, lack of retinal stimulation is more problematic for the viewer than overstimulation. But it also assumes that there is little to watch in any of the frames. An outbreak of action in any more than three, disparately placed frames would surely create a visual cacophony, displacing the concentration of the viewer.

Mike Figgis's film *Timecode* simultaneously confines and complicates this potential for visual cacophony. He confines the visual feed to a quadrant framing but complicates the visual information with handheld moving coverage that is uncharacteristic of typically static CCTV imagery. As with *Victoria, Russian Ark and Empire* the shoot period of *Timecode* was continuous and precise – 15:00 to 16:33, November 19, 1999 – except it utilized four digital video cameras, each with one of the four central characters under disparate surveillance.[94] The result is the collapse of parallel action – arguably the most essential tool of montage – into one frame. The consequence of this is a loss of editorial control over pace and performance and a simulacra of reality that feels less authentic and more 'staged' than most conventional narrative cinema.

Time Code effectively recasts the cinema as a surveillance station

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[94] Final Credits, Figgis.

where we watch the activities of four temporally synchronized "real time" feeds.[95]

Timecode (2000)

Aside from denoting a format of surveillance monitoring familiar for an audience, the quadrant framing of *Timecode* is reminiscent of an elaborate sight gag in Buster Keaton's 1921 short film, *The High Sign.*[96] The sequence features Keaton who has followed a criminal gang into a booby-trapped mansion. A cutaway set reveals, like an open dolls house, a quadrant of rooms, each with a door centrally positioned in the back wall.

Although Keaton has multiplied the *mise-en-scène* by four, he directs the action even in long shot by keeping the viewer's gaze fixed on his diminutive figure acrobatically maneuvering through the house.[97]

[95] Levin, 592.

[96] Buster Keaton, "The High Sign," (Metro Pictures Corporation, 1921).

[97] Cossar, 45.

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The High Sign (1921)

As with CCTV surveillance it is movement that catches the eye of the observer in *The High Sign.* In *Timecode* this was not a feasible strategy because, for a large proportion of its screen-time, movement is occurring simultaneously in the four frames – handheld coverage of actors walking, running and travelling in vehicles. Instead the viewer's attention is directed by sound. Only one frame at a time features sync sound, the other three remain mute until their turn comes to be heard. Effectively this means that seventy-minutes of visual information is reduced to peripheral colour and movement. Unlike Keaton's silent nudging in *High Sign,* the sound in *Timecode* is dictatorial in directing the viewers attention. The film's plot (like *Victoria*) is driven by improvised dialogue and without sound the images are rendered almost meaningless. Figgis, acutely aware of this, has paced the action within the four frames so that the microphone captures one frame of important drama while the other three frames bid their time with minimal action and limited interaction.

In terms of a viewing experience, reaction to *Timecode* is, like its screen, split. Anne Friedberg, in spite of the controlling audio, insists that:

> Despite the assumption that even in multi play one only watches one screen at a time, we actually watch all the screens at the same time. Rather than demonstrate our split attention the film demonstrates our ability to follow all four scenes.[98]

However, David Lyon, in viewing the film within the wider context of the surveillance apparatus, suggests that *Timecode:*

> Does help, in a general way, to comprehend how difficult it is to watch several screen segments simultaneously and thus what this might mean for routine CCTV operatives.[99]

Thomas Levin considers that the film "remains thoroughly overwhelming"[100] and in regard to the qualified definition of *mise en scène* as a sustained shot *sans coupage:*

> In a curious recasting of André Bazin's argument about the "truth" of the long take, the unambiguous celebration of semiotic excess in *Time Code* is explicitly justified as a new form of realism, in contrast to the "fake reality" supposedly created by the "distorting" selectivity of montage.[101]

Of course, the charge of 'fake reality' could be leveled at *Timecode's* manipulation of sound. While the image may be the long take x 4, the audio channels the viewer's attention. It is just as 'distorting' as the 'selectivity of montage.'

Visual Texture.

Time Code was made before the advent of video systems that could match the quality of the photographic image. In conceiving the film as four 'real-time' storylines it was therefore necessary to embrace, as part of the overall look of the film, the substandard resolution (in the

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[98] Friedberg, 218.
[99] David Lyon, *Surveillance Studies: An Overview* (Polity, 2007), 146.
[100] Levin, 593.
[101] Ibid.

context of cinema) of the video image. This aesthetic approach was further exemplified by the choice of cameras – portable consumer models with a lower picture quality that offered the veracity of impromptu amateur recording rather than rehearsed professional filming.

In films that incorporate surveillance sequences, the 'corrupted' quality of the image is a common signifier. Embedded into an otherwise high quality visual rendering of the film's diegesis, these moments of image blur, pixilation, glitches, frame roll, RGB instability and monochrome often mirror 'corrupt' intentions within the narrative. The inferior quality of the surveillance image is exaggerated so that these sequences can, in a rational context, enliven the visual status quo. Paradoxically, these textural shifts to imagery bearing the hallmarks of real world/real-time surveillance act as abstract interludes in a surrounding 'transparent' artifice that the viewer accepts as reality.

John S. Turner suggests that surveillance sequences are devices of suspense that serve as harbingers of violence.

> When a surveillance technology is shown on screen to expose or place under gaze some character or event, it can generally be assumed that the surveillance prepares the viewer for some subsequent violence or potential violence.[102]

This makes sense in the context of dramatic irony: the character, usually unaware that they are under surveillance, possesses less story information than the viewer. And hence, the shift to a visual texture, recognisible as surveillance, acts as a retinal alert for the viewer that the character is in danger.

Despite the high quality of new generation surveillance imaging the majority of films that incorporate surveillance continue the convention

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[102] John S. Turner, "Collapsing the Interior/Exterior Distinction: Surveillance, Spectacle, and Suspense in Popular Cinema," *Wide Angle* 20, no. 4 (1998): 97.

of textural abstraction and corruption. Surveillance, rather than being the controlling idea of their screen stories, is utilised as an additional instrument of spectacle through abstraction.

The surveillance sequences in *Sicario* [103] (2015) are a notable exception. The drone and night vision footage function as more than 'eye-candy' textural abstraction. They mirror the protagonist's (Emily Blunt), obscured and incomplete understanding of events.
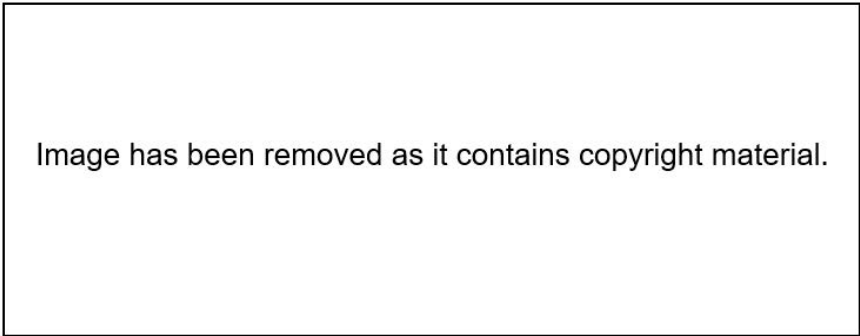
Sicario (2015) Abstracted (negative) surveillance imagery

Cineveillant films, because of their complicity with their tools of surveillance, tend to have less opportunity for textural juxtaposition unless, as in *Ratter*[104]*,* it is a shift from one apparatus of surveillance to another. *Time Code* maintains it substandard imagery throughout and, conversely, *Caché* maintains a high quality texture that makes the surveillance sequences indistinguishable from the coverage or the dream sequences. The implication in *Caché* is that cinema and surveillance are one and the same: Cineveillant.

The Cineveillant Mise en Scène

Under the banner of 'how' *mise en scène,* I have discussed camera position and movement, extended shot duration, aspect ratio, lens,

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[103] Denis Villeneuve, "Sicario," (Lions Gate Films, 2015).
[104] See Chapter 2. Interface Mutual Monitoring

framing and visual texture. Which one of these elements constitutes the most significant conversation between surveillance and cinema?

To date, extended shot duration is the most prominent cineveillant trope. The 'real-time' continuous take that defines surveillance has found cinematic favour as a means to express authenticity and immediacy. Levin claims that 'real-time' films are "nothing less than a fundamental recasting of the cinematic medium in terms of what could be called a rhetorics of surveillance."[105]

This sense of temporal fidelity need not constitute a whole film. A series of one-shot discreet scenes captured in their entirety, untainted by Bazin's "tricks of montage"[106] is now a commonplace structure in cinema. Minus edits and ontological in their temporality, the assemblage of these scenes can be likened to a switch from one CCTV input to another. Recent European cinema, in particular, offers up stark variations on this 'real-time' approach. Belgian filmmakers, The Dardenne Brothers utilised a street-wise intimate, subjective viewpoint akin to peer–to-peer surveillance in the one-shot scenes of *The Child* [107] (2005). Whereas the camera in, *The Tribe* [108] (2014) maintained the remoteness and objectivity (and partial silence) of CCTV in its series of scenes depicting nefarious activities at a Ukrainian school for the deaf.

As for the other elements that comprise surveillance *mise en scène* - camera positioning, vertical orientation, wide-lensing, split screen and visual texture- cinematic appropriation and interpretation is too sporadic to constitute a clear trend. But I put the case that ownership of the *mise en scène* toolbox has indeed been passed from cinema to surveillance. Digital visual technologies have inverted the symbiosis between surveillance and cinema. The onus is now on cinema to break

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[105] Levin, 593.
[106] Bazin, 27.
[107] Dardenne Brothers, "The Child," (Madman Entertainment, 2005).
[108] Miroslav Slaboshpitsky, "The Tribe," (Arthouse Traffic, 2014).

the lock of the surveillance toolbox and implement the tools therein.

Advancements in visual surveillance technology – satellite, global, aerial, full spectrum, biometric, thermal and smart phone imaging – are and will be absorbed into the apparatus of cinema. For example, likely inspired by the infrared surveillance that unearthed one of the Boston marathon bombers in 2015, *Suicide Squad[109]* (2016) added this technology (albeit in vivid colour) to the visual palette of its action sequences.

Image has been removed as it contains copyright material.

Police helicopter surveillance (2015)

In a very real sense, innovations in surveillance have outstripped innovations in cinema. It would seem that social and political forces have encouraged the expressions of surveillance, included in my 'how' *mise en scène,* to the point that we are living in a surveillance heyday whereas, according to Adrian Martin, a classic vision of cinema *mise en scène,*

> tends to enshrine a particular period of cinema (roughly from the mid-1920s through to the mid-1960s) as the greatest period of filmic art and craft- judging later developments in film style as decadent aberrations or signs of a sloppy decline in standards.[110]

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[109] David Ayer, "Suicide Squad " (Warner Brothers, 2016).
[110] Martin, 46.

This suggestion of nostalgia for a by-gone area may account for cinema's current tendency towards retrospective technology. Of arguably the two most significant and recent innovations in cinema, 3D and VR, the first 3D film was screened in 1920[111] and has been revived three times – 1950s, 1970s and now in the 2010s. And the headset delivery system of Virtual Reality (a technology still on periphery of narrative cinema) is a remolding of Charles Wheatstone's 1838 patent for the Stereoscope.[112]

Image has been removed as it contains copyright material.

Looking into the Stereoscope of 1838, *The Tender Hook* [113]

Image has been removed as it contains copyright material.

Looking into the Virtual Reality of 2017

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111 John Patterson, "A History of 3d Cinema," The Guardian, https://www.theguardian.com/film/2009/aug/20/3d-film-history.
112 Charles Wheatstone, "Contributions to the Physiology of Vision," Stereoscopy.com - Library http://www.stereoscopy.com/library/wheatstone-paper1838.html.
113 Jonathan Ogilvie, "The Tender Hook," (Icon Films, 2008).

A Missing Tool

The obvious omission in my inventory of the shared apparatus toolbox of surveillance and cinema is the instrument of sound. Philip Brophy's claim that "cinema is 100 per cent image and 100 per cent sound",[114] whilst mathematically questionable, succinctly expresses the importance of sound to the cinematic experience. Of course, this was not always the case for cinema and is still not the case for much surveillance. The following chapter will explore the role of sound and silence within an investigation of the parallel yet divergent, evolution of surveillance and cinema.

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[114] Cited by Adrian Martin, "Where Do Cinematic Ideas Come From?," *Journal of Screenwriting* 5, no. 1 (2014): 21.

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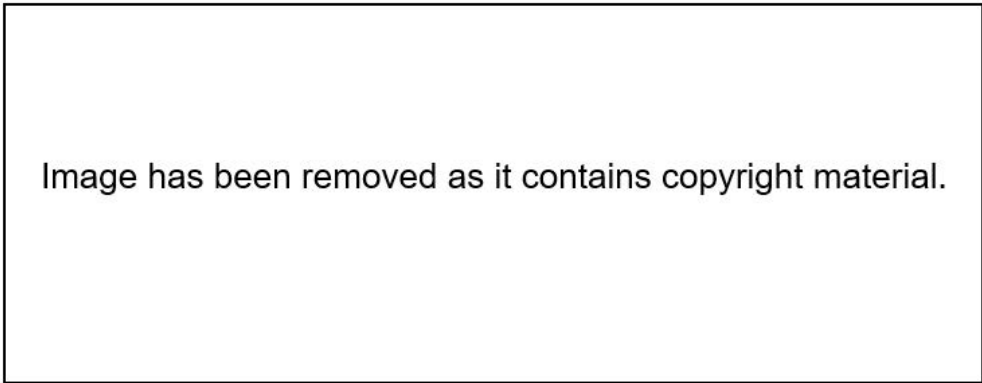
Inside the Duchess Boutique

Image has been removed as it contains copyright material.

The Duchess Boutique, Sydney Road, Melbourne (2012)

In the early hours of September 22, 2012 Jill Meagher failed to return to her home in Melbourne's CBD. The 29-year-old had been having a drink with her work colleagues at a bar merely a block away from where she lived. As her route home was via a busy artery, Sydney Road, she insisted on walking it alone.[1]

For the next five days her husband, friends and colleagues launched an extensive social media and poster campaign seeking to discover her whereabouts. The breakthrough came when a bridal shop on Sydney Road submitted in-store CCTV footage to the police who immediately sanctioned it for public release. The footage revealed Jill Meagher on the footpath outside the shop conversing with a man wearing a blue hoodie. This man was subsequently identified. Under police interrogation he confessed to raping and strangling Jill Meagher. He

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[1] Huda Hayek, "What We Know: Facts About the Jill Meagher Case," News Corp,

led the police to her body, buried in the rural belt, fifty kilometres from the crime scene. [2]

The *Duchess Boutique* CCTV footage is a prime example of incidental or 'spillopticon'[3] surveillance solving a crime. The purpose of the CCTV was to monitor activities within the store but its visual spillage proved decisive in convicting a rapist and murderer.

The tragedy is, of course, that the surveillance was not able to prevent the crime. And it is this impotency that shrouds the released CCTV imagery in a miasma of dread. At the heart of this dread is the tyranny of temporality. Knowing what the future holds for Jill Meagher we wish the inevitability of this recorded event to be otherwise.

This wish is most acutely felt in the moment following Jill Meagher texting on her phone and the man in the blue hoodie exiting to the left. Having sent her text message she looks back the way she has come, seemingly deciding whether to retrace her steps or press on. In this brief moment lies the impossible possibility that this extract of CCTV does not exist. Because if she decides to return to the safety of her colleagues this choice will be rendered invisible- just an insignificant event in a flow of continuous CCTV destined, in time, to be overwritten by more up-to-date surveillance. Self-evidentially then, Jill Meagher must decide to continue homeward. She exits to the left and Deleuze's *hors-champ* (out-of-field)[4] is imbued with 'real world' malevolence.

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[2] "Timeline of Jill Meagher's Disapperance ", News Corp, http://www.heraldsun.com.au/news/victoria/timeline-of-jill-meaghers-disappearance/story-e6frf7kx-1226483534777.
[3] See Chapter 1, The Panopticon
[4] G. Deleuze, *Cinema 1: The Movement Image* (Continuum, 2001), 16. "The out-of-field refers to what is neither seen nor understood, but is nevertheless perfectly present".

But the unsettling atmosphere of this surveillance is due to more than just the extra-diegetic knowledge of Jill Meagher's fate. It is also in the essence of the footage.

Wedding gowns, the stock and trade of the Duchess Boutique, hold a promise of romance and glamour, however fleeting. But under the shop's harsh fluorescent light this promise is tinged with pathos. The bridesmaid's gowns in shades of blue and grey hang limply in a row. Given the tragic context these hanging garments tempt a comparison with the row of hanged maids in *The Odyssey*.[5] The three wedding gowns in the window, two in white, one in red (matching the strip of red carpet and the street number above the door) are equally life-less. They adorn headless mannequins designed to accentuate the cut of the gown not the human form.

Outside the shop the street and footpath is mundane and familiar. The passing traffic, including a bus and an occasional yellow taxi, is light. Seven pedestrians, including Jill Meagher and the man in the blue hoodie, pass by the shop.

The setting of the Duchess Boutique conforms to Freud's concept of the 'uncanny'[6] It is simultaneously *heimlich* and *unheimlich*.[7] *Heimlich* because the shop and the street is familiar to us as a slice of quotidian life. *Unheimlich,* even without the knowledge of its significance to a violent crime, because this seemingly unremarkable slice of life has been selected and brought to our attention. Its 'nothingness' has been brought to light and is echoing Schelling's definition of the uncanny, cited by Freud, as "something which ought to have remained hidden but has come to light"[8]

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[5] Homer, *The Odyssey* (London: Penguin Classics 2009), 299.
[6] See Chapter 1, The Panopticon
[7] Sigmund Freud, *The Uncanny* (Penguin, 2003), Part III, 1.
[8] Ibid., Part II, 4.

Even before his interaction with Jill Meagher the behavior of the man in the blue hoodie can be construed as uncanny. He passes by three times. If his traverse appeared to have a purpose, such as the delivery of items, a viewer would not be alerted but, void of apparent intention, his re-appearances register as suspicious. Freud considers that there is a compulsion in the unconscious mind for repetition. This instinct makes us wary of repetitive behavior in others.

> Whatever reminds us of this inner 'compulsion to repeat' is perceived as uncanny. [9]

The third time the man in the blue hoodie enters the frame he does so walking backwards. It takes a moment to realise he is conversing with another person who is concealed from view by a wedding dress mannequin. This second person steps forward and comes to a standstill in the centre of the frame. Her face is obscured by the top edge of the shop's door but the clothes, handbag and shoes made Jill Meagher identifiable.

The aluminum strip that conceals her facial features is the final visual detail that makes this footage so disturbing. The masking of her face has a three-fold effect. It frustrates our yearning to clearly comprehend what we are watching, it reduces Jill Meagher to a generic victim- a petite woman teetering on high-heels- and it foreshadows the dreadful outcome – the erasure of an individual.

The Sound of Silence

Whilst the visual aspects of the footage conspire to produce an unsettling viewing experience, the *pièce de resistance* in this regard is the non-existent audio.

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[9] Ibid., Part II, 3.

Because high quality digital sound is now a feature of even the most basic consumer video camera the lack of it in this footage seems unusual. Although the camera is positioned in an interior we expect to hear the atmosphere of the empty shop and the muffled sounds of people and cars passing in the street. In not hearing this soundscape our temporal placement with the material is confused. Sound in sync with the vision would persuade us we are also in-sync with what we are watching - that, as in life, the temporal position of viewer and object is the eternal present. But without the accompaniment of location sound we are reminded that we are watching the past from the present.

Equally the absence of audio in this extract of surveillance has entirely the opposite effect to that of pre-sound cinema, particularly in our inability to hear the conversation between Jill Meagher and the man in the blue hoodie. Des O'Rawe considers that:

> Silent cinema attenuated the visibility of the speech act because it represented speech as a purely visible phenomenon. In the silent film, the audience observed images of sound that were so strong, so convincing, that they forgot to remember that they were not hearing the sound of speech. The appreciation of sound was enhanced not simply by silence but by the silent revelation of the sources of the sound.[10]

The live musical underscore that usually accompanied silent era cinema also aided audiences to forget "to remember that they were not hearing the sound of speech"[11]. But the silence is absolute with the Duchess Boutique footage and the distance of the camera, design of the shop front and arrangement of product conspire to stymie our view of the spoken word. It is a *mise en scène* that denies us what silent film consistently allows: the ability to put words into mute

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[10] Des O'Rawe, "The Great Secret: Silence, Cinema and Modernism," *Screen* 47, no. 4 Winter (2006): 397.
[11] Ibid.

mouths. The conversation between Jill Meagher and the man in the blue hoodie disappeared as soon as it was voiced. And this optically obscured, visual recording of the conversation reminds us more of what has been lost (the aural), than what has been retrieved (the visual).

Our eyes are in the past whilst our ears are in the present.

The aural aspect of this sensory displacement has parallels with a performance of John Cage's composition *4':33"*.[12] The 'music' of *4':33"* is the sound environment in which the piece is being observed. Likewise, when we watch the Duchess Boutique surveillance, presumably on a computer or smartphone, we experience it under the aural influence of our location. This would be the case even if we were to go to the extreme of wearing noise- cancelling headphones.

> As John Cage has insisted, "there is no such thing as silence. Something is always happening that makes a sound." Cage has described how, even in a soundless chamber, he still heard at least two things: his heartbeat and the coursing of the blood in his head.[13]

It's not hard to imagine the profound affect that an overlaid heartbeat and the coursing of blood would bring to the Duchess Boutique. If it were an embedded sound design we'd likely accuse it of being too obvious, even banal. But what of a more quotidian viewing environment? How might the incidental sounds that occur as the footage is watched contribute to a sense of unease?

To explore the experiential influence of sound I watched the Duchess Boutique surveillance in three diverse locations: In a café, beside the sea and on a city street.

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[12] John Cage, "4'33," *141082* (1960).
[13] Susan Sontag, "The Aesthetics of Silence," *Styles of radical will* 3 (1969): 5.

The sound elements of the café were a subdued neo-folk song, the occasional distinct word rising above the babble of conversation, the gurgles of a small child and cups scraping saucers. Overall the discrepancy between this busy interior sound environment and the image of an empty shop suggested sombre ambivalence. An event is occurring that the self-absorbed wider world is oblivious to, perhaps even careless about.

There was light rain at the beach. The raindrops were intermittently distinguishable above the roar of the sea and in these moments they marked time like the ticking of a clock. The effect of this sound environment is dependent on volume. In situ the sea overpowers any interplay with the image but when recorded and played back at a lower volume the sound offers a parallelism with the image. At a lower volume the sea and the rain is reduced to white noise. I see the interior of a shop and immediately rationalise this white noise as the sound of an air conditioning unit. Further I ascribe peaks and surges in the noise to traffic beyond the (remarkably) sound proof shop front.

If we apply the five editing techniques identified by Russian film theorist and practitioner, Vsevolod Pudovkin (contrast, parallelism, symbolism, simultaneity, leit-motif)[14] to these sound environments we can define the café as operating in contrast to the image while the ocean, in the guise of air conditioning, offers a sense of parallelism, augmented by the symbolism of the ticking rain. The ocean therefore has a normalising effect on the image and this reduces its capacity to unsettle the viewer. The inability to hear the conversation no longer seems such a profound loss because it is rationalised by the physical limitations of the space – primarily a noisy air conditioning unit that masks all other sounds.

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[14] V.I. Pudovkin, *Film Technique and Film Acting - the Cinema Writings of V.I. Pudovkin* (New York: Lear Publishers, 1949), 47-50. Pudovkin's categories refer to what he calls "relational editing" – "methods that control 'the psychological guidance' of the spectator."

The ocean's 'stabilising' of sound and vision is even more evident than at a location that most closely replicates the image: a street at night with light vehicle and foot traffic. Even at low volume this recording fails to merge with the vision. Instead it emits uneasiness through its perspective and conspicuous out-of-sync moments. The microphone is on the footpath whereas its fellow traveller, the camera, is locked inside. As already discussed in reference to *The Blair Witch Project,*[15] Slavoj Zizek describes a dislocation of sound and vision as an example of autonomous partial objects.[16] This definition again refers back to Freud's essay on the uncanny.

> Dismembered limbs, a severed head and hand cut off at the wrist, feet which dance by themselves- all these have something peculiarly uncanny about them, especially when, as in the last instance, they prove capable of independent activity.[17]

Although the sound perspective is located on the street, pedestrians and vehicles pass by without making a sound. At other times footsteps and vehicles are heard but their presence remains invisible. In addition, the street perspective makes the inaudibility of the conversation problematic. Why aren't we hearing it?

The street soundscape offers audio parallelism with the image but without correct perspective or synchronicity it is the most unsettling of the three environments. Its 'near miss' proximity to the *heimlich* of sync-locked sound and vision makes it a decidedly *unheimlich* viewing experience.

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[15] See Chapter One, Found Footage.
[16] Sophie Fiennes and Slavoj Žižek, "The Pervert's Guide to Cinema: Parts 1, 2, 3," (Microcinema International., 2006).
[17] Freud, Part II, 5.

The sound/ vision split

The absence of audio in the Duchess Boutique surveillance is not unique. The majority of CCTV systems in current operation are without sound because most installed cameras are still analogue.

> In an analogue system, separate audio and video cables must be installed from endpoint to endpoint, that is from camera and microphone location to the viewing or recording location. If the distance between the microphone and the station is too long, balanced audio equipment must be used, which increases installation costs and difficulties.[18]

Costs and difficulties, in the private sector particularly, need to be rationalised. In most cases the ability to hear as well as see has been deemed an unnecessary expense for security surveillance. Seeing is believing it would seem, and until the new generation network audio/video systems tip the balance, viewing of raw CCTV footage will remain a *4': 33"* experience.

But the most significant factor hindering the adoption of audio-visual surveillance is the legal ramifications. The current laws regarding surveillance devices in Australia, in accordance to international treaties, [19] prohibits the use or maintenance of listening devices to "overhear, record, monitor or listen to a private conversation."[20] However the only legislation governing 'Optical Surveillance Devices' is that the installation or maintenance of these devices must not involve unauthorised entry or interference to property.[21]

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[18] Fredrik Nilsson, *Intelligent Network Video: Understanding Modern Video Surveillance Systems* (Boca Raton, FL: Taylor & Francis Group, 2008), 130.
[19] Rachel Simpson, "Listening Devices and Other Forms of Surveillance: Issues and Proposals for Reform," ed. NSW Parliamentary Library Research Service (NSW Parliamentary Library, 1997), 11.
[20] NSW Surveillance Devices Act, "Prohibition on Installation, Use and Maintenance of Listening Devices," ed. New South Wales Govt. (2007), 10.
[21] "Installation, Use and Maintenance of Optical Surveillance Devices without Consent," (2007), 11.

This distinction between aural and visual surveillance suggests that what we say is deemed, by the law, more deserving of privacy than what we do. Perversely, the wording of this Act suggests a homeowner could put their bathroom and any occupant under visual surveillance. However, if the surveillance camera has the capacity to record simultaneous sound, the homeowner would risk five years imprisonment.[22] Under this current legislation it would, in principle, be legal for Norman Bates, as proprietor of the Bates Motel, to secretly film Marion Crane in the shower- on the proviso that she refrains from humming along to the Bernard Herrmann score.[23]

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Psycho (1961)

This disparity in our attitude to visual and aural surveillance stems from an atavistic need to be seen but not heard. As social animals our exterior physical presence is inevitable and unavoidable but our right to privacy, via interior speech, is fundamental to our wellbeing. I see Robert Stam's identification of a prejudice against the visual, traceable "to the Platonic depreciation of the world of phenomenal appearance," [24] as pertinent here. Our tendency to value verbal expression because of its capacity for interiority, more than visual

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[22] "Prohibition on Installation, Use and Maintenance of Listening Devices," 10.

[23] Alfred Hitchcock, "Psycho," (Paramount Pictures, 1960).

[24] Robert Stam, "Beyond Fidelity: The Dialogics of Adaptation," in *Film Adaptation*, ed. James Naremore (New Brunswick, New Jersey: Rutgers University Press, 2000), 58.

expression makes us *logophilic.*[25] We remain concerned with guarding our verbal identity whereas we are, if not accepting, ambivalent to surveillance of our physical identity.

Hence George Orwell's authoritarian dystopia of *1984* must encompass aural surveillance of the proletariat.

> The telescreen received and transmitted simultaneously. Any sound that Winston made above the level of a very low whisper would be picked up by it.[26]

Gary T. Marx would situate Winston's surveillance at the extremely efficient end of a sliding scale that he terms "surveillance slack,"[27] the gap between the degree of surveillance and the constraints placed upon it.

> In the 19th century there was also less physical privacy given smaller living quarters and larger families... The idea of citizenship, labor, consumer and privacy rights were less developed and the borders between work and home or the home and the state were weaker. While the technology was weak, there were fewer restraints on its' use and fewer means of neutralising it.[28]

Until relatively recently, urbanisation and the anonymity of the city, as evidenced by waves of political thought and agitation, was a haven for interior verbal communication. The surveillance slack lay in the inability of technology to hear, and accurately record, 'fifth column' conversations held in garrets, taverns and drawing rooms.

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[25] Ibid.
[26] George Orwell, *1984* (Australia: Penguin Group, 2011), 5.
[27] Gary T Marx, "What's New About the" New Surveillance"? Classifying for Change and Continuity," *Surveillance & Society* 1, no. 1 (2002): 23.
[28] Ibid., 23-24.

In the Beginning was Surveillance

> Surveillance: close observation, especially of a suspected spy or criminal.[29]

If we advance this dictionary definition towards its practical application, we can redefine surveillance as a stored replication of an event. Under this designation there is a significant lag in the historic technical advancements of audio surveillance as opposed to visual surveillance.

Julie K. Peterson credits the Pantograph, invented in 1605 by Christoph Scheiner,[30] as being the first surveillance device.[31] Based on a parallelogram, its wooden linkages can exactly replicate the movement of a pencil and produce both an exact replica and a scale replica.[32] Replication of sound however was more problematic. The first examples of stored, re-playable audio is most likely the calliope mechanisms of eighteenth century music boxes (that led to the Welte-Mignon automated player piano of 1904).[33] But effective capture and storage of the human voice remained elusive, even beyond Edouard-Leon Scott de Martinville's 1857 invention, the Phonautograph. Martinville's first sound recording is barely recognisible as a human voice.[34] The Phonautograph's bulk, limited recording capacity and necessity for the speaker to be in close proximity[35] makes it a highly impractical surveillance device.

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[29] "Surveillance ", in *Concise Oxford Dictionary* ed. Judy Pearsall (New York: Oxford University Press, 2002).
[30] Richard S. Westfall, "Christoph Scheiner " Al Van Helden, http://galileo.rice.edu/Catalog/NewFiles/scheiner.html.
[31] Julie K Peterson, "Understanding Surveillance Technologies: Spy Devices, Privacy, History & Applications," *Boca Raton, Taylor and Francis* (2007): 117.
[32] The Pantograph is still available as a plastic toy under the name of *Sketch-a-graph.*
[33] Peterson, 118.
[34] Edouard-Léon Scott de Martinville, "Recording from 1860. Sound Restoration," https://www.youtube.com/watch?v=znKNQXo58pE.
[35] Peterson, 125.

By comparison, photography of the 1850s could precisely replicate reality (albeit in monochrome) and twenty years prior, Louis-Jacques-Mandé Daguerre had placed a Paris boulevard under surveillance.

Boulevard du temple (1838)

A view out the window. A view from above down into a world that now existed to be photographically explored, investigated, exploited and recorded.[36]

Daguerre's 1838 daguerrotype of Boulevard du Temple is considered to be the first photographic image of human beings.[37] It is also a triumph over temporality. The long exposure necessary to capture this image rendered the bustle of traffic and pedestrians invisible. As in life they came and went from the boulevard. All but two figures remain in, what appears to be, a deserted cityscape. A shoeshine perched on a box and his bent-legged customer. Their stillness has enabled them to remain forever visible whilst everyone else has ceased to exist beyond the moment. And despite the wide vista, our primal instinct to discern human forms draws our eye to these two figures. As effectively as a telephoto lens.

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[36] Hans-Michael Koetzle, *Photo Icons: The Story Behind the Pictures 1827- 1926*, vol. 1 (Cologne: Taschen, 2002), 19-20.
[37] Ibid., 19.

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Alone together. A boot polisher and customer.

In terms of moving image surveillance, Thomas Levin, among other film scholars, cites an *actualité* film by the Lumiere Brothers as the premier example of surveillance (and cinema).

> No matter what else it is, Louis Lumiere's 1895 "La Sortie de l'Usine Lumiere" is also the gaze of the boss/owner observing his workers as they leave the factory.[38]

La Sortie de l'Usine Lumiere[39] shows workers *en masse* exiting the loading bay of the Lumiere factory in Lyon. It exists in three versions filmed at different times, different seasons. In the first version the women are wearing shawls and scarfs. In the second 'take' the shawls are absent. The final version is dated to March 22, 1895 which, judging by the number of men in shirtsleeves and women in sunhats, was a warm day in early spring. It has a running time of forty-six seconds and is bookended by the partial opening and closing of the factory doors. As Marshall Deutelbaum observes, if the film was looped, "the action would appear to be a single periodic event."[40] This

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[38] Thomas Y Levin, "Rhetoric of the Temporal Index: Surveillant Narration and the Cinema of "Real Time"," *CTRL Space. Rhetorics of Surveillance from Bentham to Big Brother. Karlsruhe: Center for Art and Media* (2002): 581.

[39] Lumiere Brothers, "The Lumiere Brothers First Films 1895," (Youtube: yalpertem).

[40] Marshall Deutelbaum, "Structural Patterning in the Lumière Films," *Wide Angle -A Quarterly Journal of Film History Theory Criticism & Practice* 3, no. 1 (1979): 30. Cited

impression would seem to fit with the filmmakers' intention: the documentation of an unremarkable *quotidien* occurrence at a location likely chosen for its convenience rather than its inter-textuality. While the film's title might suggest an abstract expressionism, akin to the self-reflective editing sequence in Vertov's *Man with a Camera*[41](1929), the footage does not. The building and the workers are not identified as being part of the Lumiere plant. Neither does the film exhibit Levin's innuendo of worker exploitation beyond the management's assumption (shared by the employees it would seem) that the boss has a right to film his workers spilling out onto the street. At worst, the Lumieres could be accused of commercial propaganda – recording their, mostly female, workers finishing work on a Friday. They are happy, healthy, well dressed and, in the case of five men, affluent enough to afford bicycles.

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Friday knock-off at the Lumiere factory in Lyon.

The Lumiere Brothers' surveillance of their workers outside both workplace and work hours has a contemporary resonance with photographer Michael Wolf's appropriation of Google Street View, the online photographic mapping program introduced by Google in

by André Gaudreault, "Film, Narrative, Narration: The Cinema of the Lumiere Brothers," in *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker (London: British Film Institute 1990), 69.
[41] Dziga Vertoz, "Man with a Movie Camera," (VUFKU, 1929).

2007.[42] Wolf searched, isolated and enlarged people inadvertently included in Street View's image capture process and reproduced them as discreet still moments.[43] His series *Paris Street View,* mostly created on his computer in Hong Kong, is re-photographed digital surveillance of people *dans la rue publique* and is a stark contrast to the romanticism typical of Paris street photography.

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Robert Doisneau's *La baiser de l'hotel ville* (1950) and Michael Wolf's *028* (2008)

A more predatory example of surveillance- in the workplace rather than on the street – occurs in Charlie Chaplin's *Modern Times*[44](1936). Released forty-one years after *La Sortie de l'Usine Lumiere,* the two films can be considered the bookends of silent cinema. Peter Marks considers Chaplin's comedy to be,

> a serious and compelling critique of the vigorously scrutinised workplace that reduces workers to monitored automata while not allowing zones where they might escape the boss's profit-focused gaze. *Modern Times* deftly and engagingly accounts for the intimate relationship between modern capitalism and surveillance, with the integral and inevitable deterioration of worker's rights, agency and privacy.[45]

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[42] Samuel Gibbs, "Google Introduces 'Time Machine' Feature in Street View," Guardian, https://www.theguardian.com/technology/2014/apr/23/google-introduces-time-machine-feature-in-street-view.
[43] Michael Wolf, interview by Peng & Cheng, August, 2010.
[44] Charles Chaplin, "Modern Times," (United Artists, 1936).
[45] Peter Marks, *Imagining Surveillance: Eutopian and Dystopian Literature and Film* (Edinburgh: Edinburgh University Press, 2015), 59.

Chaplin as a factory worker (his last appearance as The Little Tramp) retires to the toilet block for an unscheduled 'smoko'. As he perches on a washbasin savouring his first drag of a cigarette, the face of the Factory President appears on a screen behind him.

Work place surveillance. *Modern Times* (1936).

                    FACTORY PRESIDENT
        Hey!

A slapstick flaying of arms and legs. CHARLIE finds his feet and turns to the screen.

                    FACTORY PRESIDENT
        Quit stalling. Get back to work.

CHARLIE mimics washing his hands.

                    FACTORY PRESIDENT
        Go on!

CHARLIE exits quickly. A sphincter clenched waddle.

Modern Times has a recorded score and moments of spoken word, as

in this scene.[46] But even with the sound muted the words of the Factory President remain crystal clear (and arguably clearer than with sound - the actor's lips are out of sync). Without sound, his intimidating presence illustrates the power of sound images in silent cinema, as claimed by Des O'Rawe.[47] And the clarity of the dramatic context is likely to transcend any language barrier. *Modern Times -* without sound - is a loud film.

Although some of the workers appear to be conversing with each other, the *mise en scène* of *La Sortie de l'Usine Lumiere* does not argue for verbal comprehension. It's too crowded and frenetic. Furthermore, unlike the Duchess Boutique surveillance, there is no compelling narrative to impel us to want to hear. We understand the simple context as clearly as we do the scene from *Modern Times,* but the inherent lack of drama in the situation means we neither hear the silence, nor miss the absence of sound. *La Sortie de l'Usine Lumiere* is an awkward hybrid between cinema and surveillance. Its obvious staging – the conspicuousness of the camera placement and the onscreen personnel awaiting off-screen cues - seems at odds with the random ordinariness of its subject. This disparity, between artifice and *actualité,* creates an aural impression *sans* the muteness of surveillance or the loudness of silent cinema.

Marshall Deutelbaum describes *La Sortie de l'Usine Lumiere* as a "real little narrative gem"[48] primarily because of the bookending of the factory gates (not featured in the earlier two versions). But if we accept this film as a narrative the gate opens on how we might define surveillance footage.

André Gaudreault cites Claude Brémond's definition of narrative:

> A report describing a sequence of events taking place in a certain period of time is surely, in the very literalness of its details, a

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[46] The Little Tramp is never heard to speak although he does sing a song.
[47] O'Rawe, 397.
[48] Deutelbaum, 30. Cited by Gaudreault.

complete and fully signifying narrative.[49]

According to this and Tzvetan Todorov's definition, "passage from one equilibrium to another,"[50] *La Sortie de l'Usine Lumiere* is a narrative. In a certain period of time (47 seconds), 151 workers pass through the factory gate, from an interior to an exterior equilibrium. Ninety-four exit to the left of the frame, 57 exit to the right. One woman crosses the frame from right to left and a boy runs left to right.

Gaudreault proceeds from the example of *La Sortie de l'Usine Lumiere* to identify two levels of narrative: micro and macro. A single shot of film constitutes a micro-narrative – consistent with Brémond's and Todorov's definition of narrative and the basic mechanics of one photographic image following another in time. The films of early cinema were one-shot films and therefore according to Gaudreault, micro-narratives. Their action, no matter how minimal, consists of an unbroken sequence of movement from one equilibrium to another.

> This special feature of cinema, that of having always been narrative right from the beginning, explains why this art so quickly found its vocation of storyteller. For each segment of film always recounts something.[51]

Due to technical restraints these early films had short durations. But screen duration is irrelevant here. Uninterrupted and unmediated coverage is the key. Under this definition, a surveillance camera with the capacity for continuous digital capture is, regardless of the action or inaction occurring within the frame, creating an endless 'micro-narrative.'

Post-structuralist philosopher Francois Lyotard also employs the term 'micro-narrative' or *petit recit* in a broader social context. He considers micro-narratives, as small, single-issue competing stories that resist

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[49] Claude Bremond, *Logique Du Récit* (Éditions du Seuil, 1973), 89. Cited by Gaudreault, 70.
[50] Tzvetan Todorov, "The Poetics of Prose," *Paris: Ithaca* (1977): 111. Cited by Gaudreault, 69; ibid.
[51] 69.

and challenge the prevailing knowledge paradigm of the meta-narrative. Lyotard defines meta-narratives, such as religious theologies and "the emancipation of humanity"[52], as big stories underpinning belief systems that if equated to Freud's theory of consciousness, are narrated by the super-ego.[53] He championed the mundanity and perceived inconsequence of the micro-narrative, claiming that "the *petit récit* remains the quintessential form of imaginary invention"[54].

Lyotard is referring primarily to science but I consider his definition of micro-narrative also pertinent to the unstaged, inconsequential aesthetic of the surveillance camera. Unlike the traditional narrative camera, the surveillance camera does not invisibly follow the action or characters according to a strict adherence to causality and a collective mission to be greater than the sum of its parts. Like Lyotard's micro-narratives, it remains conspicuous, isolated and indeterminate; resistant to a meta-narrative that, in mainstream cinema's customary adherence to the restorative three-act structure, effectively maps Lyotard's 'emanicipation of humanity' meta-narrative. The silo effect of the surveillance aesthetic is further emphasised in examples that conform to the prevalence of mute quotidian surveillance. On screen these silent sequences register as loud violations of the consistent, precisely modulated cinematic soundscape. Such is the crucial yet subservient role of audio in cinema: it is only remarked on in its absence.

Conversely Gaudreault's cinematic 'micro-narrative' is dominated by the 'macro-narrative'. Macro-narratives are the product of montage, the linking of micro-narratives (the shot) to create a larger meaning that subsumes the discreet meaning of the shot.

> The macro-narrative is formed not by the micro-narratives being

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52 Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, vol. 10 (U of Minnesota Press, 1984), 60.
53 Sigmund Freud, *The Ego and the Id* (WW Norton & Company, 1962).
54 Lyotard, 10.

added together but by them being systematically disregarded as such.[55]

The advent of extended digital capture poses obvious problems with this perceived process. Is the one-shot 134-minute film, *Victoria,* (2015)[56] a micro-narrative? Is *Russian Ark*[57] (2002)*,* a one-shot film that spans centuries a micro-narrative?

Gaudreault's definition of a micro and macro narrative may flounder in the digital age but it does acknowledge the principal role of montage in the evolution of the cinema up to the introduction of sound.

> It is almost impossible today to find a film with the sharp dramatic rhythm of, for instance, the Odessa Steps in *Battleship Potemkin,* or certain episodes in the early picture *Intolerance,* which belongs to the first period when the hitherto mechanical film record became a creative medium.[58]

Writing in 1929, Pudovkin is criticizing the new generation of talkies with their propensity to use "explanatory words for matters than should be conceived visually".[59] Forty-six years later Stanley Kubrick echoed Pudovkin's view that the introduction of sound constituted a devolution in cinematic expression.

> I think that silent films got a lot more things right than talkies…Most films are really little more than stage plays with atmosphere and action…Economy of statement gave silent movies a much greater narrative scope and flexibility than we have today.[60]

Hitchcock similarly described silent films "the purest form of

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[55] Gaudreault, 72-73.
[56] Sebastian Schipper, "Victoria," (Deutschfilm, 2015).
[57] Aleksandr Sokurov, "Russian Ark " (Pandora Films, 2002).
[58] V.I. Pudovkin, *Film Technique and Film Acting*, trans. Ivor Montagu (London: Vision Press 1968), 194.
[59] Ibid.
[60] Michel Ciment, "Kubrick: The Definitive Edition. Ny," (Faber and Faber, Inc, 2001), 174.

cinema"[61] and many sound films as being merely "photographs of people talking".[62]

Two Divergent Tracks.

Whilst cinema was experiencing the commercial success and aesthetic compromises of vision and sound synchronisation, the field of surveillance was still trying to gather up the technological slack (specifically miniaturisation of the apparatus) to reach the stage of 'photographs of people talking' or being more crucial to the end objective of surveillance, audio recordings of people talking.

In regard to sound, the two industries were like locomotives speeding in opposite directions - the cinema train heading towards a sunlit plain, the surveillance train heading towards a dark tunnel. At the advent of the condenser microphone, the two engines rushed pass each other.

Since the 1890s numerous attempts had been made to realise synchronised cinema.

> Among the least disappointing were Edison's Kinetophone (1895) which patrons listened through earphones; the 1898 Cinemacrophonograph or Phonorama with projected images and a mechanical connection between projector and phonograph, but still with earphones.[63]

Sound, mainly music, was recorded on discs or cylinders and played back as the image was projected. While the inconsistency of camera and projector frame rates proved problematic for these double-systems, the quality of the sound reproduction was the major stumbling block. "Invariably, synchronization and amplification systems proved inadequate and exhibitors failed to adopt the

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61 François Truffaut, *Hitchcock*, trans. Helen Scott, G (New York: Simon & Schuster 1985; repr., Revised Edition), 61.
62 Ibid.
63 Rick Altman, *Silent Film Sound* (Columbia University Press, 2007), 158.

equipment."[64]

While trying to perfect the Kinetophone, the Edison company kept busy with a steady supply of silent dramas. Catherine Zimmer notes that many of these were 'caught in the act' surveillance stories with such salacious titles as *Interrupted Lovers* (1896), *Why Mrs. Jones Got a Divorce* (1900), *The Kleptomaniac* (1905).[65] These films advanced the naïve surveillance of *La Sortie de l'Usine Lumiere* by combining "the construction of cinematic narrative and cinematic technology as a revelatory device around crime and sexuality in particular."[66]

As for talking pictures, it wasn't until 1922 when Edward Christopher Wente produced a condenser transmitter with one hundred times greater sensitivity, that sound quality reached a practicable level.[67] Single-system synchronization followed.

> Until the late 1930s, the post-dubbing of voices gave poor fidelity, so most dialogue was recorded direct. More importantly, in sound cinema the voice became as central to the sound track as the human figure was to the image track.[68]

The recording of 'live' dialogue necessitated solutions for noisy cameras, exteriors and interior locations and sets. It also, initially, hindered the movement and action of actors.[69] But despite the lamentations of Kubrick and Hitchcock (and as their respective *oeuvres* testify) it would be an exaggeration to describe the introduction of sound as a derailment of cinematic expression. More like a slow down until camera blimps, boom poles, shotgun

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[64] David Bordwell, "The Introduction of Sound " in *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*, ed. David Bordwell (New York: Columbia University Press, 1985), 298.

[65] Catherine Zimmer, *Surveillance Cinema* (NYU Press, 2015), 7.

[66] Ibid.

[67] Sheldon Hochheiser, "What Makes the Pictures Talk: At&T and the Development of Sound Motion Picture Technology," AT&T Labs, http://www.coutant.org/ecwente.html.

[68] Bordwell, 302.

[69] *Singin' in the Rain* parodies the difficulties involved with onset sound recording. When *The Dueling Cavalier* is previewed the rattling of Lina's (Jean Hagen) pearl necklace obscures her dialogue and her head turns place her intermittently 'on-mic' and 'off-mic.' Gene Kelly Stanley Donen, "Singing in the Rain," (MGM, 1952).

microphones and sound stages solved a lot of the issues. Cinema, Hollywood in particular, was soon heading for the open plain of naturalistic mimesis. David Bordwell identifies a drive towards a cinematic viewing experience that replicates the perceptions and perspectives of human sight and hearing:

> In the technical discourse of Hollywood during the 1930s, the link between sound recording and cinematography rests upon a biological analogy. Combined, camera and microphone resemble a limited but lifelike human body.[70]

Meanwhile, back on the other track, surveillance was content with the disembodied human voice. It picked up a head of steam with the invention of the telephone in 1876 and within two years Danish inventor Valedeman Poulsen had patented the telegraphone. The telegraphone's function, "unattended recording of phone messages"[71] makes it a prototype for both the innocuous answering machine and the phenomenon of clandestine wire-tapping.

As to the latter, the widespread and indiscriminate use of wiretapping in the US was soon alleged an infringement of their constitution.

> Opponents of wire tapping charge that it encourages invasion of the individual's privacy, that the principle is wrong, that it violates the spirit if not the language of the First Amendment safeguarding freedom of speech.[72]

In 1892, perhaps unsurprisingly, the first culprits to be convicted, under New York's new "eavesdropping statute" [73] prohibiting wiretapping, were the NYPD.[74]

Wente's condenser transmitter permitted eavesdropping to go off -line

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[70] Bordwell, 301.
[71] Peterson, 127.
[72] Herbert Brownell Jr., "Public Security and Wire Tapping," *Cornell Law Review* 39, no. 2 (1954): 206.
[73] "Article 250: Offences against the Right to Privacy," New York State Law, http://ypdcrime.com/penal.law/article250.htm#p250.00.
[74] Peterson, 129.

and in situ. The invention led to transistor technology in the post war period that enabled the miniaturisation essential to clandestine surveillance. The listening 'bug' was born. It spawned remotely, in a covert tunnel of quasi-legal application. Quasi-legal in that under the revised statutes controlling wire-tapping, the use and installation of listening devices was and is illegal for the general populace[75] but permissible for law enforcement and security agencies. Due to the necessary bulk of film cameras and the duration limitations of their loads, surveillance effectively remained in this sightless audio tunnel until video recording systems exposed it to the light in the 1980s.[76]

This late start has proved advantageous for visual and other non-aural surveillance. As already discussed, so long as CCTV and other new surveillance remain mute, they are not subject to the stricter prohibitions originating from wire-tapping legislation. And as technologies emerging after the global threats of organized crime; urban crime; two world wars; a cold war; and now terrorism, non-aural surveillance systems have cautionary examples to convince the populace of their protective merits as opposed to their privacy drawbacks.

> New surveillance may enhance due process, fairness and legitimacy. It may contribute to the political pluralism central to democracy by making the tools of surveillance widely available so that citizens and competing groups can use them against each other, as well government, to enhance accountability...The surveillance may move from being a one-way mirror to a window.[77]

Gary T. Marx's definition of new surveillance has a notable visual bias. It includes satellite imaging, DNA matching and self-monitoring. On a list of fourteen specific types of new surveillance, only one has an aural dimension: "a supervisor monitoring employee's e-mail and

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[75] Act, "Prohibition on Installation, Use and Maintenance of Listening Devices."
[76] Lucy P. Roberts, "History of Surveillance and Cctv," WECU Surveillance Security Cameras, http://www.wecusurveillance.com/cctvhistory.
[77] Marx, 22-23.

phone communication". [78] Marx's inherently visual suggestion that surveillance might "move from being a one-way mirror to a window" [79] is a metaphor for a utopic surveillance characterised by transparency, and the dismantlement of existing power imbalances in the surveillance relationship. [80]

It is difficult to imagine such a positive spin being applied to aural surveillance. Firstly, the very term 'eavesdropping' has too negative a place in our collective consciousness. We are firmly attached to the notion of private conversation. Secondly, a mobile-phone tapping media scandal of the 2010s that brought down UK tabloid, *News of the World* and compromised media mogul Rupert Murdoch and his News Corp empire, has given the predatory practice of wiretapping an extremely negative cyber-era context. Thirdly, a political 'bugging' scandal that threatened a US president with impeachment and forced his resignation in 1974, has instilled a lasting skepticism towards democratic governments and their security agencies.

Intolerance and suspicion of aural surveillance is the point at which the two engines of surveillance and cinema made return trips and converged at the junction of Watergate.

The repercussions of Watergate were far reaching but at the heart of the scandal are two instances of aural surveillance. The first occurred on the night of May 27, 1972. Two telephone 'bugs' were planted in the offices of the Democratic National Committee (DNC), situated in the Watergate building. Approximately one month later [81] the 'burglars' returned to repair the 'bugs'. [82] They were caught, arrested and

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[78] Ibid., 12.
[79] Ibid., 22-23.
[80] Marx wrote his article in 2002. Post Edward Snowden's NSA revelations he may no longer hold this optimistic view of new surveillance.
[81] Alan J. Pakula, "All the President's Men," (Warners Bros, 1976).
[82] Robert Pear, "Watergate, Then and Now; Two Decades after a Political Robbery the Questions Still Linger," *The New York Times* 1992, 1.

identified as former FBI and CIA agents.[83]

The second occurrence of aural surveillance was the so-called 'smoking gun tapes', President Nixon's clandestine recordings of private conversations in the Oval Office. Nixon cited executive privilege[84] and refused to release the tapes but was finally forced to do so. The recordings revealed that Nixon had discussed a cover-up of the crime. Segments erased from the recordings also cast strong suspicion that he had discussed and sanctioned the Watergate surveillance.[85]

Intrigue, surveillance and illegality is a hendiatris for the Thriller genre. Watergate was always destined for the screen. Alan J. Pakula's *All The President's Men* (1976) is the best known in a slate of dramatic features that deal with aspects of the scandal. It won four Oscars including best sound and 'Best screenplay based on material from another medium' for William Goldman. The film is based on the book by the Washington Post reporters Bod Woodward and Carl Bernstein, who were instrumental in exposing the scandal. The narrative presents a triumph of the Fourth Estate over institutionalised corruption. They were described in a Time magazine article of 1974 as,

> Alert, courageous newsmen standing as sentries against the abuse of power-that is the dominant image most journalists have of their Watergate performance.... Applications to journalism schools are at an all time high, and many of the youngsters say that they want to be investigative reporters.[86]

Viewed from the present era of the insatiable '24-hour news cycle', this righteousness of the press now seems darkly ironic. Especially in light of the 2011 *News of the World* scandal that exposed a conspiracy

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[83] CNN International, "A Burglary Turns into a Constitutional Crisis," http://edition.cnn.com/2004/US/06/11/watergate/index.html?_s=PM:US.
[84] Ibid.
[85] Pear, 2.
[86] Time Magazine, "Covering Watergate: Sucess and Backlash," 104 (1974).

between that newspaper's editors /journalists and the British police to 'phone-hack' up to 4,000 individuals.[87]

A drama depicting these disaffected phone-hacking hacks of *News of the World* rather that the diligent investigative journalists of the Washington Post, would be closer in tone to a film released two years prior to *All the President's Men.* Without any direct reference to the scandal, Francis Ford Coppola's *The Conversation*[88] (1974) offers an 'inside' window on the era of Watergate that due to its skepticism, has stood the test of time more convincingly that its Academy award-winning counterpart. In the clandestine world of *The Conversation* there are no courageous sentries standing against the abuse of power. Merely a world-weary foot soldier equipped with state-of-the-art aural surveillance.

A Conversation on The Conversation

According to Walter Murch, the editor of *The Conversation,* Coppola based the character of Harry Caul (Gene Hackman) on a surveillance technician, Hal Lipset,[89] famous for concealing a listening device in a martini olive.

> The olive became the symbol of how easy transmitters were to conceal. A 1968 Federal law banned all wiretapping and recordings without a court order unless at least one party to the conversation had consented. But much to Mr. Lipset's chagrin, California, and later other states, banned private recordings unless all participants consent.[90]

The quasi-illegal status of aural surveillance and the rumblings of Watergate laid the foundations for *The Conversation's* clandestine milieu, one familiar to its contemporary audience through the genre antecedent of film noir and the newspaper headlines of the day. In line

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87 Vikram Dodd Sandra Laville, "Phone Hacking: The Hunt for Corrupt Officers and 4,000 Possible Victims," *The Guardian* 2011.
88 Francis Ford Coppola, "The Conversation," (Paramount Pictures, 1974).
89 Walter Murch, interview by Michael Ondaatje, 2002.152
90 Robert McG. Thomas Jr., "Hal Lipset, Private Detective with a Difference Dies at 78," *The New York Times* 1997.

with the film noir detective film, the engine of *The Conversation's* narrative is a crime that Harry is tasked to solve but is ultimately unable to thwart. At a party in Harry's workshop his rival in surveillance boasts obliquely about wire-tapping a Presidential campaign.

The film also offers a snapshot, or more aptly a sound bite, of the surveillance slack between the audio and visual surveillance of the period. Harry attends a surveillance convention and toys with a 'state-of-the-art' CCTV system. The screen image is so corrupted that the face of the Company Director's Assistant (Harrison Ford) is barely recognisible and the camera, secured with gaffer tape, sweeps stutteringly on its gimbal.

Whereas a miniature microphone, concealed in a ballpoint pen, records in high fidelity an intimate conversation that Harry has with Meredith at the party.

The discrepancy between the quality/fidelity of vision and quality/fidelity of audio is a motif of the film. Catherine Zimmer describes the opening shot:

> What might appear to be a standard establishing shot in the film is pulled back from its seamless omniscience by a "problem" with sound.[91]

The 'problem with sound' is an electronic glitch that occurs mid-way through a slow zoom-in on Union Square, San Francisco. The camera, as with Daguerre's 1838 surveillance of Boulevard du Temple, is from an elevated position except now the people are 'coloured-in' and move naturalistically. The glitch occurs as the camera zeros in on a mime artist interacting with a grab bag of passers-by. Garrett Stewart perceives a direct link with the mimed, sound affected (sic) tennis match of another surveillance film, Michelangelo Antonioni's

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[91] Zimmer, 19.

Blowup.[92]

> So it is that Coppola's film begins quite literally where *Blowup* leaves off, with a pantomime in a public space.[93]

The glitch interrupts a soundscape dominated by a Dixie Jazz band. Although the musicians are not in view, we understand this to be source music whereas the glitch is reminiscent of a science fiction sound effect – alien to the setting. Another more sustained glitch occurs after the band, having wound up the song, is rewarded with sparse applause. The camera reaches the end of the zoom as the mime artist targets a man wearing a transparent Macintosh (Harry). The silent artist follows Harry across the square mimicking his body language until, with a click of his heels, he breaks off. The camera stays with Harry. The glitch becomes a sustained distortion.

By suggesting a technical fault in the sound playback, Coppola draws the audience's attention to the soundscape that, as with the majority of films and audiences, would have otherwise played an unnoticed, subservient role to the image. Only when Harry's upward look motivates a reverse angle, are we assured that the glitch is intentional. A figure is visible on a rooftop crouching under a neon sign: *City Paris Since 1850.* Given his location he should be the camera operator but a closer profile angle reveals him to be looking through telescopic sights attached to a black barrel.

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[92] Michangelo Antonioni, "Blowup," (MGM, 1966).
[93] Garrett Stewart, *Closed Circuits: Screening Narrative Surveillance* (University of Chicago Press, 2015), 83.

The Conversation (1974)

The implication of a sniper is advanced by his point-of-view. The crosshairs of the telescopic sights follows a couple traversing the square until visual and aural contact is lost as they pass behind a tree. Harry's return to a covert 'operation' van clarifies that the sound glitches are not just intentional but part of the film's diegesis. This is not an assassination attempt, it is an aural surveillance operation.

The Conversation conforms to my definition of a *cineveillant* film. (Film) form follows (story) function. The notable distinction however is that unlike other *cineveillant* films, the surveillance that constitutes the fabric and narrative of *The Conversation* is aural not visual. This necessitates a series of formal strategies, such as those evident in the opening shot, which interplay the audio and the visual. This interplay occurs to a far greater extent than in films with a visual representation of visual surveillance. As Janet Staiger and David Bordwell observe:

> The consistency of narrative space is assured not only by composition and cutting but also by sound perspective; a line is unclear only when it is necessary to be (momentarily) unclear.[94]

There is a notable shift in status between the audio and the visual after Harry deciphers the key line: "He'd kill us if he got the chance".[95]

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[94] Janet Staiger David Bordwell, "Historical Implications of the Classical Hollywood Cinema," in *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*, ed. Janet Staiger David Bordwell, Kristin Thompson (New York: Columbia University Press, 1985), 376.
[95] Coppola.

Sound starts pre-empting vision in the edit and the recorded voices of the couple prompt visual flashbacks to Union Square. These images are unreliable in that they are constructed in Harry's imagination rather than his visual memory. They culminate in Harry imagining the visual accompaniment to the murder he has *heard* committed through the wall of a hotel room.

The film increasingly merges the objective soundscape with Harry's obsessive 'point-of-audition' (the aural equivalent of point-of-view). The sound becomes more concrete and the image more abstract. The climax of this shift occurs when Harry sees a blurred struggle and a bloody hand impacting the opaque glass divider of his hotel balcony. His immediate reaction is to render himself partially blind by pulling off his glasses. He flees back into his hotel room, turns the television volume to maximum and seeks darkness under the blankets. Sound offers solace from sight. When he regains his composure the clear voice of Fred Flintstone is filling the room but the image of this TV cartoon character is wavering and abstracted. Uncertain.

Image has been removed as it contains copyright material.

Distorted vision. Clear sound. *The Conversation* (1974)

The implication, filtered through Harry's state-of-mind, of trusting what you hear but not what was you see echoes again, Robert Stam's discussion of literary art versus visual art.

Iconophobia, the culturally rooted prejudice that visual arts are

necessarily inferior to the verbal arts.[96]

John Cazale's character expresses *The Conversation's* interpretation of iconophobia at the after convention party. He is bragging, on Harry's behalf, about the technical difficulty of the aural surveillance operation witnessed in the opening shot.

> Stan
>
> The client wants their actual voices.

> Paul
>
> Why?

> Stan
>
> So he can believe it.[97]

This logic is contrary to our observation of the characters, Harry in particular. His voice cannot be believed. He lies to his girlfriend about not having a home phone, about being a freelance musician and about his age. But, in spite of these verbal perfidies of self, Harry, clouded by his sonic expertise, believes what he hears. Upon deciphering the key line of surveillance dialogue he becomes convinced that the couple are in mortal danger.

Harry's myopic (it's telling how many adjectives describing states-of-mind are derived from the visual) and hypocritical faith in the spoken word/distrust in the visual, is unsustainable. It stands counter to truisms such as, 'actions speak louder than words', 'the camera never lies' and evidenced by our visual, <u>not</u> aural, understanding of Harry, 'character is action'. Ultimately Harry realises that he has misheard and misread the situation.

> Now it's, "he'd kill *us* if he got the chance, " implying: If he's going to kill us, we need to kill him. A line that has an innocent meaning at one time has a non-innocent meaning at the end. Harry has used all

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[96] Stam, 58.
[97] Coppola.

his technical filters to clarify the line. What sabotages him is the mental filter, the subjective filter that chooses to hear an inflection that isn't really there. [98]

Ambiguities of this nature lie at the core of aural surveillance. They are not so prevalent in visual surveillance because, by and large, the truism holds: the camera does not lie. In practical surveillance and in its cinematic representation, with the notable exception of *Blowup*,[99] sound is more evasive than image.

Part of this evasiveness lies in the processing of aural surveillance. In the case of audio surveillance presented by police as evidence in a court of law: Raw sound > audio recording > written transcript > read transcript. By comparison visual surveillance is not subjected to literary translation (and potential for misinterpretation): raw image > digital information > exhibition.

Interpretation of audio surveillance becomes even more problematic when the subjects are superliminal - aware that they are or may be, under surveillance. As dramatised in the HBO series *The Wire*[100] (2002-2008), this is often the case with suspected criminals under surveillance by law enforcement agencies. The intertexturalism that produces a wiretap transcript is therefore a process of translation and decoding.

> Wiretap transcripts can be in different forms; they can be one-sided summaries of conversations without using the exact wording of the targets, or they can be scripted, narrative renditions of conversations as they occurred, or they can be both. But the process belies the harder process of interpreting conversation meaning.[101]

Samuel Nunn analysed nine FBI wiretaps that included direct

[98] Murch, 250.
[99] Antonioni.
[100] David Simon, "The Wire," ed. David Simon (HBO, 2002-2008).
[101] Samuel Nunn, "'Wanna Still Nine Hard?': Exploring Mechanisms of Police Bias in the Translation and Interpretation of Wiretap Conversations," *Surveillance & Society* 8, no. 1 (2009): 31.

transcripts of conversations and police translations. The word ratio between transcript and translation differs according to each police officer's degree of written summation. It is apparent that the process depends on interpretation and contextualization.

> The translator had to know what 'six three', 'six two fifty' meant to contextualize the conversation. He had to know that 'marley mar' is a nickname, that 'sting' means to sell cocaine and that a 'Big Mac' signifies four ounces of cocaine.[102]

Nunn argues that a degree of bias is inevitable in the process. The police, in requesting court permission to wiretap, are incentivised to obtain incriminating matter. They define the meaning of coded words and phrases and they have editorial control over which conversations are included in the submitted transcripts.[103]

Divorced from body language and visual context, misinterpretation of the spoken word (or sound) is an inevitable drawback of aural surveillance, be it unintentional or intentional. As a human, rather than technological failing, it is not surprising that this aspect is a consistent hallmark of aural surveillance dramas. In *The Lives of Others*[104] (2006), an East German Stasi agent smitten by the couple he has under audio surveillance, reinterprets their conversations in his official transcripts. In *Blowout* [105](1981), Brian De Palma's audio take on *Blowup,* a recording of a gunshot is mistaken for a car tyre blowing out. In *The Conversation,* Harry mishearing the emphasis on a single word drives the whole narrative.

Catherine Zimmer considers *The Conversation* to be:

> An *urtext* for the more contemporary films which centralize surveillance

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[102] Ibid., 34.
[103] Ibid., 31,32.
[104] Florian Henckel von Donnersmarck, "The Lives of Others," (Wiedemann & Berk Filmproduktion, 2006).
[105] Brian De Palma, "Blow Out," (MGM, 1981).

technology in the stylistic and thematic construction of narrative.[106]

If *The Conversation* is an *urtext* for the surveillance cinema then it is surely the unsurpassed prototype for the audio surveillance film.

Audio surveillance is not the easy fit for cinema that visual surveillance is. This is evidenced by the comparatively few film titles that have tackled audio surveillance discretely from visual surveillance. Logically, its ideal medium would be radio not cinema.

The Conversation's tackling of non-ocular surveillance in the ocular medium of cinema is seminal. The incorporation of sound and surveillance in form and narrative is, in essence, abstract expressionism. *The Conversation's* 'doubling' of the processes of surveillance and the processes of film production closes a circle with *La Sortie de l'Usine Lumiere.* Walter Murch notes

> There were many times while making the film that I had a sense of doubling. I'd be working on the film late at night, looking at an image of Harry working on his tape, and there would be four hands, his and mine. Several times I was so tired and disorientated that Harry would push a button to stop the tape and I would be amazed that the film didn't also stop! Why was it still moving?[107]

This anecdote illustrates the intrinsic commonality between the apparatuses of surveillance and cinema, even in a surveillance film that uncharacteristically privileges sound in its thematics and design.

Surveillance or performance?

The story design of *The Conversation* adheres to Francis Bacon's assertion that "knowledge is power"[108] – specifically spoken knowledge than can be easily and dangerously misinterpreted. In the last sequence of the film Harry destroys the interior of his apartment in

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[106] Zimmer, 18.
[107] Murch.154
[108] Francis Bacon, "The Great Instauration," in *The Philosophy of Francis Bacon* (Liverpool: Liverpool University Press, 1964), 246.

search of the apparatus that has him under audio surveillance. His inability to find the 'bug' signifies that professionally, like his apartment, he is ruined. His expertise at audio surveillance is proved to be deficient, no match for his adversaries who have beat him at his own game. Harry's initial response is dejection. He has removed some floorboards and sits on the floor surrounded by the wreckage of his home. The image momentarily cuts back to the opening scene of the film, then an obscured two-shot of the couple under surveillance. When we cut back to the apartment Harry is playing his saxophone along to a piano accompaniment. We have already seen him playing along to jazz records but, although the sound mix suggests the piano is a diegetic source, this is impossible because Harry has destroyed his stereo. While he blows his saxophone the camera slowly pans back and forth across the room, imitating the CCTV system he toyed with at the convention. The surveillance aesthetic of this final shot contributes to the suggestion that Harry has inverted Bacon's "knowledge is power". Throughout the film the power has resided with those with the ability to listen, but in this final moment Harry claims power as the aural object. His power resides in his liminality. He knows he is under surveillance and understands he can do nothing to prevent it. This acceptance is liberating, he plays his saxophone knowing that by some means, beyond his expertise, he is being listened to. His performance is finally intuitive, in tune with the music in his head rather than the pre-recordings on the stereo.

Harry's empowerment as a surveillance object resonates with specific relationships within the contemporary surveillance apparatus and the cinematic interpretations thereof. The next chapter will explore this phenomenon of object empowerment and argue that apparatuses of new surveillance have contributed to its prevalence. This investigation will employ the prism of voyeurism as a model and indicator for changes in the wider surveillance dynamic.

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Chapter 5: That Portable Keyhole:
The Rising Empowerment of the Voyeuristic Object.

Catherine Zimmer considers the term 'voyeurism' has been co-opted and misinterpreted - by film studies in particular,

> Voyeuristic desire often emerges in work on surveillance, especially as it appears in cinema, as a given element that underlies other more explicitly constructed political and social formations. The related concepts of voyeurism and scopophilia in critical discourse have grown from the radical use of such ideas by feminist psychoanalytic theorists in the 1970s into a naturalised version of voyeurism that has in many instances become problematically ahistorical and overtly broad in its explanatory scope.[1]

In an attempt to circumvent the 'naturalised version' of voyeurism, that Zimmer considers too often "provides little distinction between voyeurism and surveillance and voyeurism and spectatorship"[2], this chapter reclaims the 'native' version of the term and its direct sexual definition.

I consider this return to a *tabula rasa* definition of voyeurism necessary for a considered investigation into voyeurism as a sub-genre, rather than a synonym, for surveillance. It is a topical inclusion in a wider analysis of surveillance and cinema (in this period that Hille Koskela has dubbed the "Cam era"[3]) because it communicates the degree to which new modes of surveillance have been sexually co-opted and how this co-option is interpreted and expanded in the mimesis of narrative cinema. David Bell in a self-proclaimed 'thought experiment' posits that,

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[1] Catherine Zimmer, *Surveillance Cinema* (NYU Press, 2015), 16.

[2] Ibid., 17.

[3] Hille Koskela, "'Cam Era'—the Contemporary Urban Panopticon," *Surveillance & Society* 1, no. 3 (2002): 292.

> The proliferation of porn and porn-like images, practices and aesthetics makes available a new idiom that can be redeployed subversively - against normative (and normalizing) surveillance... It asks us to think about the pleasures of looking and being looked at, about the possibility of different ways of configuring the 'algebra of surveillance', and about ways of performing surveillance that are about taking back control over images and their uses.[4]

The dynamism that now exists between the voyeur and the object, particularly in the cybersphere, can be instructive in terms of interpreting wider surveillance relationships and the mechanisms of surveillance in cinematic representation.

My suggestion in this chapter is that the apparatuses of new surveillance have influenced the power relationship of voyeurism and the broader relationship of surveillance to the extent that it is requiring of a new taxonomy. I propose that the word 'subject', with its implication of sentience, as a replacement for the 'object' with its implication of passivity. The 'subject' is a more appropriate term for the proactivity and complicit liminality that is frequently apparent in the new modes of digital voyeurism and surveillance.

Cinema, Surveillance & Pornography

> Voyeurism: Sexual pleasure gained from watching others when they are naked or engaged in sexual activity[5]

Under this dictionary definition voyeurism has become a significant component in the extension and intensification of surveillance in the twenty-first century. While it would seem to have always existed in literature, art and on the margins of society as a clandestine peccadillo,
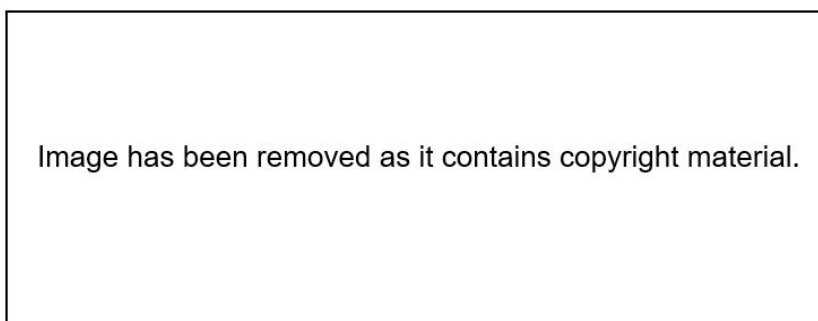
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[4] David Bell, "Surveillance Is Sexy," ibid.6 (2009): 205.
[5] "Voyeurism," in *Concise Oxford Dictionary* ed. Judy Pearsall (New York: Oxford University Press, 2002).

advances in technology and the proliferation of internet pornography have brought voyeurism mainstream exposure.

Japanese book illustration by Utamaro (1800)

Cinema is itself a technology that has been widely identified in film studies, notably by Laura Mulvey in *Visual Pleasure and Narrative Cinema* [6] , as a voyeuristic device - albeit with a mitigated interpretation of sexual pleasure and activity more in line with Freud's claim that mental application or concentration of attention can induce sexual excitement[7] than with the utilitarian end game of pornography.

Certainly in practice, Encolpius and Quartilla exchanging kisses as they watch Giton through a keyhole having sex with a virgin girl in Petronius' novel *Satyricon*[8] of 100 AD, has parallels with cinematic spectatorship, particularly from the notorious back row. Cinema was quick to capitalise on and embellish the voyeuristic aspects of film exhibition by producing what Catherine Zimmer describes as "caught in the act" scenarios.[9] Robert Hampson also equates early cinema with voyeuristic narratives:

> A film like *Pull Down The Curtain, Suzie* (1904) is straightforwardly voyeuristic: its subject, a woman undressing, points to the "smoking room" market for some early films. But even films like *The Mill Girl*

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[6] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975).

[7] Sigmund Freud, *Three Contributions to the Theory of Sex* (Courier Dover Publications, 2001), 33.

[8] Petronius, *The Satyricon*, trans. J.P. Sullivan (London: Penguin Books, 2011).

[9] See Chapter 4, *Two Divergent Tracks*

(1907), an early film of sexual harassment, or Lois Weber's *Suspense*, a woman alone in an isolated house threatened by a burglar, with its emotionally involving use of split-screen and keyhole shots, draw on the erotics of spectatorship.[10]

There can be no doubt that sex scenes in dramatic cinema are intended to erotically excite the audience, perhaps not to the point of climax as with pornography, but undoubtedly towards arousal. And cinema presentations (not representations) of explicit, ontological sex such as in *Romance*[11](1999)*, Intimacy*[12](2001) and *Love*[13](2015), further blur the distinctions between cinema and filmed pornography.

The only salient distinction would seem to be that pornography is pre-occupied with sexual gratification whereas cinema sex is a subset of a wider narrative and psychological aim. It is 'diegetic pornography'.

Image has been removed as it contains copyright material.

Poster for *Love* (2016)

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[10] Robert Hampson, "From Stage to Screen: 'The Return' *Victory, the Secet Agent* and *Chance*," in *Joseph Conrad and the Performing Arts*, ed. Katherine Isobel Baxter, and Richard J. Hand (Ashgate Publishing, Ltd., 2009), 68.
[11] Catherine Breillat, "Romance," (Flach Film, 1999).
[12] Patrice Chéreau, "Intimacy," (Téléma, 2001).
[13] Gaspar Noé, "Love," (Wild Bunch, 2015).

For pornography, as with cinema, a distinction exists between the broad voyeuristic act of watching 'filmed' nakedness or sexual activity and the specificity of pornographic films that imply the practice of voyeurism in their narrative. On *Youporn* (ranked as the 83rd most popular website in the world[14]), the latter is provided in the predilection category of *Voyeurism* although, as will be discussed, the categories of *Webcam, Solo girls* and *Solo males* also yield results.

These examples might be considered 'diegetic voyeurism' because their knowing complicity with the physical, or implied, act of one human spying on another inevitably foments a sense of narrative in the mind of the viewer and thus offers pornographic spectacle plus *histoire.* As per the definitions[15] expressed by André Gaudreault and Jean-Francois Lyotard these films, as one-shot DIY productions, are 'micro-narratives.'[16]

Ironically, the narrative implications of diegetic voyeurism is aligned more closely to dramatic cinema than 'narrative' pornographic films. Diegetic voyeurism can offer a similar psychological complexity to what we expect from an immersive dramatic screen story whereas plot driven pornography, typically stymied by inferior performance and craft elements, can only remind us that its edict is to arouse physical rather than mental stimulation. Any semblance of story is, to re-use Hitchcock's term, a *MacGuffin.[17]*

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[14] Richard Corliss, "Review: Don't Dare Watch This *Sex Tape*," Time, http://time.com/tag/cameron-diaz/.
[15] See Chapter 4, In the Beginning was Surveillance
[16] André Gaudreault, "Film, Narrative, Narration: The Cinema of the Lumiere Brothers," in *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser and Adam Barker (London: British Film Institute 1990), 69.
[17] François Truffaut, *Hitchcock*, trans. Helen Scott, G (New York: Simon & Schuster 1985; repr., Revised Edition), 139.

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The interacting elements of voyeurism

As the diagram above expresses, voyeurism that utilises the conduit of a visual and/or audio apparatus can be envisaged as a convergence of surveillance, cinema and pornography.

We Need to Talk About Nina

There is a scene in Darren Aronofsky's *Black Swan*[18] (2010) in which professional ballerina Nina (Natalie Portman) wakes up in her little-girl pink décor bedroom, and aroused by a flirtation with her choreographer (Vincent Cassel) the night before, starts to masturbate. Two plucks on a harp herald a music cue that rises in intensity with Nina's growing pleasure. She throws back the bedcovers, rolls into a low squat and, with her fingers down her underpants, strenuously rotates her hips. Her face is initially buried in the pillow but as she drags her cheek down the sheet her gaze shifts to the room. In two rapid jump-cuts, from close-up to mid-shot, Nina's mother (Barbara Hershey) is revealed, asleep in an armchair.

The rapid edit of the mother is accompanied by a cartoonish two-note brass sting that is blackly comic. As viewers (and offspring) we collectively empathise with Nina's horror and shame, and fully understand her futile attempt to vanish under the bedcovers.

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[18] Darren Aronofsky, "Black Swan," (Fox Searchlight Pictures, 2010).

In Lynne Ramsay's *We Need to Talk About Kevin,*[19] (2011),a chorister rendition of the Christmas carol, *Once in Royal David City*[20] carries over from a previous scene as harangued mother, Eva (Tilda Swindon) inadvertently opens the bathroom door and is confronted with her sixteen year old son, Kevin (Ezra Miller) standing naked and masturbating vigorously. With an exclamation of surprise, she looks away and is literally, thrown out of focus. Kevin, however, has not broken his stroke. She looks again and he meets her eye with a cold look of defiance. His hand movement becomes more rapid and the viscous thumping of fist against scrotum, louder and more urgent. Eva slams the door on him.

In the parlance of Freud these two scenes can be interpreted as a domestic collision between the super-ego and the id.[21] For Nina, her sexual desire is chastened by the presence, albeit in slumber, of her maternal super-ego whereas in Kevin's case the id sexually challenges and defeats the maternal influence. While Nina is deeply ashamed by the prospect of being observed in an abandoned state of sexual excitement, Kevin is emboldened, and further stimulated, by his status as observed or liminal object.

Leaving aside the issue of degrees of mental instability of these two characters – Nina eventually kills herself whereas Kevin kills his father and sister – it occurs to me that the contradictory reaction of the two characters in these scenes – one seemingly conventional, the other perverse - encapsulate a general shift in the power relationship between the voyeur and the object in contemporary society.

Kevin, the object, stares down his mother, the accidental voyeur. He not only dares to meet the eye of his observer, he turns the tables on the

[19] Lynne Ramsay, "We Need to Talk About Kevin," (Hopscotch Productions, 2011).
[20] Henry John Gauntlett, "Once in Royal David's City," (Hymns for Little Children: Miss Cecil Humphrey, 1848).
[21] Sigmund Freud, *The Ego and the Id* Standard ed. (London: Hogarth Press, 1961).

power relationship. The object, despite his lewd nakedness, becomes the voyeur. His defiant stare transfers the sense of shame to his mother. She is effectively stripped bare by his unrelenting gaze.

In 1988 Jean Baudrillard wrote:

> Without this perpetual video, nothing has meaning today. The mirror phase has given way to the video phase. Today no staging of bodies, no performance can be without its control screen.[22]

If applied to Kevin, Baudrillard's observation suggests his transference of shame to his mother is merely a by-product of his thirst for self-gratification. His narcissism has advanced to a stage that it is not enough to see himself as a reflection. He now requires a sentient entity behind the reflection to bear witness to his existence.

Given *Black Swan's* ballet academy setting it is not surprising that the mirror is ever present, a visual trope. But for Nina, up to the moment of her fatal *anagnorisis*, the mirror remains utilitarian, metaphorically opaque. Its psychological dimension only occurs to Nina as she pulls a shard of mirror from an open wound in her abdomen. Too late she recognises that her torments are a product of self, not of others. For the first time, she dares to see her reflection clearly. As Olu Jenzen observes:

> The mirroring is evoked both as a cliché and used as a visual cue to depict in increasingly distorted camera shots Nina's world as it folds in on itself. Its effect is uncanny as we doubt our own vision; as we are not sure which one of the double versions she is, we don't know what to believe of the whole narrative. The camera shows her as increasingly fragmented and multiplied by emphasizing the mirrors in kaleidoscope style shots.[23]

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[22] Jean Baudrillard, *America* (London: Verso, 1988), 37. Cited by Lili Berko, "Surveying the Surveilled: Video, Space and Subjectivity," *Quarterly Review of Film & Video* 14, no. 1-2 (1992): 69.
[23] Olu Jenzen, "Revolting Doubles: Radical Narcissism and the Trope of Lesbian Doppelgangers," *Journal of lesbian studies* 17, no. 3-4 (2013): 16.

This distorted, objective, view of Nina equates to the disturbance in her perception of self. In terms of Baudrillard's shift from mirror to video phase, Nina would seem to be inchoate. Her insecurity has retarded her narcissism to the point that she is yet to reach the mirror phase. Consequently, she withers under the presence, never mind the gaze, of her mother. Whereas Kevin is what Victor Turner describes as a Liminal Monster. [24]

> It is the excitement of the liminal moment, framed and bounded, that creates a space which legitimises the return of the repressed.[25]

Kevin is the object revelling in his surveillance, tipping the scales of Baudrillard's video phase. As such his brazen transgression seems more in sync with contemporary attitudes towards surveillance and voyeurism than Nina's sense of shame. The 'selfie' is an exemplar of this new attitude. It is the private mirror image gone public. A super-liminal self-portrait intended for widespread digital dissemination and scrutiny by the observer. Or the voyeur.

Voyeurism

In cinema, it is the very optical dimension of voyeurism that has, until relatively recently, tended to situate the viewer with the voyeur rather than the object. In name and content Michael Powell's *Peeping Tom* (1960) [26] can be considered the quintessence of 'spectator-centric' voyeuristic cinema: The killer, Mark Lewis (Carl Boehm) films his victims as he pushes a stiletto blade, attached to a leg of his camera tripod, into their throats. In a perverse twist on liminality Lewis mounts a mirror beside the camera in order that the victims can monitor their own fear and death. His sexual gratification is optical, multiple and

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[24] Victor Turner, "Process, System and Symbol: A New Anthropological Synthesis," *Daedalus*, no. Summer (1977): vii. Cited by Berko, 77.
[25] 77.
[26] Michael Powell, "Peeping Tom," (Anglo-Amalgamated Film Distributors, 1960).

mediated by the apparatus of cinema - first through the lens of the camera and additionally (and repeatedly) through the lens of his 16mm home projector. When Lewis returns with his film camera to the scene of his opening crime he is mistakenly asked which newspaper he is from. The subtext of his response is reminiscent of a possible Hitchcock pun: "Oh, The Observer".

Todd Herzog considers that:

> Nearly all of the hundreds of films about surveillance have focused primarily on the person or people who are undertaking the surveillance. There are some exceptions but they are relatively few in comparison to spectator-centric surveillance films. This is understandable given film's long-acknowledged status as a voyeuristic medium. Film theory has understandably followed filmmakers with its emphasis on spectatorship and voyeurism. We have a wealth of theories of "the gaze"; we have relatively few theories of what it means to be looked at. [27]

As referenced in chapter 2, Herzog cites David Lynch's *Lost Highway*[28] as an exception to the 'spectator-centric surveillance film'. Lynch embraces the sexual connotations of voyeurism and uses visual surveillance as a springboard into a psychosexual, phantasmagorical film world. He also offers a theory of Herzog's "what it means to be looked at" when Pete breaks into the mansion of pornographer Andy and is confronted by a 16mm projection of his lover, Renee, being violently penetrated *a tergo more ferarum.* As Pete watches the real Renee descend the stairs, the projected image of her face, in sexual anguish, plays over his shoulder. Rather than being ashamed of the footage, Renee appears to relish the difficulty Pete is having in reconciling her with her pornographic image. Renee exercises agency over her image by letting the projector run as she welcomes Pete.

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[27] Todd Herzog, "The Banality of Surveillance: Michael Haneke's *Caché* and Life after the End of Privacy," *Modern Austrian Literature* 43, no. 2 (2010): 26.
[28] David Lynch, "Lost Highway," (Madman Entertainment, 1997).

The *onscreen* attitude of Renee (in *Lost Highway*) and Kevin (in *We Need To Talk About Kevin*) towards being watched aligns with the *online* attitude that Hille Koskela describes as "empowering exhibitionism"[29]. Koskela considers that those who choose to expose themselves intimately via webcam and/or online portals are defying the "regime of order"[30] – societal control of individuals, most evident in totalitarian States and, more generally in democracies, the "regime of shame"[31] that,

> keeps people meek and obedient as efficiently as any control coming from outside... The liberation from shame and from the 'need' to hide leads to empowerment. Conceptually, when you show 'everything' you become 'free': no one can 'capture' you any more, since *there is nothing left to capture.*[32]

Koskela questions the general assumption, aligned with Foucault's discussion of the panopticon, that "the automatic functioning of power"[33] resides with the viewer. She argues that because webcam exhibitionists are liminal objects, they "set visibility and power into the context of *irony.*"[34]

> *Power and control are not synonyms* although we easily slip to think so. The difference between these two concepts has largely been ignored in the surveillance discussion. If we think about the distinction between dominating power and resisting power, it becomes clear that not all forms of power seek for control. The empowering role of home webcams shows that there is a possibility to gain power

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[29] Hille Koskela, "Webcams, TV Shows and Mobile Phones: Empowering Exhibitionism," *Surveillance & Society* 2, no. 2/3 (2002): 207.
[30] Ibid.
[31] Ibid.
[32] Ibid., 208.
[33] Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (London Penguin Books, 1991), 201.
[34] Koskela, "Webcams, TV Shows and Mobile Phones: Empowering Exhibitionism," 209.

without gaining control.[35]

That these online objects are not disempowered by their inability to control who is watching them contradicts a primary tenet of the Bentham's Panopticon prison: "Unverifiable: the inmate must never know whether he is being looked at at any one moment; he must be sure that he may always be so".[36]

Big Brother (1948)

A more mainstream example of a shift towards object agency lies in the evolution of the term most synonymous with surveillance: *Big Brother*. From totalitarianism to televised voyeurism.

George Orwell's novel *Nineteen-Eighty-Four* [37] has twice been adapted for the screen, in 1956[38] and 1984.[39]

The key instrument of surveillance in the films (and the novel) is the omnipresent two-way 'telescreen' that simultaneously broadcasts state propaganda while it spies on citizens in public and private spaces. Like the Panopticon's 'unverifiable', the surveillance of *Nineteen-Eighty-Four* succeeds as a device of control by disseminating the belief that all citizens are being observed at all times – *Big Brother is Watching* – and thus any acts of subversion or rebellion, love in the case of Winston and Julie, will be detected and punished.

Winston, played by John Hurt in *Nineteen-Eighty-Four* (1984), knows that Big Brother's surveillance is not universal, that the 'proles' are not monitored because they are deemed to pose no threat to the system. He sees them as the only hope and expresses his

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[35] Ibid., 210.
[36] Foucault, 201.
[37] George Orwell, *Nineteen-Eighty-Four*, Annotated ed. (London: Penguin modern classics, 2013).
[38] Michael Anderson, "1984," (Columbia Pictures Corporation).
[39] Michael Radford, "Nineteen-Eighty-Four," (MGM Home Entertainment, 1984).

disillusionment with the intelligentsia, himself included, as he and Julia, played by Suzanna Hamilton, stand naked at the window of their shabby love-nest spying on a washerwoman who sings an Irish lilt as she hangs laundry.

<div align="center">

WINSTON

The future is hers...We are the dead.

JULIA

We are the dead.

BIG BROTHER (OFF)

You are the dead.[40]

</div>

Big Brother's booming voice is as startling to the viewer as it is to the lovers. They turn to face a framed etching of St. Clements church[41] hanging against the faded wallpaper. The voice commands them to stay where they are and, terrified, they obey. The etching drops off the wall revealing a telescreen and Big Brother's stern, static stare.

Their naked vulnerability suggests Adam and Eve in Masaccio's fresco, *Expulsion from Eden[42]* (1425), except unlike that Eve, Julia, fearful of her lord's omnipotence, doesn't dare cover her breasts or groin. Cowering, she and Winston clasp their hands behind their heads, as instructed, and await arrest by the Thought Police.

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[40] Ibid.

[41] The church is a reference to the nursery rhyme *Oranges and Lemons* which is a recurring motif in the story.

[42] Massacio, "Expulsion of Adam and Eve," Khan Academy, https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-Florence/v/masaccio--expulsion-of-adam-and-eve-from-eden--brancacci-chapel--c--1424-1427.

Nineteen-Eighty-Four (1984) & Massacio's *Explusion From Eden* (1425)

Later, in a prison cell, O'Brien (Richard Burton) confirms that Winston and Julia's trysts have been under constant surveillance. He informs Winston that the photos of him and 'the girl' will be recycled for proletariat pornographic use.

This is intended to register as a devastating abuse of privacy. It marks the beginning of a process of torture that will culminate in Winston visiting room 101 but for the audience it is, arguably, the most affecting detail. While we might partake in a mental parlour game as to what personalised horror would await us in Room 101, (So complete is Big Brother's surveillance of its citizens that the greatest fear of each individual prisoner is known to the party and enacted in torture Room 101), the film relies on the (assumed commonplace) shame of being publically exposed *in flagrante delicto* to illicit empathy for Winston.

Paradoxically, the suggestion in *Nineteen-Eighty-Four* that the proletariat might be the end users of pornographic surveillance has

proved to be prescient on Orwell's part, whereas their exclusion from general surveillance by the Party has not. As Kevin Haggerty and Richard Ericson argue:

> Orwell's prediction that the 'proles' would largely be exempt from surveillance seems simply wrong in light of the extension and intensification of surveillance across all sectors of society.[43]

In *We[44],* the book that Orwell acknowledged as a major influence on *1984,* the proletariat do not evade surveillance. Will Self, who wrote the foreword for a recent edition of *We,* considers that,

> Zamyatin understood this better than Orwell…For Winston Smith hope lies with the 'proles', for Zamyatin it is beyond them.[45]

Russian author, Yevgeny Zamyatin, with first-hand knowledge of socialist totalitarianism, imagines a world in which everybody lives in glass apartments. One's neighbours are effectively agents for state surveillance. Their gaze can only be avoided during the brief intervals in which, by official permission and a pink ticket, the blinds can be lowered for sexual recreation.

So whilst Orwell's socialist agenda incorrectly prophesied the proletariat's exemption from surveillance, Zamyatin, in seeking "to condemn us for our mindless sexual banality"[46], was incorrect in imagining that sexual activity would be exempt from surveillance.

In the film of *Nineteen-Eighty-Four,* like Big Brother, we watch Winston and Julia naked and having sex. However, unlike Big Brother, our voyeurism is not limited to one unedited view-point through the telescreen but is multi-angled and, whether it be aesthetic, contractual,

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[43] Kevin D. Haggerty, and Richard V. Ericson. , "The Surveillant Assemblage " *The British Journal of Sociology* 51, no. 4 (2000): 607.
[44] Yevgeny Zamyatin, *We* (London: Vintage 2007).
[45] Will Self, *Introduction,* ibid., xi.
[46] Will Self, *Introduction,* ibid., xii.

censorial or inculcated misogyny, we see Suzanna Hamilton, in frontal nudity but not John Hurt. As cinema-goers our voyeurism is editorialised, Big Brother's voyeurism is not.

DIY Voyeurism.

Outside the cinema, the proliferation of phone cameras has placed voyeuristic temptations in the palm of our hands. This has led to the banning of mobile phone use in public/ private spaces such as changing rooms.

> In South Korea…illicit photographing of women in changing rooms etc. using mobile phone cameras, led to the introduction of a new law in 2004 that requires all mobile telephone cameras to make a loud audible 'click' sound, to alert people to the fact that a photograph is being taken.[47]

Image has been removed as it contains copyright material.

Anti-voyeur signage

The ease in which still and moving images can be captured by all sectors of society has resulted in a proliferation of erotic surveillance ranging from peer-to-peer *sexting* to illicit celebrity sex tapes viewed by millions on the internet. In terms of the latter, a question mark

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[47] David Wood, "Editorial: People Watching People," *Surveillance & Society* 2, no. 4 (2005): 475.

surrounds the authenticity of these sex tapes given that, by definition, they involve people whose very status demands they remain in the public eye.

> Gone are the days when a sex tape — which might seem the most embarrassing of disclosures — automatically destroys a celebrity's career... Celebrity sex tapes surface with such regularity that cynics question whether the stars themselves may be complicit, despite their efforts to suppress them in court, because of the publicity they bring.[48]

Given the comic intent of the film *Sex Tape*[49](2014) we can surmise that cynics of celebrity sex tapes now represent a significant proportion of filmgoers. In the film, a married couple, played by Cameron Diaz and Jason Segel, inadvertently upload to the Cloud a sex session inspired by sex manual, *The Joy of Sex*[50]

> Ignore for the moment that Apple says this simply can't happen, and consider the change in popular mores since 1995, when Pamela Anderson and Tommy Lee's explicit tryst on a yacht stoked a sensation on something called VHS. (The very phrase "sex tape" is an endearing anachronism.) These days everybody's doing it, recording it and uploading it.[51]

Sex Tape's suggestion that 'everyone', i.e. those of us not in the public eye and therefore without any expectation of commercial or career reward, is making public their sexual activities is encapsulated in the British practice of "dogging" which would appear to be driven purely by exhibitionism. Active participants in dogging encourage by-standers to record with camera-phones as they perform sexual acts in cars parked at night in secluded areas of the English countryside.

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[48] Lola Ogunnaike, "Sex, Lawsuits and Celebrities Caught on Tape," New York Times, http://query.nytimes.com/gst/fullpage.html?res=9C07E6DB1E31F93AA25750C0A9609C8B63.
[49] Jake Kasden, "Sex Tape," (Sony Pictures Releasing, 2014).
[50] Alex Comfort, *The Joy of Sex*, Revised ed. (New York: Crown 1972).
[51] Corliss.

Contrary to the sinister implications of Orwell's *1984,* doggers are actively encouraging their sexual activity to be recycled for proletariat (and middle-class) use. This consent would appear to imply a shift from voyeurism as a control, as posited in *Nineteen-Eighty-Four,* to a mutual monitoring relationship in which the object is an empowered exhibitionist, although research suggests that there may be extenuating sociological factors:

> Pilot survey results indicate they (dogger) are predominately white, generally middle class, and aged between 30 and 50. Couples are often active on the swinging scene, whereas most single males engage in this activity in secret. What is clear is that men far outnumber women and that there is great potential within these public sex environments for a high level of coercion and exploitation of women. This is an area of great concern given the high-risk sexual activity taking place and anecdotal evidence suggesting that women have been drugged and forced into such activities.[52]

This suggests that women consenting to participate in a dogging activity have not necessarily inverted control of the process. They may have been pressured to partake and they may not be fully cognisant that an internet posting could potentially expose them to millions of viewers including employers, friends and family.

Pertinently though, the common reaction to the practice of dogging seems to be that it is not so much a troubling sexual transgression as an innocuous, peculiarly British eccentricity. And testament to the bemused, but not perturbed, public reaction to dogging is a 2008 fashion shoot by American photographer Steven Meisel inspired by the activity. [53]

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[52] Richard Byrne, "Setting the Boundaries-Tackling Public Sex Environments in Country Parks" (paper presented at the Planning Research Conference at Wadham University, April 8-10, Oxford, England, 2003).
[53] Steven Meisel, "The State of Sex " V Magazine, http://www.vmagazine.com/site/content/825/the-state-of-sex#!/10.

Steven Meisel, Dogging fashion spread (2008)

Object Agency

Mae reached for the phone.

"Don't", he said, "its mine". He shoved it into his pocket.

"It's *yours?* What we just did is *yours*?"

"It's just as much mine as yours. And I was the one having you know, a climax. And why do you care? You weren't naked or anything."

"Francis. I can't believe this. Delete it. Now.

"Did you say 'delete'?" he said half-jokingly, but the meaning was clear: *We don't delete at the Circle.[54]*

This exchange appears in David Eggers' novel, *The Circle,* but was not included in the M rated film adaptation of 2017. [55] Mae, the protagonist and new employee of the eponymous internet company, has just realized that her colleague has been visually recording her administering a hand-job. Mae's request for him to delete the footage is not merely denied, it is regarded as heresy and she, fearful of being relegated as morally and hence professionally, obsolete, dares not pursue the issue.

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[54] Dave Eggers, *The Circle*, 3rd ed. (London: Hamish Hamilton, 2013), 203.
[55] James Ponsoldt, "The Circle," (Roadshow Films, 2017).

"All that happens must be known" is the company slogan of The Circle, an obvious amalgam of Facebook, Google and Apple that, in addition to monopolizing internet services, has mounted millions of *SeeChange* miniature remote cameras across the globe. In Eggers' utopic/dystopic vision the nefarious notion of voyeurism has been defused, not just on the grounds of it being a widespread and sanctioned activity, but as a civil duty to share the experience.

This notion of voyeurism being rehabilitated as a harmless collective activity is perhaps not as facetious as it might first appear.

As Evangelos Tzillas reasons,

> Voyeurism was a hidden somewhat shameful, secret gaze. While surveillance is a flaunted gaze. The voyeuristic gaze seeks *others* as a way to acknowledge the self, while the surveillance gaze only seeks itself; it is a further intensified narcissistic gaze. [56]

In a world of rampant and increasingly automated surveillance, principally designed to protect property rather than people, it could be that an individual's curiosity with another is, regardless of motives, a thread of human cohesion in an alienated, technology obsessed society. If so, we could draw a salient distinction between contemporary voyeurism and surveillance: Voyeurism being private correspondence between humans and surveillance, to re-quote Chris Petit, "diaries kept by machines and the first post-human cinema."[57]

David Bell suggests that voyeurism could be a form of resistance to the surveillance gaze.

> Eroticization of surveillance as an oppositional repurposing of the logic and aesthetics of surveillance – a repurposing that is implicitly

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[56] Evangelos Tziallas, "Torture Porn and Surveillance Culture," *Jump Cut: A Review of Contemporary Media* 52 (2010): 26.
[57] Chris Petit, "Watching You Watching Me," *New Statesman*, no. 24 May (2010): 43.

or explicitly framed as a 'hijacking' of the dominant uses of surveillance.[58]

A pioneer example of this 'hijacking of surveillance' is the website *Jennicam* which effectively flipped the surveillance telescope by liberating the object. The website was created by Jennifer Ringley in 1996. During the height of its seven-year run it attracted seven million views per day.[59]

As the name suggests, *Jennicam* comprised of constant webcam surveillance of Jennifer as she conducted her life within the confines of her bedroom. As a website designer much of her day was spent in close-up working on her computer and conversing with her internet followers but her other activities, including sex and masturbation, were also monitored. Krissi Jimroglou considers that the success of Jennicam was its subversive normality.

> The image of a woman in a bedroom is, in many ways, a cultural norm. What is unusual in this instance is that it is not only the woman in front of the camera, but it is the woman behind it too. Jenni is both viewer and viewee: she occupies the hybrid position of both object and subject, she is composer and is composed. [60]

That Jennifer was fully in control of which activities she chose to reveal to the camera and how these activities were disseminated to her audience (she charged an annual subscription fee of $15) begs the wider question as to whether the viewing of *Jennicam* can be defined as a voyeuristic act.

> As used by Freud, 'voyeurism' involves seeing what should not be seen. The object of the voyeur's gaze does not know it is being watched. Yet, Jenni anticipates and even invites the gaze of the world into her

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[58] Bell, 203.
[59] "Jennicam: The First Woman to Screen Her Life on the Internet," BBC News, http://www.bbc.com/news/magazine-37681006.
[60] Krissi M Jimroglou, "A Camera with a View Jennicam, Visual Representation, and Cyborg Subjectivity," *Information, Communication & Society* 2, no. 4 (1999): 443.

bedroom. [61]

Jinroglou's quote above is somewhat misleading, as, in the cited work[62], Freud does not insist that voyeurism is predicated on the observed being oblivious to their surveillance. And yet, this designation of the observed as unknowing objects has been generally adopted in application of Freud's discussion of voyeurism, pertinently in the field of cinema studies.

> At first glance, the cinema would seem to be remote from the undercover world of the surreptitious observation of an unknowing and unwilling victim. What is seen of the screen is so manifestly shown. But... the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation.[63]

Laura Mulvey's insistence on an "unknowing and unwilling victim" of voyeurism now seems outdated. The proliferation of 'diegetic voyeur' pornography[64], (which by simple weight of numbers must be deemed dubious in terms of the authenticity of their content) suggests that there is role-playing on both sides of the relationship: The object is pretending to be oblivious to the camera and the viewer is pretending the footage is an unstaged 'fortuitous' happenstance.

> Sites like Home Hidden Cams certainly play to voyeuristic desires, emphasizing the furtive taboo of being a 'peeping tom', and much of the footage is either 'authentic' or else skillfully rendered to appear covert. Hidden cam sites (and there are many) offer footage collected in a range of scenarios, from covert filming of people enjoying outdoors sex, to hidden cameras capturing people bathing or undressing, images of sex captured in people's homes, and secret film from nudist beaches. Sites offering dorm cam, locker room cam and toilet cam provide other niche voyeuristic pleasures.[65]

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[61] Ibid., 444.
[62] Freud, *Three Contributions to the Theory of Sex.*
[63] Mulvey, 8.
[64] A Google video search of 'voyeur' supplied 162,000,000 results.
[65] Bell, 207.

"Skillfully rendered to appear covert" might be unbalanced and shaky footage that suggests it is being captured, by chance, by an amateur. Or the image might be slightly obscured to suggest a covert positioning, or if it's purporting to be CCTV, a rock steady high shot at the 45 degree angle. As David Bell notes,

> The aesthetic of 'reality porn' – grainy, handheld, shaky, accidental, opportunistic, covert – is markedly similar to the images captured from CCTV.[66]

But more importantly, although the camera may zoom or pan, the footage must be from a single, unedited, viewpoint in order to convince the viewer of its temporal veracity. The voyeur must believe they are peering into an unfiltered portal to a specific time and place that has not been doctored or editorialised subsequent to its capture. Voyeur footage must conform to Gaudreault's definition of *un plan-séquence* micro-narrative.[67]

This last caveat is particularly pertinent to DIY solo porn variously described as "Altporn, netporn, realcore, indie porn or amateur porn"[68] – in which individuals are simultaneously "composer and composed"[69] and have a one-on-one relationship with the voyeur.

While You-porn examples of Altporn, such as *Webcam, Homemade, Solo male,* and *Solo girl,* share little of the artistic or sociological ambitions of the 'camgirls' (or 'camboys') described below by Brooke Knight, the fact that they are alone in their bedroom with a camera means that they have agency and are metaphorically, often literally, meeting and challenging the gaze of the voyeur.

> In many ways, this exposure of the self shifts the surveillance model. Those being seen control what is being seen. As Ann Voog, one of the most popular and compelling 'camgirls' says, "I can move the camera

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[66] Ibid., 204.
[67] Gaudreault, 72. See Chapter 4.
[68] Stephen Maddison, "Beyond the Entrepreneurial Voyeur? Sex, Porn and Cultural Politics," *New Formations* 80, no. 1 (2013): 103.
[69] Jimroglou, 443.

wherever I want, whenever I want. I'm ;in control". This control goes beyond simply where to point the cam: unlike many other art forms, the artist has access to both the means of production and, through the Internet, the means of distribution.[70]

Altporn reduces the scope of the prosaic, emancipated exhibitionism of these camgirls to just the sexual. Stephen Maddison considers that it is this continuity of object agency that has encouraged academic studies of Altporn to,

> demonstrate constrained optimism: looking for breakthrough trends, movements and artefacts to validate the agency of the progressive voyeur or sexual dissident.[71]

But in terms of this discussion, I think it is important to resist an 'ivory tower' view of Altporn as empowering and untainted by the inherent exploitation of mainstream pornography. Indeed Maddison goes on to cite Susanna Paasonen's observation that "the notion of the mainstream (pornography) is porous and contingent."[72] This suggests that the pornographic industry is by nature predatory and therefore, as the individual circumstances surrounding the production and dissemination of Altporn's amateur micro-narratives is unknowable, the verification that the object is empowered must be confined *à huis clos*: While the camera is in record mode the knowing and willing objects of Altporn are liberated. In these recorded moments, and perhaps only in these moments, they invert the predatory conversation of voyeurism by inviting and/or challenging the gaze.

In the case of *Webcam! Sexy Girl puts Dildo inside her Ass (WSGDA),* [73] the control the featured woman has exercised over the *mise en scène*

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[70] Brooke A Knight, "Watch Me! Webcams and the Public Exposure of Private Lives," *Art Journal* 59, no. 4 (2000): 21.
[71] Maddison, 103.
[72] Susanna Paasonen, Kaarina Nikunen, and Laura Saarenmaa, *Pornification: Sex and Sexuality in Media Culture* (Berg Publishers, 2007), 163. Cited by Maddison, 104.
[73] "Webcam! Sexy Cam Girl Put Dildo inside Her Ass," Marycams.com, http://www.xvideos.com/video8208544/webcam_sexy_cam_girl_put_dildo_inside_her_ass.

offers the invited voyeur a simultaneous sense of base intimacy and strangeness.

The base intimacy derives from her exposing and manipulating her depilated vagina and anus in the privacy of her bedroom; her occasional adjustment of the camera and her body: furthering the intimacy by indicating that she is sharing the voyeur's view of her; the arbitrary pop song that plays diegetically in the room; the 'thank-you' that she whispers at the end of clip and the unedited, unmediated single shot coverage of her routine.

The strangeness derives not so much from what she is doing with a silver dildo but in the simultaneous contrast of her baby blue chemise and the fluorescent orange of her manicured fingernails, the heavy accent of her final 'thank-you' and, most crucially, the angle of the camera.

Although it may seem a preposterous comparison, the problem the woman faced as to how best to capture her actions bears similarity to that of Stanley Kubrick in framing a scene of Jack Nicholson talking through the six-inch door of a walk-in freezer in *The Shining*[74] (1980). The solution, in both cases, was to point the camera up vertically from the floor. In *WSGDA* the result is an unorthodox but unrestricted view of her nether regions, a vertiginous perspective and a minimalist background of a bare grey wall meeting a white ceiling. The low angle, *par hasard*, also avoids the prosaic décor and ephemera characteristic of DIY pornography.

The stylised *mise en scène* of *WSGDA* embellishes a sordid act with a patina of drama, mystery and, in its inappropriate attention to detail, pathos. Regardless as to what extent these elements were premeditated or serendipitous, it must be granted that the woman has had control over her presentation.

In this respect, she is akin to the participants of the *other* Big Brother-

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[74] Stanley Kubrick, "The Shining " in *Warner Brothers* (1980).

a consenting and willing object of voyeurism.

Big Brother (1999)

Big Brother, the international multimedia phenomenon, was conceived by John De Mol and launched on Dutch television in 1999. It has been franchised to over thirty countries and after 15 years, is still on air. The concept co-opts the totalitarianism of *Nineteen-Eighty-Four* by locking ten 'ordinary' people in a share house for one hundred days under constant visual and aural surveillance. The studio set includes a diary room in which contestants must look into the camera and conduct 'confession interviews' with the disembodied voice of Big Brother.

That there appears to be no shortage of contestants for this Orwellian ordeal (20,000 applicants for the 2014 Australian series)[75] and that tweaks of the original format are enough to ensure an ongoing audience, indicates a marked shift in attitudes towards surveillance and voyeurism.

Contrary to Orwell's Big Brother's exclusion of the proletariat, Liesbet Van Zoonen argues that De Mol's big brother's *inclusion* of the proletariat is a key sociological factor in the runaway success of the franchise. She links *Big Brother* with the tendency to conduct private mobile phone conversations in public, the vociferous 24/7 webcam surveillance that *Jennicam* pioneered and the obsession with television chat-show confessions as symptomatic of a populist urge to "throw off the bourgeois bodice of the private-public divide." [76]

This metaphor of *déshabiller* was made flesh by *Big Brother Uncut*[77] in which the housemate's 'adults only' activities were screened at a later time slot and the engagement with the viewer slipped from 'parental

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[75] ninemsn, "The A-Z of BB," ninemsn, http://www.jump-in.com.au/show/bigbrother/2014/inside-big-brother/the-az-of-bb/.
[76] Liesbet van Zoonen, "Desire and Resistance," in *Big Brother International*, ed. Ernest & Jones Mathijis, Janet (London: Wallflower Press, 2004), 20.
[77] This program screened from 2001- 2006 in Australia. Similar *Big Brother* spin-offs have screened in other territories.

guidance' surveillance to late night voyeurism. As the program was merely a cut-down of material from the continuous, multi-angle coverage, *Big Brother Uncut* revealed contestants engaged in nudity, sexual banter and activity, fully aware of fixed cameras in every room including the shower and toilets, moving cameras behind the one-way mirrored corridor and infrared cameras in the bedrooms.[78]

Nic Groombridge suggests that the knowledge of cameras recording every action and word is a moderating influence.

> Protection by intrusion (Big Parent if you like)...Whilst there was a voyeuristic thrill, for some, in seeing a number of the women contestants lolling in the bathtub together the intrusion of the cameras was, in part, protective. Imagine a number of men and women locked together in a house or on an island without cameras.[79]

In fact, without the camera *Big Brother* would essentially be a unisex prison, a model that (with the notable exception of Australia's penal colonies) most corrective systems, including Orwell's Inner Party, would be loath to contemplate. The presence of the cameras in *Big Brother* requires each contestant to weigh up which aspects of their behaviour they are prepared to reveal on free-to-air national television. Sometimes these calculations are questionable and have led to publicity fuelled evictions and accusations of sexual harassment[80].

Big Brother Uncut is predicated on audience interaction and a mobile phone voting system by which they can evict or keep house members. Peter Marks makes the point that the television audience is likely oblivious to the collective influence it exerts on the object's behavior.

> Levels of danger, raunchiness and absurdity have been increased to satisfy or create audience demand... those watching reality shows at home (even, ironically, those watching 'Big Brother'), would no doubt

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[78] ninemsn.

[79] Nic Groombridge, "Crime Control or Crime Culture TV?," *Surveillance & Society* 1, no. 1 (2002): 42.

[80] Germaine Greer, "Sexual Harassment Is Nothing New in Big Brother," The Guardian,
http://www.theguardian.com/media/2006/jul/05/australia.broadcasting.

reject any links to Orwell, but it seems undeniable that collectively they play a powerful part in contemporary regimes of surveillance now accessible from home... all underline the contemporary truth that in part surveillance has been refashioned to provide revenue-raising entertainment.[81]

I consider cognisance the arbiter here. A *Big Brother* object cannot be unconsciously disempowered, nor can a *Big Brother* voyeur be unconsciously empowered. Ultimately, in their quest for fame, these 'housemates' are acting under their own volition. And it appears their attitude, shared with their audience, is that voyeurism is just another form of quotidian entertainment.

The once chilling, "Big Brother is watching" is just another catchphrase that has been co-opted and redefined. Orwell's original implication of invasive, authoritarian surveillance is, for millions of viewers worldwide, construed as benign, consensual, mutual monitoring.

The Pornopticon of *Rear Window*

> One can observe from the tower, standing out precisely against the light, the small captive shadows in the cells of the periphery. They are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized and constantly visible...Visibility is a trap. [82]

Compare Foucault's description of Bentham's Panopticon above to Stephan Sharff description the *Rear Window*[83] (1954) sets*:*

> Most of the viewed action is through the windows situated across the courtyard. Those innocuous windows become frames for the screens of the small movies that are part of the big film.[84]

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[81] Peter Marks, "Imagining Surveillance: Utopian Visions and Surveillance Studies," *Surveillance & Society* 3, no. 2/3 (2002): 228.
[82] Foucault, 200.
[83] Alfred Hitchcock, "Rear Window " (Paramount Pictures, 1954).

Here too, visibility is a trap.

Countless words have been devoted to *Rear Window* as an example of 'pure cinema' via its playful intertwining of narrative and apparatus. Hitchcock himself was characteristically more down to earth about the film's premise.

> He's a real Peeping Tom...What's so horrible about that? Sure, he's a snooper but aren't we all...? I'll bet you nine out of ten people, if they see a woman across the courtyard undressing for bed, or even a man puttering around in his room, will stay and look; no one turns away and says. "It's none of my business." They could pull down the blinds, but they never do; they stand there and look out. [85]

In the ribald spirit of Hitchcock's statement, I define *Rear Window* here as a "pornopticon"[86] conceit - despite being a PG release its essence is sex and voyeurism.

The bulk of the voyeurism is from Jefferies' (James Stewart) point-of-view and conforms to the status quo, perpetuated by the panopticon model, that power resides with the voyeur not the object. In general, each neighbour resembles Bentham's inmates in that "he is seen but he does not see"[87] Jefferies' gaze. But there are four exceptions to this rule that are worthy of discussion in that they suggest object liminality.

In *Rear Window's* narrative, Jefferies' ability to see into the windows of his neighbours is rationalised by a summer heatwave (94°F/34°C according the thermometer in his apartment) that has impelled the residents, pre-air conditioning, to open wide their homes in the hope

[84] Stefan Sharff, *The Art of Looking in Hitchcock's Rear Window* (New York: Limelight Editions, 2000), 5.
[85] Truffaut, 216.
[86] Richard Sennett, "The Decay of Modernism and the Difficult Life of Objects after Culture," *AfterCulture: Detroit and the Humiliation of History* (1993): 75.
[87] Foucault, 200.

catching cooler air. The only residents pulling down the blinds in *Rear Window* are a couple, whose status as newly-weds has put the bride's sense of liminality on high alert. As objects, they deny Jefferies voyeuristic impulses by performing their nuptials out of sight and furnish an ongoing gag on female sexual insatiability – the only time the blind goes up is when the exhausted husband is able to steal a short break from their lovemaking, before being called back to duty.

The liminal Object denies the voyeur, *Rear Window* (1954)

Jefferies is largely exonerated from the vice of voyeurism by his circumstances – he's injured, immobile, bored, sexually frustrated (his leg cast includes his pelvic area) and he is played by a likeable actor. Whereas the other male characters conform to Hitchcock's 'nine out of ten' voyeur demographic and their gaze has a predatory edge. In the opening moments of the film Jefferies observes two young women slipping out of sight behind the ramparts of a balcony. Their summer *peignoirs* are flung across the railing and we surmise that they are nude sunbathing. A helicopter appears and hovers above them like a priapic wasp honing in for a sting. The *peignoirs* remain hanging on the railing and we watch Jefferies watch the pilot watch the women who, undoubtedly alerted by the noise, are naked liminal objects.

Join-the-dots Voyeurism, *Rear Window*

This moment is appropriated in *Blue Thunder*[88] (1983). Frank Murphy (Roy Scheider) habitually hovers his police helicopter above a house in the Hollywood Hills in which a woman performs nude yoga. Murphy and his co-pilot agree that the woman is aware she is being spied on because, as with the women in *Rear Window,* the rotor sound must have alerted her.

These two examples represent the age-old conundrum of object liminality, particularly in regard to representations in art (and cinema). Is an object (usually female) who is aware and accepting of the voyeur (usually male) in a state of liberation or a state of submission?

To employ English art critic John Berger's demarcation of the painted nude who returns the gaze of the viewer: A liminal object can either play the role of Titian's *Venus* – "offering up her femininity as the surveyed" [89] or the role of Manet's *Olympia* – "cast in the traditional role, beginning to question that role, somewhat defiantly."[90]

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[88] John Badham, "Blue Thunder," (Columbia Pictures Corporation, 1983).
[89] John Berger, *Ways of Seeing* (London: Penguin Modern Classics, 2008), 55.
[90] Ibid., 63.

Venus, Titian (1583) & *Olympia,* Manet (1865)

This dualistic option can be applied to the third example of object liminality in *Rear Window,* Miss Torso. She dances in her underwear around her open apartment and is surely aware that eyes are upon her. For all intents and purposes she is putting on a show and feigning ignorance of her audience. Is she enfranchised by her predilection or subjugated by her neighbours' objectification of her? My answer to this, while continuing to privilege the eye of the beholder over the observed, illustrates the alchemic possibilities of montage.

Edward Hopper, *Night Windows* (1928)

From his apartment, Jefferies observes, with an air of wistfulness, Miss Torso exposing her *derriere* as she looks in her fridge. Because there is nothing predatory in his expression we, as an audience, are encouraged to enjoy Miss Torso's *joie de vie* and grant her a sense of playful, yet defiant emancipation.

The opportunistic male gaze (*Rear Window*)

Conversely, when Police Detective Doyle (Wendell Corey) watches her, the combination of crooked smile and cold eyes imply a dark sexual craving. Via the intermediary of Doyle, Miss Torso is re-cast for the audience as an objectified sexual victim.

The predatory male gaze (*Rear Window*)

I have been intentionally disingenuous with the two images of Miss Torso in order to illustrate the significance of magnification on objectification. The mens' point-of-view out the window is in actuality a wider frame and as such the scopophilic effect is lessened. Jefferies' telescopic view, through binoculars and a stills lens, is reserved for his non-sexual surveillance of the murderer (Raymond Massey).

Miss Torso unmagnified (*Rear Window).*

In his 2016 film, *Elle*[91]*,* Paul Verhoeven, in a homage to *Rear Window,* collapses Hitchcock's distinction between magnification and sexual voyeurism, inverts the assumed gender roles and makes literal the implied onanism of Jefferies' pre-occupation. From her home office Michele (Isabelle Huppert) masturbates as she spies on her neighbour Patrick (Laurent Lafitte) through binoculars. Patrick, in his garden, is framed in a close-up partially obscured by the window frame and tree branches and as with Jefferies' employment of binoculars and telephoto lens, this creates the keyhole effect that we associate with the concept of the 'Peeping Tom'.

Isabelle Huppert in *Elle* (2016)

In *Rear Window* the view through a keyhole is referenced directly when the insurance company nurse, (Thelma Ritter), asks to look through the telephoto lens of Jefferies' stills camera.

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[91] Paul Verhoeven, "Elle," (Sony Pictures Classics, 2016).

Stella

Mind if I use that portable keyhole?[92]

The maximum portability of the keyhole in question is across the courtyard from where it defines the major liminal moment in *Rear Window*- from his distant apartment, the object looks back at his observer and in doing so propels the narrative towards a climax in which Jefferies, the hunter, becomes the hunted.
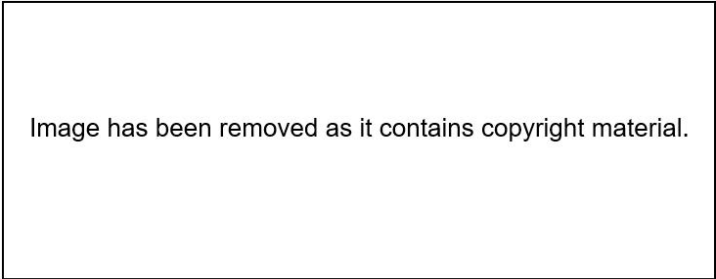

Image has been removed as it contains copyright material.

"What do you want of me?" Raymond Massey (*Rear Window*)

Strictly speaking this is not an example of voyeurism, as defined at the start of this chapter, but the inversion of the gaze illustrates how the dynamic of voyeurism can inform the wider dynamic of surveillance. I consider this moment in *Rear Window* to be a cinematic harbinger for a general shift of emphasis from the surveyor to the surveyed in screen stories.

As contemporary viewers of *Rear Window,* our fundamental alignment to the surveyor, Jefferies, has been tempered by our real world sense that surveillance is an increasing threat to our privacy and autonomy. Despite Burr being a murderer, the proliferation of quotidian surveillance conflicts our assessment of him, and our attitude towards him is more sympathetic that it might have been at the time of the film's release in 1954. Now it induces an atavistic sense of shame and guilt that our covert watching has been exposed by the very object of our attention. Yes, we want Burr brought to justice but our extra-

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[92] Hitchcock.

diegetic nous creates sympathy for him as a victim of privacy invasion. And regardless of the screenplay's optimistic conclusion and orthodox endorsement of surveillance – a killer is brought to justice- we are left with a nagging doubt as to whether the end justified the means. James Naremore empathises:

> Raymond Burr, who begins as a silent actor in the distance, then becomes a close-up image and finally speaks whispered, intimate lines of dialogue, "What do you want of me?" he asks as he enters the fully realized space of Stewart's room at once challenging the audience and gratifying them, revealing the depths of a tortured soul.[93]

Post 9/11, the invasion of privacy and erosion of individual rights, be it by dataveillance or visual surveillance, seems to have outstripped the threat to our individual freedom and become the threat itself. As evidenced in Australia, by the public reaction to the 2016 Census, many of us have defaulted to a siege mentality towards surveillance.

> Before the 2016 Census, the Australian public (generally) trusted the Australian Bureau of Statistics (ABS). This is no longer true for a significant part of the population. The trust was not destroyed because the ABS and its contractor IBM were incapable of running an online census on census night 2016. Instead, the basis for that trust was destroyed when the ABS decided to change the purpose of the Census from aggregated statistical data to personal tracking: a change from statistics to surveillance.[94]

A reflection of this growing suspicious of surveillance can be detected in a new trend in mainstream Hollywood cinema to side with the surveyed rather than the surveyor. In two science fiction films of 2012, *The Bourne Legacy*[95] and *Total Recall*[96], (mitigated) voyeurism is

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[93] James Naremore, *Acting in the Cinema* (Univ of California Press, 1988), 242.
[94] David Lindsay Kat Lane, David Vaile, "Inquiry: Census 2016," (Australia: Australian Privacy Fondation, 2016), 3.
[95] Tony Gilroy, "The Bourne Legacy " (Universal Pictures International, 2012).
[96] Len Wiseman, "Total Recall," (Sony Pictures Releasing, 2012).

represented as the technological surveyor who must be destroyed in order for the human protagonist, the surveyed, to survive.

Inverting the Pornographic gaze.

Identifying enfranchisement of the object in pornography is less clear-cut than with cinema because, as with the examples of Titian's *Venus* and John Badham's *Blue Thunder*, it is not simply the case that the object inviting the voyeur is indicative of a proactive or defiant stance. In many instances of nudity and pornography, looking back is an assurance that the object is sexually pliant and exclusively aroused by the voyeur. The returned gaze is one of sexual obedience rather than liberation.

However, whilst the final product may conform to the status quo of object submissiveness, the production process of Altporn can offer a degree of occupational agency for the object.

Prior to the proliferation of digital technologies such as webcam and phone cameras, capturing pornographic images required the industrial model of film crew and director. The object's nakedness and/or sexual activity was therefore subjected to two-fold voyeurism – that of the production crew in a method that negated the object's input (other than through the instructions of the director) and in the final product.

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Helmut Newman, *Voyeurism and Kodak Film* (1989)

> The ability of women to participate in the pornography industry
> without the intervention of a (typically male) magazine editor or video
> producers has profound implications for the industry as a whole. The
> Internet has the effect of suddenly making any woman who chooses to
> set up her own nude Web site the head of her own *Playboy*-like
> channel or publisher of her own *Penthouse*-like magazine.[97]

Whilst somewhat naively expressed, Frederick Lane makes the point
that DIY pornography allows the object to by-pass the voyeurism of
the production apparatus and because the reality aesthetic of DIY
porn insists on unedited *plan-sequence* micro-narratives, to maintain
editorial control over their image. They can rehearse, delete, monitor
and finally approve the image of themselves that their voyeur sees.

The equivalent for this degree of control in a cinema production would
be allowing the actor not just approval over the rushes but to the
video split, during the image capture. Adam Ganz and Lina Khatib
point out that this is precisely the genesis of the video assist that was,

> invented to assist comedian Jerry Lewis with the process of
> simultaneously acting and directing. The patent "Closed Circuit

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[97] Frederick S Lane, *Obscene Profits: Entrepreneurs of Pornography in the Cyber Age*
(Routledge, 2001), 113. Cited by Katrien Jacobs, "Pornography in Small Places and
Other Spaces," *Cultural Studies* 18, no. 1 (2004): 68.

Television Applied to Motion Pictures' is owned by Lewis. It was first used on the film *The Bellboy* (directed by and starring Lewis) in 1960, allowing him to monitor his performance in front of the camera while directing it from behind the camera.[98]

Lewis' pioneering method - essentially a performance in front of a mirror – would likely be less convincing if the aim was a naturalistic dramatic performance, but for an act of solo pornography, such as *WSGDA,* it can add a theatrically and dignity to counteract an otherwise ignoble act.

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Andy Warhol's *Blow Job* (1963).

Beautiful Agony[99] is a website that takes its inspiration from Andy Warhol's one-shot film, *Blow Job*[100] (1963) in which the camera, from a low angle monitors the facial expressions of DeVeren Bookwalter as (unseen) Willard Maas fellates him. Contributors to *Beautiful Agony* are mostly women. They upload images of themselves, usually framed in medium close-up, masturbating to sexual climax. As one of the anonymous contributors enthusiastically claims, *Beautiful Agony* is:

> Porn made by people who are actually enjoying it and doing it because they love it.[101]

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[98] Adam Ganz and Lina Khatib, "Digital Cinema: The Transformation of Film Practice and Aesthetics," *New Cinemas: Journal of Contemporary Film* 4, no. 1 (2006): 22-23.
[99] "Beautiful Agony: Facettes De La Petite Mort," Feck, http://www.beautifulagony.com/public/main.php.
[100] Andy Warhol, "Blow Job," (Raro Video, 1963).
[101] Anonymous Contributor, "Beautiful Agony " Feck, http://www.beautifulagony.com/public/main.php?page=view&mode=females.

Leaving aside the question as to whether the pleasure principle stated invalidates its status as pornography[102], the contributors to *Beautiful Agony* are empowered sexual subjects in control of their self-image. Ironically, their power is such that they have no need to defiantly stare down their voyeur. At the moment of climax they regularly break eye contact and, in their ecstatic disregard, effectively render the voyeur impotent. They are prime examples of Koskela's "empowered exhibitionists" at least partially enabled by the apparatus of visual capture that has given them control over their image.

In a study of the Altporn activity of Televideo Cybersex (internet mutual masturbation) Dennis Waskul identifies an equilibrium in the voyeurism relationship in that participants were simultaneously voyeurs and objects.

> In the objectified sense of the terms, the participants in this study are *not* true voyeurs or exhibitionists…Certainly exhibitionism and voyeurism often aroused participants in this study, but the experience was interactive. Because participants could see and respond to each other, little gap existed between what they watched and how it aroused them (and vice versa)… These participants claim "therapeutic" value to the experience of interacting with others as a naked sexual object.[103]

I suggest that the 'therapeutic value' the participants derived is due to their enfranchisement as the object – in accordance with my proposed taxonomy, they become the Subject. Although Waskul suggests a level playing field, the participants of Televideo Cybersex, unlike most real-world sexual encounters, are able to control which aspects of

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[102] Gloria Steinem, "Erotica and Pornography: A Clear and Present Difference," *Take back the night: Women on pornography* (1980): 53. "Pornographic: its message is violence, dominance and conquest. It is sex being used to reinforce some sexual inequality or to create one, or to tell us that pain and humiliation (ours or someone else's) are really the same as pleasure."
[103] Dennis D Waskul, "The Naked Self: Being a Body in Televideo Cybersex," *Symbolic Interaction* 25, no. 2 (2002): 205.

their body and identity they reveal to their voyeur, whereas they have no control over what they see as voyeurs.

> In most televideo cybersex environments the image of one's own body appears in a window beside the images of others and is clearly visible to the individual as a mirrorlike reflection. Participants must manipulate the images of their bodies in order to prevent "showing face" and to assure the appropriate camera angle, zoom, and focus necessary to per- form the "conversation of gestures" inherent in the mutual masturbation of televideo cybersex. These erotic looking glasses of televideo cybersex influence how one conceives of one's self and body.[104]

Waskul's term, 'erotic looking glasses' might appear to contradict Baudrillard's claim, cited earlier in this chapter, that "the mirror phase has given way to the video phase"[105] but perhaps both phases are necessary for effective empowerment of the subject. The subject's ability to self-monitor *à huis-clos* the body images they offer electronically to the voyeur may be the essential element that usurps the power of the voyeur in favour of the subject. And, as the capacity for in-camera self-monitoring (as noted by Adam Ganz and Lina Khatib) is now a standard feature of domestic image-capture devices, "first an appendage to the camera, now an integral part of its design"[106], I suggest this shift in the voyeuristic relationship is a product of apparatus, more than a shift in social mores and active resistance to what Hille Koskela refers to as the "regime of shame".[107]

An important element not highlighted by Waskul but which I consider to be a significant factor in regard to subject empowerment, is that Televideo Cybersex utilises live-stream technology. This means the subject's image is ephemeral and assuming no secondary recording devices, non-archival. That their image cannot be re-viewed or distributed beyond the immediate context of their one-on-one

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[104] Ibid., 221-22.
[105] Baudrillard, 37.
[106] Ganz and Khatib, 23.
[107] Koskela, "Webcams, TV Shows and Mobile Phones: Empowering Exhibitionism," 207.

connection is likely liberating for the subject.

This type of liberation is the basis for the success of ephemera image texting applications such as Poke, Pecaboo and the market leader, Snapchat, created in 2011. According to an article in Forbes,

> Today's teens have finally learnt a lesson their older siblings failed to grasp: What you post on social media – the good, the bad, the inappropriate- stays there forever. And so they've been signing up to Snapchat, with its Mission: Impossible style detonation technology, in droves.[108]

Snapchat has tapped into a demand large enough to produce its own acronym: NSFW (Not safe for work). On its release Pecaboo, Snapchat's prototype, generated such webpage headlines as "How to send naughty photos without getting caught".[109] The application includes a video feature which enables ten seconds of capture that disappears after a single viewing. In 2017, 61% of the 161 million daily users sent videos.[110]

According to Gaudreault's single-shot definition[111] and Tzvetan Todorov's definition of "passage from one equilibrium to another"[112] these transmissions must be defined as micro-narratives. But to place them in the same category as the surveillance of *La Sortie de l'Usines Lumiere*, a film that has survived for 122 years and been viewed countless times, seems incongruous. I suggest that, as ten-second narratives with a life span of ten-seconds and an audience of one, they are less than micro-narratives, they are "nano-narratives."

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[108] J.J. Colao, "The inside Story of Snapchat: The World's Hottest App or a $3 Billion Disappearing Act?," Forbes, http://www.forbes.com/sites/jjcolao/2014/01/06/the-inside-story-of-snapchat-the-worlds-hottest-app-or-a-3-billion-disappearing-act/#583ac69355ec.

[109] Becca Caddy, "Picaboo: How to Send Naughty Photos without Getting Caught," Shiny Shiny, http://www.shinyshiny.tv/2011/09/how-to-send-naughty-photos-without-getting-caught.html.

[110] "61% of Snapchat Content Video," Advanced Television http://advanced-television.com/2017/02/16/61-of-snapchat-content-video/.

[111] Gaudreault, 69.

[112] Tzvetan Todorov, "The Poetics of Prose," *Paris: Ithaca* (1977): 111. Cited by Gaudreault, 69.

The technology behind these nano-narratives is an exemplar of apparatus redefining our understanding of surveillance. It has enabled an ephemeral surveillance that is perhaps the ultimate example of subject empowerment because it controls both production and dissemination. It is a fleeting gift from the subject to their voyeur.

In theory. In practice, Snapchat's new privacy policy casts doubt on whether these nano-narratives actually self-delete after one viewing.

> You grant Snapchat a worldwide, perpetual, royalty-free, sublicensable, and transferable license to host, store, use, display, reproduce, modify, adapt, edit, publish, create derivative works from, publicly perform, broadcast, distribute, syndicate, promote, exhibit, and publicly display that content in any form and in any and all media or distribution methods (now known or later developed).[113]

In response to the backlash Snap Inc. claimed the policy "has more to do with"[114] a different product. Regardless, the wording confirms that the company has the ability to archive nano-narratives - they are not in fact ephemeral.

Conclusion

In my view the rising empowerment of the subject in new modes of digital voyeurism and surveillance is predicated on a knowing and willing liminality and control over which aspects of the subject's identity and/or body is exhibited for scrutiny by their voyeur. These controls result from innovations in the various apparatuses of surveillance that enable self-monitoring.

However, enfranchisement of the subject is conditional on the subject's understanding that their liminality is only partially possible. As Christian Metz reminds us, a recorded visual document, whether it

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[113] Cited by Matthew Dunn, "Snapchat's New Privacy Policy Gives Rights to Reproduce, Modify and Republish Some of Your Content," News Limited, http://www.news.com.au/technology/online/social/snapchats-new-privacy-policy-gives-rights-to-reproduce-modify-and-republish-any-of-your-content/news-story/ba9478e25b71fbb8790574be20810e52.
[114] Ibid.

be a pornographic micro-narrative or a theatrical blockbuster "will be fractured in its centre and its two disjointed halves allocated to different moments in time".[115] With the qualified exception of live-streaming and nano-narratives there is a temporal and spatial gap between the production of a visual document and the exhibition of said document. Genuine empowerment of the subject is predicated on the subject's cognisance that whilst innovations in apparatus have enabled empowerment during production, an upload to the internet abdicates control over its exhibition and dissemination. This caveat is even emphasized in Snapchat's updated privacy policy:

> Users who see the content you provide can always save it using any number of techniques: screenshots, in-app functionality, or any other image-capture technology. It's also possible, as with any digital information, that someone might be able to access messages forensically or find them in a device's temporary storage. Keep in mind that, while our systems are designed to carry out our deletion practices automatically, we cannot promise that deletion will occur within a specific timeframe.[116]

In effect Snapchat is warning their customers about surveillance of surveillance, including an in-house threat.

Secure or not, I consider the nano-narrative an addition, albeit marginal, to the *dispostif* that I have identified as cineveillant. The nano-narrative's usurping of the status quo of surveillance, wherein power resides with the viewer, is the significant qualifier. But this status is undermined by the nano-narrative's questionable ranking as a narratival entity. To apply Todorov's definition of narrative: we cannot assume that any one nano-narrative consists of a passage from one equilibrium to another other than the location from where it has been sent and the location in which it is received.

A bigger question, literally, is how the empowerment of the subject is expressed in long form cineveillant works. Peter Marks takes the view

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[115] Christian Metz, "Psychoanalysis and Cinema," (2009): 95.
[116] Snap Inc., "Private Policy Last Modified: January 10, 2017,"
https://www.snap.com/en-US/privacy/privacy-policy/.

that contemporary films (and novels) have,

> displayed more interactive and flexible relationships between those doing the surveillance and those subject to it… The critical lessons from these texts is that there is no single completely validated response or programmed outcome for characters nor any automatic or guaranteed reactions from those imposing surveillance.[117]

As illustrated in *Rear Window,* subject emancipation can be a flavour, (as with Miss Torso) or a plot device, by which status is transferred between characters, as with Raymond Massey returning the gaze of Jimmy Stewart.

A narrative feature film in which the liberation of the subject is the default would be an unlikely proposition because, aside from challenging cinematic convention, it would negate the shifts in character status that are elemental to screen drama. Although not cineveillant, the work that perhaps comes closest to this proposition is the Japanese film *Ringu*[118] (remade in the US as *The Ring*[119]).

> Both films revolve around a female reporter investigating reports of people dying exactly seven days after watching a mysterious videotape. After finding and watching the videotape herself, the reporter- named Reiko in *Ringu* and Rachel in *The Ring* – begins to suspect that the fragmented images on the tape offer vital clues to the events behind the persistent cycle of death, and a possible means of ending it.[120]

The fragmented images include the malevolent female entity responsible for the deadly videotape. As an electronic Medusa-like spirit, transmitting death to her viewers, she is surely the ultimate

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[117] Peter Marks, *Imagining Surveillance: Eutopian and Dystopian Literature and Film* (Edinburgh: Edinburgh University Press, 2015), 102-03.
[118] Hideo Nakata, "Ringu " (Toho, 1998).
[119] Gore Verbinski, "The Ring," (Dreamworks Distribution, 2002).
[120] Valerie Wee, "Visual Aesthetics and Ways of Seeing: Comparing Ringu and the Ring," *Cinema Journal* 50, no. 2 (2011): 41.

example of subject empowerment and Jessica Lake's notion of "sub-veillance"[121] by which the observer is disempowered by their role.

My own cineveillant screenplay, an adaptation of Joseph Conrad's novel, *The Secret Agent*, incorporates sub-veillance in the footage captured by Stevie on his phone camera. Stevie, an intellectually impaired 19 year-old, conformed to Lake's definition "where the watching is done from below, by those traditionally positioned in social and political relations as subordinate." [122] Stevie's disempowerment as the observer will be discussed in the forthcoming chapter as one of the strategies I have employed in adapting and contemporising a canonical work of English literature.

Subject Liberation, *We Need to Talk About Kevin* (2011)

Returning, metaphorically, to the cinematic mimesis of *We Need to Talk About Kevin* and *Black Swan* - I consider that our collective attitude towards voyeurism has empowered the subject, not to where one would feel comfortable if transplanted into the psyche of Kevin, but to the extent that, as Nina, we would not hide under the bedcovers in shame. Instead we would defy the "regime of shame"[123] by demanding by what right our mother can justify her invasion of our very private space, getting a new bedroom lock and, on *our* side of the door, placing a removable strip of gaffer tape across the keyhole.

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121 Jessica Lake, "Red Road (2006) and Emerging Narratives of 'Sub-Veillance'," *Continuum: Journal of Media & Cultural Studies* 24, no. 2 (2010): 235. See Chapter 1, (In) Security Cameras.
122 Ibid.
123 Koskela, "Webcams, TV Shows and Mobile Phones: Empowering Exhibitionism," 207.

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Chapter 6: The Secret Agent as Lone Wolf :

Remapping Joseph Conrad's novel as a cineveillant screenplay.

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In searching for a narrative on which to frame the ideas and practices that I consider to constitute a new *dispostif* for surveillance and cinema, I settled on an author and novel in the canon of English literature: Joseph Conrad's *The Secret Agent.*[1] That the characters in this "Vic Lit"[2] classic are continually under the vigilant eye of Scotland Yard's finest, augured well for a cineveillant adaptation. My screenplay, entitled *Lone Wolf,* is set in both the gritty urban and picture postcard landscapes of contemporary Sydney, and its footage aside from the bookends, consists entirely of staged surveillance from diverse sources.

This chapter outlines the strategies and intentions in transposing the location, hemisphere and epoch of *The Secret Agent*; Sydney replaces London, 2017 replaces 1886, Sunny Kings Cross replaces Rainy Soho. Two film adaptations of the novel, Alfred Hitchcock's *Sabotage* (1936) and Christopher Hampton's *The Secret Agent* (1998) provide sounding boards for my cineveillant intentions with *Lone Wolf.*

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[1] Joseph Conrad, *The Secret Agent* (Penguin English Library, 2012).
[2] Although first published in book form by Methuen in 1907 (the Edwardian era) the novel is set in 1886 (the Victorian era).

I have just finished a novel with not a drop of water in it – except the rain which is quite natural since everything takes place in London[3]

Joseph Conrad, in a 1907 correspondence, is referring to *The Secret Agent.* The inspiration for this terrestrial departure from his characteristic nautical fare was the reported attempt in 1894 to blow-up the Greenwich Observatory. In his Author's Note, written thirteen years after the novel's first publication, Conrad describes this act as "a blood-stained inanity"[4] - a damning summation indicative of his attitude towards the doctrines of anarchism and acts of terrorism in general.

Whilst time may have diffused Conrad's specific threat of *fin de siècle* anarchists to the point of "inanity"[5] and caricature, the threat of terrorism, particularly post 9/11, has arguably made *The Secret Agent* his most relevant work. The novel has been adapted for New York theatre, German television[6] and in 2016, a BBC 3x 60 minute mini-series.[7]

Cedric Watts documents Conrad's own adaptation of the novel as a play. Written in four-acts it was staged unsuccessfully in the West End in three-acts[8] and subsequently republished in the four-act version.

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[3] Joseph Conrad, Laurence Davies, and Gene M Moore, *The Collected Letters of Joseph Conrad*, vol. 8 (Cambridge University Press, 2007), 372.

[4] Joseph Conrad, "Author's Note (1920)," in *The Secret Agent* (Penguin English Library, 2012), 273.

[5] Ibid.

[6] Cedric Watts, Joseph Conrad: The Secret Agent, (Humanities-Ebooks.co.uk, 2007). 391.

[7] Tony Marchant, "The Secret Agent," (World Productions, 2016).

[8] The play's season was November 2-11, 1922. Cited by Robert Hampson, "From Stage to Screen: 'The Return' *Victory, the Secet Agent* and *Chance*," in *Joseph Conrad and the Performing Arts*, ed. Katherine Isobel Baxter, and Richard J. Hand (Ashgate Publishing, Ltd., 2009), 59.

As Conrad acknowledged, when the novel is reduced to its bare bones for the stage, it makes a grisly skeleton. Removal of the narratorial voice is indeed a stripping of the flesh.[9]

Despite the author's conclusion that the novel makes for 'grisly'[10] dramatic material, *The Secret Agent* has never been ascribed the mantle of "a problematic and intrinsically resistant text to adaptation"[11] as was the case with his briefer and more linear, *Heart of Darkness.*[12] As Jamie Sherry points out, that novella defeated Orson Welles and came close to destroying Francis Ford Coppola when he adapted it in 1979 as *Apocalypse Now.*[13] By contrast, *The Secret Agent's* 'bare bones' seem to recommend themselves for on-screen interpretation and according to Robert Hampson, this impression is not merely retrospective identification of cinematic attributes. Hampson points out that Conrad's writing career coincides with the era of early cinema (1895- 1923) and believes that despite the author's publicly stated distain for "moving-pictures"[14], Conrad consciously employed the grammar of cinema in certain passages and descriptions of *The Secret Agent.* Hampson identifies Winnie's thought process on absorbing the news of Stevie's death – "forced to roll a series of thoughts in her motionless head"[15] – as utilising the technology of the moving panorama, the pithy descriptions of Verloc as being reminiscent of silent era inter-titles and Ossipon described as if in a photographic close-up – "Comrade Ossipon, the robust anarchist with the shamelessly inviting eyes".[16] The most

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[9] Watts. 51.
[10] Conrad, "Author's Note (1920)," 278.
[11] Jamie Sherry, "Paratextural Adaptation: Heart of Darkness as Hearts of Darkness Via Apocalypse Now," in *A Companion to Literature, Film and Adaptation* (West Sussex: Blackwell Publishing, 2012), 380.
[12] Joseph Conrad, *The Heart of Darkness* (London: Penguin Classics, 2007).
[13] Francis Ford Coppola, "Apocalyse Now," (United Artists, 1979).
[14] Conrad, in an interview with the Boston Evening Telegraph, "The trouble with moving-pictures is that they don't show, except in a superficial way, what the characters are thinking". Cited by Martin Ray, *Joseph Conrad: Interviews and Recollections* (Springer, 1990), 186.
[15] Conrad, *The Secret Agent,* 209.
[16] Ibid., 211.

sophisticated example of Hampson's perceived cinematic influence is the time-warped sequence in which Winnie kills Verloc.

> In the slowing down of time or speeding up of time Conrad can be seen as responding to a new awareness of time and movement resulting from the technicalities of film projection – in particular hand-cranked cameras and projectors and non-standardised speeds.[17]

How this particular sequence has been interpreted or, if Hampson's assertion is correct, re-interpreted for the screen, will be discussed further into this chapter.

From Rainy Soho to Sunny Kings Cross

Directly up the hill from the authentically named suburb of Woolloomooloo, Sydney's Kings Cross, as Australia's city's most famed red-light district, has more in common with Soho than its London namesake. The Verlocs' Soho shop, as described in the opening pages of *The Secret Agent,* could reasonably be located on thoroughfares still signposting colonial anglophilia: Victoria Street or Bayswater Road. Close approximations of

> photographs of more or less undressed dancing girls; nondescript packages in wrappers like patent medicines; a few numbers of ancient French comic publications hung across a string as if to dry; a few books, with titles hinting at impropriety, a few old copies of obscure newspapers, badly printed[18]

are still displayed in Kings Cross shop windows, although likely yellowed and faded by the unrelenting glare of the Australian sun.

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[17] Hampson, 72.
[18] Conrad, *The Secret Agent*, 1.

And the unsuccessful trade of the Verlocs' shop, essentially just a front for Verloc's stipend as an informant for a foreign embassy, has a contemporary parallel with the kind of business that now finds its clientele more online than on the street.

Verloc's shop, as the centre of activity in the novel and my adaptation, could thus be transported wholesale from Victorian London. The back-flat, in which the three main characters reside: Adolf Verloc, Winnie Verloc and her autistic brother Stevie, is consistent with the Victorian shop-frontages still existing in Sydney's Kings Cross.
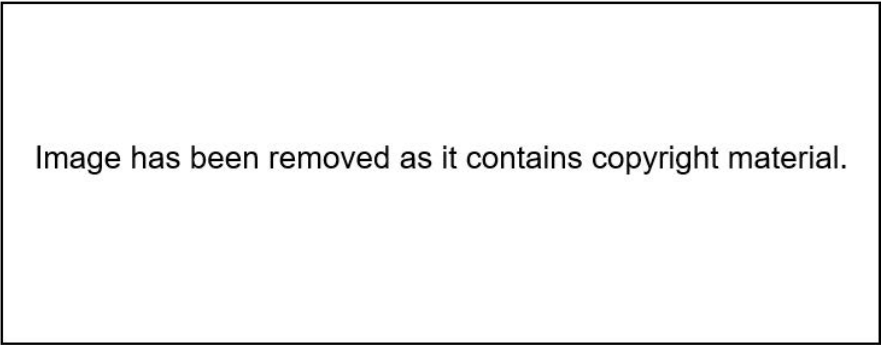
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Sydney's Kings Cross

However, as Mr. Verloc's first name immediately flags, a century of events and turmoil has necessitated reinterpretation of the novel's social milieu, particularly for elements pertaining to class and gender.

Post Empire

> "Do you know what the police are for Stevie? They are there so that them as have nothing shouldn't take from them who have."[19]

This is perhaps the most salient and subversive statement uttered in the whole novel. It suggests that Winnie, indifferent to the anarchism

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[19] Ibid., 150.

professed by her husband and his comrades, has an innate understanding of socio-political dynamics. The awkward sentence construction also speaks of a limited education and working class origins.

Patricia Arquette who plays Winnie in Christopher Hampton's *The Secret Agent* (1998) makes quite a mouthful of this line. Being a native American her cockney accent is not quite convincing and she appears to be struggling with the phrasing.

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Bob Hoskins & Patricia Arquette, *The Secret Agent* (1998)

In *Sabotage* Hitchcock also cast an American in the role of Winnie, Sylvia Sydney. Presented in the diegesis as an American in London, she was not burdened with a Cockney accent that even the theatrically trained English supporting actors struggle to master. Instead her soft mid- Atlantic tones suggest the upward mobility of North America's, purportedly, classless society. This strikes a wrong note given Winnie's circumstance. Although in the film, Verloc's business has been gentrified from sex shop to cinema, how a young, albeit vulnerable, American woman comes to be living behind an East End picture house raises an immediate question of plausibility. However, upon hearing her brother's inexplicable English public

school accent, this question becomes moot. We can conclude that Hitchcock is not really interested in conveying convincing characterisation or social milieu.

Lone Wolf, in relocating *The Secret Agent* to contemporary Sydney, evades the shibboleth of accent so fundamental to its Victorian London setting. Cedric Watts notes that in the novel there is a class distinction defined by accent, in the hierarchies of both the police and the anarchists:

> Both superiors, Vladimir and the Assistant Commissioner, are usually 'gentlemanly' in speech, appearance and lifestyle, while both subordinates are lower-middle-class in speech and bearing.[20]

Verloc, subordinate to Vladimir, and Inspector Heat, the "old department hand"[21], subordinate to the Assistant Commissioner, speak the patois of the London streets. In the case of the latter this is enough for the Assistant Commissioner to consider Inspector Heat incompetent and untrustworthy. He reveals his inherent racism in comparing Inspector Heat to a "native chief in a distant colony…of some innocence in his naïve duplicity, but none the less dangerous."[22]

In the distant colony of Sydney, I felt it necessary to base the Assistant Commissioner's hostile attitude towards Inspector Heat on a prejudice more contemporary than class and imperialism. Hence, in *Lone Wolf,* Inspector Heat is female detective, Kylie Heat. Kylie is loosely based on two real-life policewomen, Deborah Locke, former New South Wales (NSW) police detective whistle-blower who was maligned and ruined by the NSW police[23] and Kim Hollingsworth, a NSW police cadet who was subjected to sexual abuse and dismissal

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[20] Watts. 87-88.
[21] Conrad, *The Secret Agent,* 123.
[22] Ibid., 102.
[23] Michael Duffy, "Dangerous Days in the Cross," *Sydney Morning Herald* 2010.

from the force because of her former occupations as a stripper and a prostitute.[24] Both of these women were prime witnesses for a Royal Commission into corruption within the NSW police force.

In a *Lone Wolf* exchange between Inspector Kylie Heat and (Hippy) Karl Yundt, the bomb-maker appears to side with Kylie against the institutionalised misogyny of the police force. The exchange is recorded via the thermal vision of a Police Officer's helmet camera. In an approach similar to the hotel room climax of *The Conversation*,[25] the visual texture of the thermal surveillance and the *hors champ* staging abstracts the image whereas the sound remains clear and consistent.

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Thermal imaging

EXT/INT KARL'S FLAT. NIGHT

* Helmet Mounted Camera (Thermal vision)

Green, blue yellow and red hues pervade the image. The OFFICER returns to the search. He opens the fridge, the freezer and some cupboards.

KYLIE (OFF)

The device was homemade. Right up your alley. I think you know who it is.

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[24] Industrial Relations Commission of New South Wales, *Commissioner of Police -V- Kim Michelle Hollingworth*, 1997.
[25] See Chapter 4, A Conversation about *The Conversation.*

KARL (OFF)

And you don't? Tsk. Poor Kylie. They've kept you out of
the loop. Again.

                    KYLIE (OFF)

Who's they?

                    KARL (OFF)

The police boys club. Disappointingly predictable isn't
it...?

                    KYLIE (OFF)

Enough games.

The unmistakable sound of a pistol being cocked. The camera returns
to KARL and KYLIE.

KYLIE has her Glock pistol hard pressed into KARL's eye.

                    KYLIE (CONT'D)

Give me a name.

                    KARL

Verloc. Conrad Verloc.

Astonished, KYLIE lowers her Glock.

This scene confirms Kylie's suspicions that her superiors are involved
with the attempted bombing. Contrary to the thick thread of
xenophobia that runs through the novel, (the anarchism, terrorism
and pornography of *The Secret Agent* are not made in Britain. They are
infections from the Continent, particularly Paris. All the anarchists,
despite speaking like Londoners, have foreign names. Verloc, in

French, means a syphilitic[26]) the threat of terrorism in *Lone Wolf* does not derive from a foreign embassy and an unctuous diplomat but more insidiously, from within the State's own institutions.

In the opening scene of *Lone Wolf,* Kylie, now former Inspector of the Special Crime division, storms into the office of the State Minister for Police with the Assistant Commissioner in tow. She has a USB of compiled surveillance footage concerning the Verloc Case that she insists the Minister views before she releases it to the media. The *Lone Wolf* audience watch this footage in parallel with the Minister. It implicates the Minister and the Assistant Commissioner in the bomb plot that brought about the demise of the Verloc household. After watching it the Minister asks Kylie why she hasn't released it directly to the press. What does she really want? It's a question that requires a moment of contemplation. Kylie replies that she wants the Assistant Commissioner's job.

A Simple Tale

The sub-title of *The Secret Agent* is *A Simple Tale.* And yet the page count, unlike *Heart of Darkness,* is that of a standard novel. The story design encompasses complex interactions between a wide net of characters, socio-political intrigue and a sometimes non-linear structure. In calling *the Secret Agent* a simple tale is Conrad being facetious? Ironic?

An ironic sub-title would sync with the tone of the novel's authorial voice. There is a distinct distance between narrator and events despite the 'realist' milieu. This gives the tone of Conrad's writing a clinical edge - albeit at times comical, in the disparity between how characters (particularly Verloc) see themselves, and how the narrator sees them.

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[26] Brian W Shaffer, "The Commerce of Shady Wares: Politics and Pornography in Conrad's the Secret Agent," *ELH* 62, no. 2 (1995): 446.

This clinical edge was bridged in *The Heart of Darkness* by the flesh and blood presence of Marlow as storyteller. "I don't want to bother you much with what happened to me personally"[27] states Marlow at the start of *The Heart of Darkness.* If such a line were offered by the narrator of *The Secret Agent* it might be, 'I wouldn't deign to associate myself with the denizens of this story'.

Conrad himself underlines this position in one of his letters:

> The whole thing is superficial and it is but a tale. I had no idea to consider Anarchism politically – or treat it seriously in its philosophical aspect: as a manifestation of human nature in its discontent and imbecility.[28]

Conrad's ironic tone is his solution for dealing with material that he "deemed futile, sordid and contemptible."[29] This irony springs from the authorial voice and permeates the structure of the plot. All the characters, in one way or another, are hoisted on their own petard by the turn of events. Winnie most cruelly. Her self-sacrifice for the betterment of her intellectually disabled brother leads not to his security, but to his demise and hers.

The tone of a novel, particularly a distanced or ironic tone, is one of the hardest elements to adapt to the screen. The course of cinema is littered with films (including Hitchcock's and Hampton's versions of *The Secret Agent*) that have successfully adapted plot and character but have dropped the baton in the relay between literary and dramatic tone. This is a particularly difficult transition because it necessitates the discovery of visual solutions that might convey the tonality of the

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[27] Conrad, *The Heart of Darkness*, 8.
[28] Watts. 54.
[29] Ibid., 68.

text. To succeed a film must shift the perception of tone from authorial voice to 'authorial sight.'

Lone Wolf's solution to this challenge is the rhetoric of surveillance. The anonymous narrator of *The Secret Agent* is analogous to a CCTV operator who remotely monitors a disparate group of desperate people failing to communicate or comprehend the fall-out of their actions and reactions. Inherent dramatic irony lies in the operator's ability to observe behaviour and predict outcomes. He is like a scientist observing lab rats negotiating a maze, distant and objective, archival not interventional. He has no active part in the story he is observing.

Lone Wolf incorporates this objective positioning in its form. With the notable exception of Stevie's subjective phone camera footage (to be discussed further), the surveillance is characterised by an objective viewpoint that captures the characters in real time master-shots. The 'authorial sight' remains like the novel's authorial voice, distant because the image does not undergo the subjective, judgmental manipulation of conventional coverage – being variations in framing and angle according to psychological imperatives, what Walter Benjamin describes as "changes in camera angles that stab the viewer with repeated thrusts".[30] Or of montage – being in control over psychological and ontological time. Hence the characters, as in the novel, are adrift and distant in an uncertain moral landscape. In terms of performance this zone of surveillance, as opposed to orchestrated coverage, offers an intriguing space for the actors. It gives license for an asymmetrical approach to the staging and the storytelling – characters unaware they are on-camera are unlikely to 'hit their mark' or speak only when they are in-frame. Hence the surveillance conceit coats the fiction with a patina of unstaged realism. Each sequence of surveillance, by definition a *plan séquence,* is presented as an un-editorialised slice-of-life.

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[30] Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin Books - Great Ideas, 2008), 32.

I also consider the surveillant approach functions as a reboot solution for what Jamie Sherry considers the central problem in adapting Conrad: intertextual or extra-diegetic assumptions.

> The most difficult and profound problem of Conrad adaptation (is) not the obstacles of filming a literary device such as the ironic framed narrative, or the complexities of adapting Conrad's controversial politics of race, colonialism and gender, but the specific problems of adaptation reception, and the intertextual confluences between texts that revolve around an adaptation and effect its reading.[31]

The major intertextual confluence that I perceive surrounding this particular novel, is the notion of a Dickensian London with its police bobbies and East End petty criminals. Re-staging the narrative in contemporary Sydney alleviates this issue significantly but I consider the automatising of law enforcement as surveillance, as a key element. The 'tough but fair' stereotype of the London constabulary (in fact more evident in Hampton's *The Secret Agent* and Hitchcock's *Sabotage* than in the novel) does not adhere to the amoral gaze of unmonitored, 'set and forget' digital surveillance. Likewise, the sequences of subjective mutual monitoring surveillance, via phone cameras and computer applications, distances the story from the gas-light alleys of Soho and firmly re-positions it in the twenty first century.

Hitchcock's response to the standoffishness of *The Secret Agent's* authorial voice is in marked contrast to *Lone Wolf's* slice-of-life cineveillant approach. In *Sabotage,* the novel's distant narrator is conveyed via fragmented cinematic technique that trumps character empathy. There is a palpable sense that Hitchcock cares little for the characters, that they are merely a means to an end. As Mark Wollaeger points out the production of *Sabotage* coincided with:

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[31] Jamie Sherry, *Paratextual Adaptation Heart of Darkness as Hearts of Darkness*, Blackwell Companions to Literature and Culture (2012), 376.

> Hitchcock's notorious description of actors as cattle...The result however dazzling its virtuosity has been found to be academic, cold and meretricious. Virtually the same criticisms have been leveled at the clinical virtuosity of Conrad's novel.[32]

Plot-driven is a fair description of *Sabotage.* Despite the atrocity of a boy blown to pieces by an explosive device, the trauma of this incident is never really allowed to impact on the forward momentum of the plot. It is the necessary causal event for Winnie's 'justified' murder of her husband. Her unappeasable grief, without which the audience could have no sympathy for her, is largely sidelined in the race to a climax that culminates in the explosion of Verloc's business – a seedy cinema- and the convenient concealment of Winnie's crime. The film ends with Winnie in the arms of Police Sergeant Ted Spencer. The suggestion of a romance that will ameliorate the loss of Stevie is unequivocal. There is no shadow of doubt that Ted will remain true to Winnie and her murderous secret.

This optimistic ending gives weight to Wollaeger's suggestion that Hitchcock's sole purpose in making *Sabotage* was to "achieve the personal prestige necessary to garner a Hollywood contract." [33] If this was Hitchcock's intention then we might say that title of the film, rang true. The film was not a commercial success[34] and although the Hollywood contract was forthcoming, Hitchcock expressed regrets about the film - the killing of Stevie in particular. In a seminal interview with Francois Truffaut he makes this observation:

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[32] Mark A Wollaeger, "Killing Stevie: Modernity, Modernism, and Mastery in Conrad and Hitchcock," *Modern Language Quarterly* 58, no. 3 (1997): 336-37.
[33] Ibid., 336.
[34] R. Barton Palmer, "Secret Agent," in *Hitchcock at the Source: The Auteur as Adaptor*, ed. R. Barton Palmer & David Boyd (State University of New York, 2011), 90.

HITCHCOCK

The boy was involved in a situation that got him too much sympathy from the audience, so that when the bomb exploded and he was killed, the public was resentful. The way to handle it would have been for Verloc to kill the boy deliberately, but without showing that on screen.

TRUFFAUT

Even that solution, I think, might have been resented by an audience. Making a child die in a picture is a rather ticklish matter: it comes close to an abuse of cinematic power.

HITCHCOCK

I agree with that; it was a grave error on my part.[35]

Killing Stevie off-screen would have aligned with Conrad's handling of the event. It occurs off-page. We first hear about it via a pub conversation between Ossipon and the bomb-maker, the Professor. It is discussed by various characters but the closest we get to bearing witness is through Winnie's vivid imagination.

In *Sabotage,* there is no viewing of Stevie's actual disintegration. The parcel and the bus are shown exploding but not the boy. Instead Stevie's fragmentation is conveyed, via formal technique, through the build up to the explosion. Over the two-minute period between Stevie boarding the bus and the detonation there are forty edits that fragment Stevie's image with various clocks, heavy traffic, traffic lights and the packaged explosive. Mark Wolleager suggests that this sequence is a less sophisticated forerunner to the fast cutting of Janet Leigh's body in the shower sequence of *Psycho.*[36]

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[35] François Truffaut, *Hitchcock*, trans. Helen Scott, G (New York: Simon & Schuster 1985; repr., Revised Edition), 109.
[36] Alfred Hitchcock, "Psycho," (Paramount Pictures, 1960).

> Rapid intercutting during the mounting crisis of Stevie's bus trip epitomizes the fragmentation of continuity and the body that lies at the heart of the filmic effect...Hence the prescience of Conrad's describing Stevie's body as "nameless fragments.[37]

In *Lone Wolf,* the moment of the explosion is shown in a split screen quadrant familiar as surveillance monitoring and reminiscent of Mike Figgis' cineveillant film, *Timecode*[38] (2000).[39] The blast occurs in the Botanical Gardens adjacent to the intended target, the Sydney Opera House, but the explosion and Stevie's disintegration is *hors-champ.* Instead we witness a Korean wedding party reacting in shock and panic. Simultaneously we see Verloc, alerted by the sound of the explosion, fleeing the area. We see Winnie at home, leaving Stevie a phone message - tragically oblivious to the fact that her call has triggered the explosion. She is smiling as she plays with Stevie's favourite tin toy. Winnie's smiling face, non-linear in its placement, is the final image of the surveillance compilation that the Police Minister, and the audience, is viewing.

Hitchcock's *Sabotage* ends happily at the conclusion of the novel's third of four Acts. At this point in the novel, Winnie falls into the arms of her rescuer Ossipon who like Sergeant Ted in *Sabotage,* pledges to flee with her to the Continent. But Ossipon follows through with this scheme only as far as a London train station. He leaps out of the moving carriage leaving Winnie distraught and destitute. The novel ends with Ossipon back in the pub, remorseful and haunted by the newspaper report of an unknown female passenger throwing herself off the Cross-Channel Steamer. He has committed to heart the florid words of the journalist:

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[37] Wollaeger, 344.
[38] Mike Figgis, "Timecode," (Columbia Tristar Films, 2000).
[39] See Chapter 3, The Surveillant Frame

An impenetrable mystery seems destined to hang forever over this act of madness.[40]

Re-mapping Winnie's tragic demise onto an island continent is a challenge. Even if it were set in London, a contemporary adaptation might struggle with the improbability of someone hoping to 'disappear' in Europe. Interpol and dataveillance make this a difficult proposition. For Australian fugitives, the archipelago of South-East Asia holds potential for sanctuary but the undetected traverse of the 4,000 kilometres between Sydney and Darwin (the logical point of departure to Asia) is problematic. A road-trip would appear to be the only realistic option - a journey similar to that attempted by five Islamist extremists in May 2016. This group purchased and towed a seven-metre motorboat from Melbourne to Cape York with the intention of crossing illegally to Indonesia. They were arrested before they could launch the vessel, but according to a police spokesperson, if they had survived the treacherous voyage, "there are well-traversed routes (through Asia) for people involved in people smuggling, transnational crime and other activities which they would be able to use."[41]

Faithful to the novel, Hampton's *The Secret Agent,* depicts Ossipon (Gerard Depardieu) leaping from the moving Southhampton train before it leaves the Waterloo platform, leaving Winnie unaccompanied and penniless in the compartment. Off screen (and off page) Winnie completes the journey and boards the cross-channel steamer. In the final image of the film Winnie sits alone on the deck between a grey sky and a grey sea. The camera pans 360 degrees and on its return finds Winnie gone.

Due to the aforementioned complications in traversing a continent, Ossipon's abandonment and Winnie's demise in *Lone Wolf,* both occur

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[40] Conrad, *The Secret Agent,* 266-70.
[41] David Wroe, "Islamic Extremists Planning Boat Escape to Indonesia All Had Cancelled Passports, Police Say," *Sydney Morning Herald,* May 11 2016.

on land. The closed-circuit surveillance system of a remote petrol station captures the pair, pre-dawn, waiting for the pumps to open. While Winnie is taking an illicit shower, Ossipon drives off with the money Verloc had received for planting the bomb, leaving Winnie with only the t-shirt on her back. Rather than being reported in a newspaper as in the novel, Winnie's subsequent suicide is revealed as a Youtube upload captured by two German tourists. The pair discover Winnie staggering down an outback road but before they can render assistance, she steps into the path of a road train (a heavy truck with multiple trailers) and is obliterated. As with the approach to Stevie's obliteration this moment is not explicitly staged. Winnie is there one minute, gone the next. The carnage remains in the viewer's imagination. Akin to the novel, the most explicit act of violence in *Lone Wolf* lies not in the death of Winnie or Stevie, but in the killing of Verloc.

In describing Verloc's murder, Conrad devotes more than a page to the four or so steps that Winnie takes from the dining table to the couch. Her husband has beckoned her "in a peculiar tone, which might have been the tone of brutality, but was intimately known to Mrs. Verloc as the note of wooing."[42] On hearing the creaky plank in the floor, he knows she is on her way. He even knows that she is wielding a knife. But it's a failure of Verloc's reptilian instincts that his bodily reactions are not up to speed with his thought process. As in a musical phrase, Conrad four times describes Winnie's movements with the words, 'they were leisurely enough…' On the first beat of the next bar he resolves the phrase,

> But they were not leisurely enough to allow Mr Verloc the time to move either hand or foot. The knife was already planted in his breast. It met no resistance on its way. Hazard has such accuracies.[43]

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[42] Conrad, *The Secret Agent*, 227.
[43] Ibid., 228.

I consider this eloquent expansion of time from Verloc's point-of-view has been cinematically misinterpreted in both Hampton's and Hitchcock's screen adaptations. In Hampton's film the sexual implication of Verloc's beckoning is made explicit:

<div align="center">

Verloc

I know what would do you good. Come over here.

</div>

Explicit too is Patricia Arquette's approach. It *is* leisurely. Winnie crosses the room and leans over Verloc. Unaware that she is holding the carving knife behind her back, Verloc allows Winnie to unbutton his waistcoat. Only when the knife's tip is carefully positioned at his heart does he realise and protest. The knife slides easily through a gap in his ribs. Its accuracy is achieved by precision not by "hazard."

In *Sabotage,* Verloc's appetite is for food not for sex. After complaining of not having eaten all day he is devouring his dinner. But a glance at his wife standing at the dinner table ruins his appetite. He has seen her hand touching and flinching from the carving knife as if it is red-hot. Verloc senses he is in peril. *He* approaches. His leisurely pace is at odds with the intensity of his, unblinking, expression. Verloc reaches for the knife but Winnie snatches it up just as he steps closer. She screams and Verloc drops to the ground, conveniently dead.

Hitchcock made the decision, to have Verloc approach Winnie rather than the vice-versa of the novel, to suggest the murder was accidental. He was concerned about losing audience sympathy for Winnie if the act seemed pre-meditated.[44]

While Hitchcock toys with the novel's elongation of time via Verloc's slow, deliberate approach, neither he nor Hampton utilise the

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[44] Truffaut, 110.

discrepancy between ontological and psychological time that Conrad lays out. Reading the passage carefully reveals that Winnie's approach is rapid. It is sparked by her white-hot anger at Verloc's absurdly inappropriate "wooing" and her advance allows no time for him to defend himself. The haphazardness of the plunging knife underlines how quickly the murder occurs.

Lone Wolf, as a real-time film,[45] does not have the ability to differentiate psychological and ontological time. Presented as footage captured by a surveillance camera concealed in a ceiling smoke alarm, Verloc's killing must be committed *plan séquence.* But even in real-time the aftermath onscreen can allude to the novel's subjective sense of slow-time. In the novel, there is an ellipse between Verloc muttering "don't" and Winnie no longer holding the knife. The duration of his death throes is unspecified. In *Lone Wolf,* they are uncomfortably long. Long enough to inflict on the viewer, as through the narration of the novel, a psychological dimension in their sense of time. The crime occurs not in the living room, on the couch but in the bedroom, on the bed:

> In answer, WINNIE's left arm describes an arc in the air. It finds its target in Conrad's throat. The long-bladed screwdriver sinks into the soft skin, right up to its handle.
>
> CONRAD emits a guttural grunt. His fingers, like spider legs, fumble at his throat, grasping for the tool that Winnie has just released.
>
> She stares at the ceiling, still clutching his penis in her right hand and willing CONRAD's groans to cease. They not only continue but a wheeze, like a diesel engine, rises up in accompaniment.
>
> All CONRAD's energies are focussed on removing the screwdriver but the strength in his fingers is decreasing exponentially. Finally his

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[45] "Real-time" films are discussed in Chapter 3, Keep Rolling.

hands abandon the task and flop onto his chest. The groans fade away but the wheeze remains.

Hearing and feeling the change in sound and movement, WINNIE tilts her head to look at CONRAD.

Their eyes meet. His, in incomprehension, hers, in shock. While CONRAD's confused look remains, WINNIE's shifts to one of calm as she regards his ragged breathing.

Mid-breath, the wheeze stops. CONRAD's body gives out.

WINNIE raises her right hand. Her thumb and fingers are slick with semen. She rubs them together as if testing the viscosity.

Melodrama or Thriller?

From a certain point of view, we are here in the presence of a domestic drama.[46]

This is the Assistant Commissioner's summation of the crime. Author and scholar Wendy Moffat considers him to be Conrad's surrogate on the page[47] because he has the clarity of vision to recognise the story for what it is - a melodrama disguised as a spy thriller.

Moffat's analysis accounts for the curious lack of mystery and intrigue in the plot. There is an attempt to create some subterfuge around the identity of the bomb victim but this is not sustained. The default position is one of dramatic irony- in regard to story information, the

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[46] Conrad, *The Secret Agent*, 192.
[47] Wendy Moffat, "Domestic Violence: The Simple Tale within the Secret Agent," *English Literature in Transition, 1880-1920* 37, no. 4 (1994): 470.

reader, via the omnipresent narrator, maintains a superior position to the characters.

The novel's structure initially camouflages Winnie's tragic domestic plotline under Verloc's public intrigue and conspiracy. Moffat perceives that this camouflage wears thinner as the novel progresses. There is:

> A sea-change of genre: Conrad shifts from the narrative conventions of mystery to those of melodrama, which emerge gradually by mid-novel and have their crisis point in the murder of Verloc and Winnie's suicide.[48]

This switch from Verloc to Winnie reflects a misdirection in story expectation that starts with the title. It's obvious promise of espionage is a something of a ruse. Who is the Secret Agent, really? Verloc, as a spy for the Russian embassy, is certainly a likely candidate but, as Thomas Leitch points out, all the other characters in some way or another are secret agents whose "rational and autonomous action is fatally compromised."[49]

Lone Wolf as a title, aims to function in a similar way. The term, due to media exposure, is synonymous with acts of terrorism perpetrated by unaffiliated individuals. But prior to this contemporary usage it was a descriptor for a loner and/or a sexual predator. All of the characters in the *Lone Wolf* screenplay conform to one of these three definitions.

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[48] Ibid., 469-70.
[49] Thomas M Leitch, *Find the Director and Other Hitchcock Games* (University of Georgia Press, 2008), 101.

Hitchcock had already used Conrad's title for a film[50] adapted from a Somerset Maugham novel. The title for the US release of *Sabotage*, perhaps as a strategy aimed at improving on the disappointing UK box office, is much more indicative of the melodramatic core of the story: *A Woman Alone.*

In a correspondence of 1907 Conrad wrote to a colleague:

> You've got a fiendishly penetrating eye for one's most secret intentions. She *is* the heroine.[51]

This suggests that the moniker *Secret Agent* applies to the author as much as the characters. The statement underlines just how submerged Winnie's presence is in the story and how crucial Conrad felt this positioning was. An adaptation that opted to privilege Winnie's presence in the initial plot would be counter to the novel's theme. The sense that events drive her rather than her driving them is crucial to her emergence from domestic status to public status.

The 'submerged' protagonist is a character who is introduced early in the plot but whose influence is suppressed until a specific event propels them into the limelight and impels them to confront the climax of the story. Such protagonists are more evident in novels (*Moby Dick's* Ishmael is an, almost literal, example: Melville's protagonist pronounces the immortal first line, "Call me Ishmael' but occupies a submerged role in the plot until emerging as the sole survivor of the Pequod) than in conventional screenplays, which tend to adopt a character arc for the protagonist that in spanning three

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[50] Alfred Hitchcock, "Sabotage," (Gaumont British, 1936). A MacGuffin is Hitchcock's term for a device that drives the plot but is not central to it.
[51] Conrad, Davies, and Moore, 8, 487.

dramatic acts, effectively maps Hegel's "legendary" [52] dialectic of Thesis> Anti-thesis > Synthesis.

A notable exception to mainstream cinema's aversion to the submerged protagonist exists in the horror sub-genre of the Slasher film. The story design for Slasher films is familiar: an isolated group of people progressively eliminated by a monster until the sole surviving member of the party defeats it, usually by overcoming an internal, psychological fear. Initially, this victor is not immediately recognisible as the protagonist, although glimpses of their potential are seeded and detectible in hindsight. For example, Ripley (Sigourney Weaver) in *Alien*[53] follows correct contamination protocols by refusing to allow the injured Kane (John Hurt) onboard the spacecraft. But she remains a submerged protagonist until Captain Dallas is killed and the command falls to her. In 1979, the year of *Alien'*s release, this character strategy had echoes of Hitchcock's decision to defy audience expectation and kill-off assumed protagonist Marion Crane twenty minutes into *Psycho.* Captain Dallas, as an authoritative white male, played by a recognisable leading man (Tom Skerritt) had all the credentials to suggest a main protagonist who would overcome and destroy the alien. Instead, his death, occurring at approximately the halfway point of the screenplay, closes a first Act that is characterised by the crew trying to *escape* the alien and heralds a second and final Act characterised by Ripley's efforts to *destroy* the alien.

Similarly, *Lone Wolf* plays in two Acts, denoted by Stevie's death. This bifurcation is underlined by a return to the Minister of Police, who pauses in his viewing of the surveillance to voice *The Secret Agent's* Assistant Commissioner's observation that he's watching "a domestic

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[52] "The most vexing and devastating Hegel legend is that everything is thought in thesis, antithesis, synthesis." Gustav E Mueller, "The Hegel Legend of Thesis-Antithesis-Synthesis," *Journal of the History of Ideas* 19, no. 3 (1958): 411.
[53] Ridley Scott, "Alien," (Twentieth Century-Fox Productions, 1979).

drama"[54]. Kylie replies that the story has two acts. In the second Act Winnie takes centre stage and the police investigation and cover-up employ Thriller elements.

However, Winnie's submerged status in the first Act requires some re-interpretation from Victorian London to contemporary Sydney. In *The Secret Agent* Winnie has forgone the prospect of romantic marriage to the butcher boy in favour of a marriage of convenience to Verloc. Her romantic martyrdom is borne out of a psychic wound – a violence father who bullied Stevie because of his intellectual disability, and her inability as a child, to protect Stevie. Her marriage to Verloc is the Faustian pact she has made in exchange for insuring her brother's security, and implicit with this pact is the requirement to keep her husband satisfied. She keeps a tidy house and serves in the shop when required. When her mother asks her if Mr. Verloc is getting tired of seeing Stevie about, Winnie's reply has sexual implications: "he'll have to get tired of me first."[55]

Such a domestic contract is more difficult to conceive in the context of Australia's modern social welfare state wherein disability and carer support is available. The suggestion that Winnie's *harmatia* (fatal flaw) [56] is a warped maternalism towards her brother, still has contemporary currency but for her domestic status to seem believable it needs to offer agency, rather than what Eileen Sypher flatly regards as prostitution.[57] Winnie, as a modern onscreen heroine needs to have more control over her situation and her choices. Her material reliance on Verloc as the breadwinner is anachronistic, and the institution of matrimony no longer offers the subservient security it promised in the Victorian era. There is also a gap in credibility regarding Winnie's knowledge of Verloc's political activities. Winnie's claim in the novel

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[54] Conrad, *The Secret Agent*, 192.
[55] Ibid., 33.
[56] Aristotle, *Poetics*, trans. S.H. Butcher (New York: Dover Publications, 1997), 23.
[57] Eileen Sypher, "Anarchism and Gender: James's the Princess Casamassima and Conrad's the Secret Agent," *The Henry James Review* 9, no. 1 (1988): 8.

that "things do not stand much looking into"[58] does not equate with Eileen MacDonald's observation expressed in her seminal book, *Shoot The Women First,* that female activists having "no intention of being relegated to the kitchen sink."[59] Even if *Lone Wolf's* Winnie does not endorse Verloc's anarchism – now influenced by anarcho-punk music, eco-activism and the sovereign citizen movement- it is necessary that she not be willfully naïve about his clandestine activities.

Part of the solution to Winnie's autonomy lies in making Verloc- now with the first name of Conrad not Adolf - more empathetic and appealing than the caricatured "undemonstrative and burly" [60] anarchist of the novel. Winnie is in a de-facto relationship with Verloc due to love rather than financial security, and she holds activist beliefs discreet from Verloc's.

Little Brother is Watching

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Lone Wolf sticker

Stevie's intellectual disability is central to the pathos and dark absurdity of *The Secret Agent.* According to his author's note Conrad's

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[58] Conrad, *The Secret Agent,* 154.

[59] E. MacDonald, *Shoot the Women First* (Random House Publishing Group, 1991), 232.

[60] Conrad, *The Secret Agent,* 9.

inspiration for the novel came to him "in the shape of a few words uttered by a friend"[61] regarding the Greenwich Observatory bomb plot:

> "Oh, that fellow was half an idiot, His sister committed suicide afterwards."[62]

This callow summation, indicative of that era's attitudes towards intellectual disability, affected Conrad profoundly. He immediately recognised the "absurd cruelty"[63] at the core of the event that *The Secret Agent* would radiate from.

In *Sabotage* Hitchcock's approach to the character of Stevie was typically pragmatic and as much a product of its time as the comment made by Conrad's friend. Hitchcock and his screenwriter Charles Bennett re-conceived Stevie as an innocent schoolboy rather than a youth with an disability, thereby maintaining a sense of the original character's naivety but losing the crucial vulnerability that is the motivator for Winnie's myopic maternalism. In Christopher Hampton's adaptation Stevie's age, demeanour and much of his dialogue is maintained but the role is performed by an actor without a disability (Christian Bale).

In sync with Conrad's controlling idea and a perceivable shift towards more genuine representations of social diversity in cinema and television (for example the casting of Chris Bunton, an actor with Down Syndrome in the Australian film, *Down Under*[64], the cast of the North American television series, *American Horror Story*[65] and the

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[61] "Author's Note (1920)," 273.
[62] Ibid.
[63] *The Secret Agent*, 276.
[64] Abe Forsythe, "Down Under " (Studio Canal, 2016).
[65] Murphy Ryan Falchuk Brad, "American Horror Story," (20th Century Fox Television, 2011-).

Channel Four police procedural, *No Offence*[66]), *Lone Wolf* will cast an actor with a intellectual disability to play Stevie.

The narrator of *The Secret Agent* does not stipulate Stevie's clinical condition but his behavior suggests autism. (This condition would not be identified until some thirty-five years after the novel's publication and would not be socially recognised for another forty years after that.[67]) A familiar trait of autism, a strong affinity with animals,[68] is illustrated in Stevie's extreme reaction to a cabdriver whipping his old horse. "Don't whip,"[69] he pleads and when the cabby fails to desist Stevie's leaps from the cab intent on reducing the load for the horse. This incident, an obvious reference to Frederick Nietzsche's mental breakdown over an abused horse on the streets of Turin in 1889[70], is extraneous to the plot. Its primary function is as a character study of Stevie that underlines his childlike compassion, and according to Michael John DiSanto, his Nietzschean "humanitarian enterprise."[71]

Lone Wolf transposes this incident to a Sydney beach and a real event that (akin to Nietzsche's Turin horse) has, albeit within a smaller circle of influence, "assumed the status of fetish in the cultural imagination."[72] Clovelly Beach was home to a legendary Blue Groper, the state emblem of New South Wales, protected species and delight to thousands of snorkelers. On a summer's day in 2002 'Bluey' was killed by an unknown spear fisherman[73] and in the realm of Sydney

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[66] Paul Abbott, "No Offence," (Channel 4 (UK), 2015).
[67] Joseph Valente, "The Accidental Autist: Neurosensory Disorder in the Secret Agent," *Journal of Modern Literature* 38, no. 1 (2014): 20.
[68] Ibid., 26.
[69] Conrad, *The Secret Agent*, 136.
[70] R.J. Hollingsdale, *Nietzsche: The Man and His Philosophy* (Cambridge: Cambridge University Press, 1999), 237.
[71] Michael John DiSanto, *Under Conrad's Eyes: The Novel as Criticism* (Quebec: McGill-Queens University Press, 2009), 211.
[72] Gina M. Dorré, *Victorian Fiction and the Cult of the Horse* (Hampshire: Ashgate Publishing, 2006), 160.
[73] "Groper Killer Caught by Fisheries Officers on South Coast," news release, 2012, http://www.dpi.nsw.gov.au/content/archive/news-releases/fishing-and-aquaculture/2012/groper-killer-caught.

folklore this very public crime has gathered apocryphal dimensions. In the *Lone Wolf* screenplay Winnie and Stevie spend a day at the beach with Ossipon, a co-conspirator of Verloc's who is intent on seducing Winnie. The day augurs well, until a snorkeler emerges from the sea with a large, electric-blue fish skewered on his fishing spear. The surrounding beach-goers are appalled and dumbfounded. Stevie alone takes action, attacking the diver, and Winnie fearing for Stevie's safety, weighs in. The sequence is revealed via Stevie's phone camera footage and the phone camera footage of two by-standers:

EXT. CLOVELLY BEACH. DAY
*Phone camera footage.

STEVIE spins the camera 180 degrees, following WINNIE's line of sight.

In the distance a DIVER has ascended the sea steps. His mask and snorkel are raised like a knight's visor. In one hand he holds a spear gun and in the other, the speared blue Groper.

Despite protests from distressed onlookers the DIVER rips the Groper from the spear and drops it onto the concrete. He kneels and proceeds to gut it with a knife.

STEVIE's phone camera races across the concrete towards the DIVER. It weaves through beach-goers. A MAN and a YOUNG WOMAN are filming the DIVER with their own phone cameras.

WINNIE (OFF)
Stevie! No!

The DIVER looks up from his task just before the camera seems about to collide with him. Instead the camera tilts and falls to the ground, framing blue sky.

WINNIE (OFF)
          Stevie, Freeze! Freeze!

The MAN's footage shows STEVIE putting a headlock on the DIVER.

                    WINNIE (OFF)
            Stevie! Freeze!

From another angle The YOUNG WOMAN's footage shows the DIVER
beating STEVIE around the head and body, trying to get free.

                    WINNIE (OFF)
            Leave him alone!

WINNIE rushes into the breach and hits the DIVER in the head.
STEVIE releases the DIVER from the headlock but Winnie keeps
hitting him.

WINNIE smashes the DIVER's face into the lens of STEVIE's dropped
phone. Once. Twice.

Two LIFE-SAVERS run up and pull WINNIE off. One holds her while
the other stands between her and the DIVER. He is sprawled on the
concrete, nursing his head.

WINNIE slaps away the LIFE GUARD and throws a protective arm
around STEVIE. OSSIPON approaches and re-fastens her loose bikini
top. The two LIFE-SAVERS lead away the injured DIVER.

The dropped phone records clouds and blue sky. We catch a glimpse
of WINNIE's worried expression as she picks up the phone.

This scene is included in the *Lone Wolf* proof-of-concept entitled *The Dominant Male.*[74] The sequence was primarily chosen to test the effectiveness of inserting Stevie's subjective apparatus directly into the diegesis. Within a total of 128 scenes, otherwise objectively framed, 22 scenes are from Stevie's point-of-view. *The Dominant Male*, with the exception of the final CCTV surveillance, purports to be Stevie's documentation of his day at the beach. It incorporates portrait aspect framing - a key characteristic of amateur, mutual monitoring surveillance[75] and includes an in-camera aspect shift from landscape to portrait. The sequence also experiments with lens interference, specifically Stevie's fingertip partially obscuring the frame - a common occurrence with phone cameras because the lens mount is flush with the phone casing. The aim of including the occasional blur of fingertips in Stevie's *mise en scène* is to add a visual tangibility to his aural presence behind the camera. In a similar manner, albeit less overt, to Chaplin obscuring the camera in *Kid Auto Races at Venice Beach*,[76] Stevie's fingerprint on the footage testifies to his existence in a precise time and place.

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Stevie's fingerprints. Still from *Lone Wolf* proof-of-concept 2016

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[74] *The Dominant Male,* (Proof-of-concept for *Lone Wolf*) can be viewed here: https://vimeo.com/162624312 Password: LoneWolf
[75] See Chapter 3, Portraits and Landscapes
[76] See Chapter 1, Mutual Monitoring.

Stevie's role as cameraman is a polarisation of Mark Lewis in *Peeping Tom.* [77] Instead of being a corrupt, vulturine voyeurism, Stevie's surveillance is innocuous and distracted. His camera view conforms to Jessica Lake's notion of sub-veillance "where the watching is done from below, by those traditionally positioned in social and political relations as subordinate."[78] But as the creator rather than the end-user of his view he benefits from the subjects' assumption that he is subordinate to them. They generally tolerate the presence of his phone camera because they do not perceive him as empowered. In a haphazard manner, Stevie's non- predatory surveillance captures the text of a scene, while the subtext lingers *hors champ* or as snatches of "spillopticon"[79] audio.

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Stevie's compass work

In *The Secret Agent,* another indicator of Stevie's autism is his hobby of drawing circles.

Stevie, seated very good and quite at a deal-table, drawing circles, circles, circles, innumerable circles, concentric, eccentric; a coruscating whirl of circles that by their tangled multitude of repeated curves, uniformity of form,

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[77] See Chapter 5, Voyeurism
[78] Jessica Lake, "Red Road (2006) and Emerging Narratives of 'Sub-Veillance'," *Continuum: Journal of Media & Cultural Studies* 24, no. 2 (2010): 235. See Chapter 1, (In) Security Cameras
[79] See Chapter 4, Inside the Duchess Boutique.

and confusion of intersecting lines suggested a rendering of cosmic chaos, the symbolism of a mad art attempting the inconceivable.[80]

According to Anupama Iyer, "eccentricity, suggestive of autism, seems to go hand in hand with visible anomalies."[81] These circles, as tangible visual motifs, offer both a window into Stevie's inner thought processes and allusion to the circles of confusion that envelop the anarchists and the police alike. In *Lone Wolf* the 'coruscating whirl' of Stevie's drawing is expanded according to the technology available to him. In the novel he utilises the precision of a geometry compass and pencil, in the screenplay he utilises the camera capabilities of a smart phone.

Lone Wolf's Stevie has been inspired by the nature documentaries of Richard Attenborough to document his surrounding world. His off-camera commentary is recognisibly 'Attenboroughesque': authorative yet conversational. But his *mise en scène* differs significantly from the professionalism of Attenborough's camera crew.

The strategy for Stevie's *mise en scène* takes it cue from studies conducted at Yale University with autistic volunteers. Each participant was fitted with eye tracking technology and invited to watch the film version of the Edward Albee's play,[82] *Who's Afraid of Virginia Woolf?*[83] The film was chosen because the complexities of the characters' interactions bear similarities to situations that a person with autism might "encounter in their everyday social life, such as at a school dance or at lunch in a cafeteria."[84]

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[80] Conrad, *The Secret Agent*, 38.

[81] Anupama Iyer, "Depiction of Intellectual Disability in Fiction," *Advances in psychiatric treatment* 13, no. 2 (2007): 129.

[82] Edward Albee, *Who's Afraid of Virginia Woolf?: A Play* (Dramatists Play Service Inc, 1962).

[83] Mike Nichols, "Who's Afraid of Virginia Woolf," (Warner Bros., 1966).

[84] Ami Klin et al., "Defining and Quantifying the Social Phenotype in Autism," *American Journal of Psychiatry* (2002): 899.

Compared to non-autistic viewers the eye tracking revealed a tendency for autistic viewers to focus on the mouth rather than the eyes, to neglect crucial social and communicative cues and privilege physical cues over social cues.[85] For example, a camera pan was followed more readily by the autistic viewer whereas the non-autistic viewer's focus remained momentarily with the character, contemplating the psychological ramifications, before shifting view.

> This suggests that the two viewers reacted to the physical and social cues differently, guided by relative levels of salience: the viewer with autism disregarded the social cues, whereas the normal comparison viewer was momentarily distracted by them.[86]

This autistic 'framing' in viewing a film should logically transfer to an autistic person operating a camera- their sense of *mise en scène* will differ from the norm. Equipping an actor with autism to film these scenes themselves offers a unique opportunity to glimpse the world through the prism of autism.

A Cineveillant Production

Despite its remapping of time and place I would argue that *Lone Wolf* aligns thematically more closely with its source material than either the Hitchcock or Hampton adaptation.

Winnie, as a submerged protagonist, is consistent with her portrayal on the page and Conrad's intentions (as revealed in his correspondence). The strategy of a bookended two Act structure has enabled Winnie's emergence on the page to be more apparent on the screen than in either *Sabotage* or *The Secret Agent.*

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[85] Ibid., 906.
[86] Ibid., 904.

Stevie, as played by an actor with an intellectual disability, is true to his characterisation in the novel and according to the author's note, true to the person on whom Stevie was based.

Lone Wolf's combination of 'Big Brother' objective surveillance with 'Little Brother' subjective surveillance parallels Conrad's strategy of situating a domestic melodrama within the trappings of a spy novel. The public aspects of the spy novel, as with public-place CCTV, provides the forward momentum of the plot. The private melodrama, as with Stevie's camera phone footage, provides the psychology.

As to the tropes of cineveillant *mise en scène* defined in chapter 3 - camera positioning, extended shot duration, vertical orientation, wide-lensing, split screen and visual texture - *Lone Wolf* explores each category within the broad distinction of surveillance of control and mutual monitoring surveillance.

The footage purportedly derived from in-store CCTV, public transport security cameras and concealed cameras installed by the police conforms to the 45° angle, wide lensing and extended shot duration that ensures maximum coverage of a space over time and an egalitarian presentation of the occupants of said space. In terms of visual texture the camera hidden in the ceiling of the master bedroom has a night-vision mode that casts Winnie and Conrad in a green glow and the VHS CCTV system in the shop is monochrome.

As exhibited in the proof-of-concept, Stevie has a habit of turning the image through 90°, from landscape to portrait aspect. This distinct visual shift, in conjunction with handheld, tight, unbalanced framing is a hallway of Stevie's *mise en scène.* These DIY tropes aim to reveal the characters in closer proximity and intimacy and vibrate against

the static, wide, often empty, *temps mort*[87] framing of the 'official' surveillance. The two types of surveillance, official and unofficial, will merge with the explosion that kills Stevie, as a split screen simultaneous sequence.

The screenplay of *Lone Wolf* is an opportunity for me to apply my critical identification of a cineveillant *dispostif* to a fictional narrative. The proof-of-concept, perhaps more precisely a test-of-concept, is an additional step that evolves the verbal into the visual - crucial to a *dispostif* defined by its visual and aural tropes. As a 'road test' of the cineveillant approach, this test-of-concept generated insights and feedback, pertaining to apparatus, performance and narrative, that will inform the development of the project as a screen entity.

During the early development of the screenplay, I compiled an electronic scrapbook[88] of existing surveillance imagery (sourced from reality and cinema) that I felt to be relevant to both the project and my wider research. I consider this electronic scrapbook and the test-of-concept to be valuable transmedial elements that point to a new, less iconophobic, process for page to screen adaptation.

Alex Munt, writing specifically on the transmedial screenplay in which visual references are embedded in the document, considers this *bricolage* approach to have three important benefits for the process of adaptation:

> First, it interrupts the worn fidelity debate, which has plagued adaptation studies from the outset... Second, it elevates the screenwriter/screenwriting as fundamental in the creative process of adaptation... And finally, and perhaps most importantly, the notion of

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[87] See Chapter 3, Keep Rolling.

[88] *Lone Wolf* Electronic Scrapbook can be viewed on the Facebook page: @lonewolfthefilm or here:
https://vimeo.com/207613976

the transmedial screenplay implies an *active process* of intermediality – where the screenplay is located as the site for a creative intersection of forces... The leap here is that for adaptation studies to embrace the screenplay as a vital element in the intertexual/ intermedial process of adaptation, a detailed analysis of concrete creative screenwriting processes is required.[89]

Stills from *Lone Wolf* proof-of-concept 2016

Lone Wolf's narrative and cinematic form are both defined by surveillance. Just how this hand-in-glove approach might affect or alter the viewing experience as long-form cinema remains to be seen, but the produced proof-of-concept suggests a dramatic hybrid of home-movie and archival material that offers a fresh interpretation of Conrad's "domestic drama."[90]

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[89] Alex Munt, "Expensive Words, Cheap Images:'Scripting'the Adapted Screenplay," *Journal of Screenwriting* 4, no. 1 (2012): 61.
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Conclusion

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Weegee, Lovers at the Palace Theatre, 1940.

Cinema is simultaneously expanding and decreasing.

The cinema, as a physical space, has been losing its monopoly as a portal for fictional screen narratives since the advent of home video. Now, in its stead we have a plethora of smaller digital screens that at the optimum viewing distance with the aid of earphones, can offer the equivalent immersive 'cinematic' experience as a multiplex cinema equipped with a state-of-the-art surround sound system.

What distinguishes these viewing portals from the cinema (and television) screen is that they are applications in apparatuses not primarily designed for collective passive enjoyment of visual narrative but for interactivity and communication. Aside from their utilitarian use the principal recreational function of these apparatuses is interaction with social media - defined in this thesis, according to David Lyon's classification, as mutual monitoring surveillance. In my view this 'change of venue' has revolutionised the audience contract with cinema by increasing the tolerance for what constitutes a narrative. The staid attitude, commensurate with opulent picture theatres, of 'a good story well told' is being challenged by online

influences such as the Youtube micro-narrative and the Snapchat nano-narrative – fragmented hybrid forms that, in their content and delivery, suggest a merging of fiction and reality, cinema and surveillance. This merging extends to audience perception. Whilst thorough immersion into a screen narrative is possible on these devices, judging by the viewing habits of my 'millennial' daughter, narratives are 'co-viewed' on the screen with the surveillance of social media.

The new *dispostif* that I have defined as cineveillant is a product of this new digital landscape. The cineveillant *dispositif* integrates the subjectivity of social media surveillance and/or the objectivity of CCTV in its film form - real time temporality, enabled by hard-drive technology, being the most apparent trope to date. Its narratives are often pre-occupied with targeted or incidental (spillopticon) surveillance but this is not a pre-requisite. I have recently observed the influence of surveillance technologies on the *mise en scène* of films that do not directly reference surveillance in their diegesis, for example the implied sense of real-time temporality in the Academy award winners *Birdman*[1](2104) and *Manchester by the Sea*[2] (2016) and the Academy award nominated German film, *Toni Erdmann*[3](2016). On television, I have noted the US cable TV series *Better Call Saul*'s[4] (2015-) predilection for the "amoral" angle of surveillance.[5]

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[1] Academy Award Winner for Best Picture and Best Director, Alejandro Iñarritu, "Birdman " (20th Century Fox, 2014).
[2] Academy Award Winner for Best Original Screenplay and Best Actor. Kenneth Lonergan, "Manchester by the Sea," (Universal Pictures International, 2016).
[3] Academy Award Nomination for Best Foreign Language Film. Maren Ade, "Toni Erdmann," (Madman Entertainment, 2016).
[4] Vince Gilligan, "Better Call Saul " (Stan, 2015-).
[5] See Chapter 3, *The Angle of Surveillance*

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Better Call Saul, 2017

Cinema's adoption of a surveillant aesthetic reflects a prevailing acceptance towards the ubiquity of surveillance, blatantly expressed by the CEO of Sun Microsystems in 2000, "Privacy is dead. Deal with it". [6] The cineveillant *dispostif* has dealt with it by utilising the surveillance apparatus as a creative resource and addition to cinema's visual (and aural) vocabulary.

Surrendering privacy is a pact that many in the public have willingly made for participation in social media. As Zygmunt Bauman observes,

> The condition of being watched and seen has thereby been reclassified from a menace into a temptation. The promise of enhanced visibility, the prospect of 'being in the open' for everyone to see and everybody to notice, chimes well with the most avidly sought proof of social recognition, and therefore of valued – 'meaningful' – existence.[7]

This change in collective attitude is reflected in the cineveillant film that refutes the default of cinema tradition and the panopticon model that both situate power with the observer or voyeur. As I have argued,

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[6] Brock Meeks, "Is Privacy Possible in the Digital Age?," NBC. News, http://www.nbcnews.com/id/3078854/t/privacy-possible-digital-age/#.VDsnUed4Idx. Cited by Todd Herzog, "The Banality of Surveillance: Michael Haneke's *Caché* and Life after the End of Privacy," *Modern Austrian Literature* 43, no. 2 (2010): 25.

[7] Zygmunt Bauman and David Lyon, *Liquid Surveillance: A Conversation* (John Wiley & Sons, 2013), 23-24.

the trend towards emancipation of the object in the new modes of digital surveillance and its cineveillant mimesis has progressed to a point that the 'subject' is a more accurate descriptor.

In my attempt to identify a new fictional screen narrative *dispostif* resulting from a collusion of surveillance and cinema, my research has referenced the disciplines of film studies, sociology, philosophy, psychology, art history, writing studies and adaptation studies. The constant factor in this investigation into differing modes of surveillance, *mise en scène,* sound and voyeurism, has been the influence of the apparatus. This has led me to conclude that the increasing liquidity between the two visual expressions of surveillance and cinema that has sparked the cineveillant *dispostif* is not just the causality of art imitating life, imitating art imitating life, but more specifically art imitating technology, imitating art imitating technology.

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Technology and Art. Camille Pissaro, *Boulevard Montmarte,* 1897

The inclusion of my own cineveillant screenplay in this thesis has proved to be crucial. It has provided an avenue for the practical application of my critical research and has in turn informed it. For example, Stevie's tendency to operate his phone camera in portrait aspect inspired me to research the evolution of cinema's horizontal orientation and to investigate the practical and psychological impact of alternative screen ratios and orientations.[8] This area of research is particularly germane: following the lead of real-time temporality,

[8] See Chapter 3, *Portraits and Landscapes.*

(influenced by the non-consensual 'Big brother' surveillance of CCTV), portrait orientation (influenced by consensual 'Little Brother/Sister' camera phone surveillance) is infiltrating the visual grammar of cinema. In *Happy End* (2017) the celebrated Austrian director, Michael Haneke employs portrait aspect phone camera surveillance as a device of narrative rather than spectacle and an event such as the Vertical Film Festival[9], featuring a purpose built vertical screen, draws a direct line of communication between peer-to-peer surveillance and cinematic exhibition.

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Vertical Film Festival, Katoomba, NSW

The process of my creative research has also led to a discovery that looks squarely to the future. I have concluded that the cineveillant film is an ideal model for Virtual Reality (VR) as dramatic narrative.

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Cannes 2017 poster for *Carne Y Arena.*

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[9] Vertical Film Festival, "2016," https://verticalfilmfestival.com.au/about/.

In praising Cannes first VR entry, Alejandro Gonzalez Iñarritu's short film, *Carne Y Arena*[10] (2017), the festival's director Thierry Fremaux compared it to the innovations of the Lumiere Brothers[11] whose *actualité* films are widely accepted as the earliest examples of surveillance cinema.[12] In the case of VR's short history the *actualité* persists due to the story limitations of situating the viewer within a 180 or 360-degree environment. VR's subjective single audience point-of-view can offer an immersive entry into a real or fictional world but when applied to dramatic narrative the subjective role of this viewer becomes problematic.

The Canadian film, *Miyubi*[13](2017), solved this issue by adopting a cineveillant conceit. Miyubi is a technologically anachronistic prototype robot that an American businessman brings home to his 1980's suburban family. The whole film is viewed through the robot's surveillance of this family and once Miyubi is deemed to be obsolete, the surveillance of a Mexican family who have salvaged it from the scrap heap. By aligning the viewers point-of-view with that of Miyubi the film takes one step back from the subjectively of other VR. Just as *Lone Wolf* presents its surveillance footage as if seen through the Police Minister's eyes, *Miyubi* offers the viewers a clearly mitigated viewpoint. The result may offer less spectacle than other VR experiences but this reduction of sensory perception is arguably, compensated by the viewer's engagement with a 40-minute narrative.

Consistent with surveillance, each scene resembles an unedited one-act play viewed from a single 'fish-eye' perspective – with the advantage that, with a tilt or turn of the head, the viewer can look into

[10] Alejandro Iñarritu, "Carne Y Arena," (Legendary Entertainment, 2017).
[11] Rebecca Hills-Duty, "Cannes Festival Gets First Vr Entry," VRFocus, https://www.vrfocus.com/2017/04/cannes-film-festival-gets-first-vr-entry/.
[12] See Chapter 4, *In the Beginning was Surveillance*
[13] Felix Lajeunesse Paul Raphael, "Miyubi," (Oculus VR, 2017).

the stage wings.

Miyubi, 2017 (Note Robot hands at the bottom of frame).

Advancing Deleuze's definition for "what is neither seen nor understood, but is nevertheless perfectly present"[14], I describe VR's ability to peer around the edge of cinema as *hors-champ plus.* For me this where the exciting possibilities of Virtual Reality lies, rather than the promised spectacle of immersive vision that VR shares with 3D (now in the decline of its third revival).[15] In actuality, given the current poor quality of the image, it is the audio aspect of VR that suggests cinematic innovation. Binaural sound delivered through headphones can pinpoint audio more accurately in a 360-degree radius than the 'surround sound' of a cinema. Binaural sound enables strategic placement of off-screen sound cues that might entice a viewer to lift, lower or turn their gaze away from the 'On-stage' image into the respective Wings of vision. This feature gives an agency to the viewer previously unavailable in cinema. Conventionally an audience may be alerted to an off-screen sound but the decision to optically investigate remains exclusively under the control of the cinematographer and the director.

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[14] See Chapter 1, *Replacing the Panopticon*
[15] See Chapter 3, *The Cineveillant Mise en Scène*

The *hors-champ plus* effect is illustrated in this scene from *Lone Wolf.* It has been reconceived as 180-degree VR in *x* and *y* axis. The action occurring in the Wings is designated as LEFT>, RIGHT<, UP^, <u>DOWN</u>.

EXT. CLOVELLY BEACH – TIDAL POOL. DAY
*Phone camera footage.
Small fishes, molluscs, limpets and crabs crowd a rockpool.
LEFT> The crowded concrete beach. OSSIPON approaching.
RIGHT< Boulders and rock formations.
UP^ WINNIE lying on a towel reading Madame Bovary.
<u>DOWN</u> The tropical pattern of STEVIE's board-shorts

> STEVIE (OFF)
> All is quiet in the rock pool ecosystem. Fish, shellfish and sponges live together happily.

OSSIPON's legs are reflected briefly in the rock pool water. He crosses out of sight.

> STEVIE (OFF)
> Now watch what happens if I do this...

<u>DOWN</u> STEVIE agitates the water with his fingers.

> STEVIE (OFF)
> Now I'm letting the water clear.

UP^ OSSIPON stands over WINNIE. His wet board-short drip onto her back.

> WINNIE
> Hey! You're wet.

> OSSIPON

You're burning.

UP^ WINNIE lowers the book and casts a look over her shoulder.

> WINNIE
>
> Am I...?

> OSSIPON
>
> Here.

UP^ OSSIPON straddles WINNIE and proceeds to rub sun lotion into her lower back.

The water in the rock pool has cleared enough to show the shellfish closed up and the fish gone.

> STEVIE (OFF)
>
> See? Everything has gone into hiding. Lets see how long it takes for them to come out again.

UP^ OSSIPON has worked his way to WINNIE's shoulder-blades. He pauses to undo the clasp of the bikini top.

> WINNIE
>
> *Oi.*

UP^ OSSIPON is undeterred.

> OSSIPON
>
> You don't want a bikini line.

UP^ WINNIE relents. She lowers her head and closes her eyes. OSSIPON's lotion application becomes a massage. A commotion catches WINNIE's attention. She raises her head and looks camera left.

LEFT > A small noisy crowd is gathered in front of the nearest sea

steps.

WINNIE

What is that?

In the original version of this scene Stevie, extensively for the benefit of the audience, tilts the camera slightly to catch a glimpse of Ossipon's seduction of Winnie. In VR Stevie's concentration can remain fixed on the activity in the rock pool leaving the viewer free to tilt their head if they consider watching Winnie and Ossipon to be more interesting than watching marine life. The noise of the small crowd in the Left Wing may then grab their attention as it does Winnie.

Lone Wolf's cineveillant conceit gives it candidature to become the first long-form VR production. There are numerous scenes in *Lone Wolf* in which, if presented in 180- degree VR, propose a new cinematic tension in the interplay of sound in the Wings and the On-stage image. The film's form is particularly suitable for the *hors-champ plus* approach because much of the purported surveillance is 'set and forget' - automated, unmonitored and minus PTZ[16] capability. Based on my assertion that nothingness is the default of the surveillance frame[17] an asymmetrical approach to framing action is apposite. And, taken to the extreme, certain character interactions might occur exclusively in one of the four Wings while the On-stage remains empty. The VR viewer, in an advancement on *Time Code*'s (2000) dictatorial use of audio to direct the audience's attention to one of its four frames[18], will likely be encouraged by the dialogue to look into the appropriate Wing but equally may choose, by keeping their head steady, to remain as if alone in an empty room overhearing an unseen conversation.

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[16] See Chapter 3, *Keep Rolling.*
[17] See Chapter 3, *The Surveillant Frame*
[18] Ibid

Adapting a cineveillant work for Virtual Reality may be the sole caveat to my claim that technological advances in surveillance have outstripped those of cinema and that consequently, surveillance is influencing cinema rather than the inverse relationship of the past.[19] Regardless, a cineveillant film in VR still represents a merger of surveillance and new cinematic frontiers. It underlines the relevance of the research undertaken in this thesis and my identification of the cineveillant *dispostif.*

Elsewhere the rapid advancement of digital technologies with surveillance applications – be they benign, malignant, consensual or non-consensual – will inevitability continue to influence the lexicon of cinema. My critical and creative research offers 'cineveillant' as a valuable taxonomy for this process.

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[19] See Chapter 3, *The Cineveillant Mise en Scène*

Ade, Maren. "Toni Erdmann." Madman Entertainment, 2016.

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Paul Raphael, Felix Lajeunesse. "Miyubi." Oculus VR, 2017.

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