Sarajevo: Shelved Memories

A Practical Enquiry into the Rhetoric of Docudrama

by

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A Thesis submitted for the degree of Doctor of Philosophy to the Department of Film, Theatre & Television at the University of Reading

June 2011

ACKNOWLEDGEMENTS

I would firstly like to thank my two supervisors, Dr John Gibbs and Dr Derek Paget, for putting their expert knowledge at my disposal and for guiding my progress throughout. They were always available to discuss my work – both in person and electronically. This is much appreciated.

I would also like to thank the Department of Film, Theatre & Television at the University of Reading for allowing me to use the facilities on the Bulmershe campus to produce my practical film. Without their kind assistance, my film would never have been produced. I particularly thank Professor Lib Taylor for agreeing that I may transform one of the most popular theatre spaces on campus into a war zone complete with debris, copious amounts of dust and general destruction.

Moreover, the production of my practical film is indebted to the hard labour of many of my closest friends. Specifically, I would like to thank Ruth Blake, Iman Khonji and Rebecca Hillman for sacrificing the better part of their 2009 summer to help me with the more physically taxing aspects of producing *Shelved Memories*. I will always remember their loyal and unquestioning friendship.

A heart-felt word of thanks also to everyone at *Blue Hippo Media* for lending their invaluable expertise and technical support during principal photography. The experience of working with them was unique and one that I will remember with great fondness for many years.

I have a profound sense of gratitude to the soldiers, who so kindly agreed to share their experiences with me. 'Vladan' and 'Malcolm' are both brave and honest people, whom I have come to respect a great deal.

I am deeply grateful to my family, who have loyally supported me throughout my university studies. They always manage to keep me grounded by placing things into perspective. Their love and support will always guide and motivate my work.

I dedicate this thesis to my mother, Catharina Loader, who first introduced me to the world of the visual arts.

ABSTRACT

As the written component to a practical PhD, the arguments contained in this thesis developed out of a direct engagement with the practical processes of producing a film that represents the traumatic experiences of actual people. The main aim of the thesis is to explore alternative approaches to the docudramatic genre by problematising major dilemmas involved with the production of 'real' images. Consequently, established conventions as well as theoretical arguments related to docudrama are investigated in a way that seeks to broaden the concept of what constitutes 'representing the real'. In this regard, the notion that docudrama has the ability to 'bridge' gaps in historical experience, is explored by problematising the view that docudrama represents events through realistic codes and conventions only. I do so by considering *inter alia* ethical ambiguities that often remain unacknowledged during the documentation of real events. This is motivated by what Andrew Britton terms the 'documentary effect', which shows that documentary production uses methods of creating images similar to those of fiction. With this in mind, the thesis builds on what Linda Hutcheon calls 'historiographic metafiction' in that it argues for the validity of images that historicise the past by drawing attention to the constructed nature of historical representations of any kind. Interpretive recreation is therefore placed at the centre of my research in order to explore the possibilities of investigating the past. This investigation is conducted by means of particular consideration of the dynamics involved with remembering traumatic events. Human response (that is, human emotion) is therefore highlighted in the process of examining the subjective dimension as a legitimate form of historical representation. The notion of aesthetic fragmentation thus forms a key element of the project. Based on a number of Brechtian theories and 'post-modern' strategies such as 'hyperfiction' and 'transfiction', the value of self-reflexively representing memory is proposed. As the memory of the past is shown to be distinctively fragmented, yet no less 'authentic', the re-presented historical space is placed under particular scrutiny. Ultimately, my thesis presents a view that blends various kinds of spaces, pointing towards the possibilities of a form that combines so-called objective modes (documentary) with subjective experience (memory) to create a docudramatic perspective that could more effectively offer an ethical portrayal of the past. This I term *documemory*.

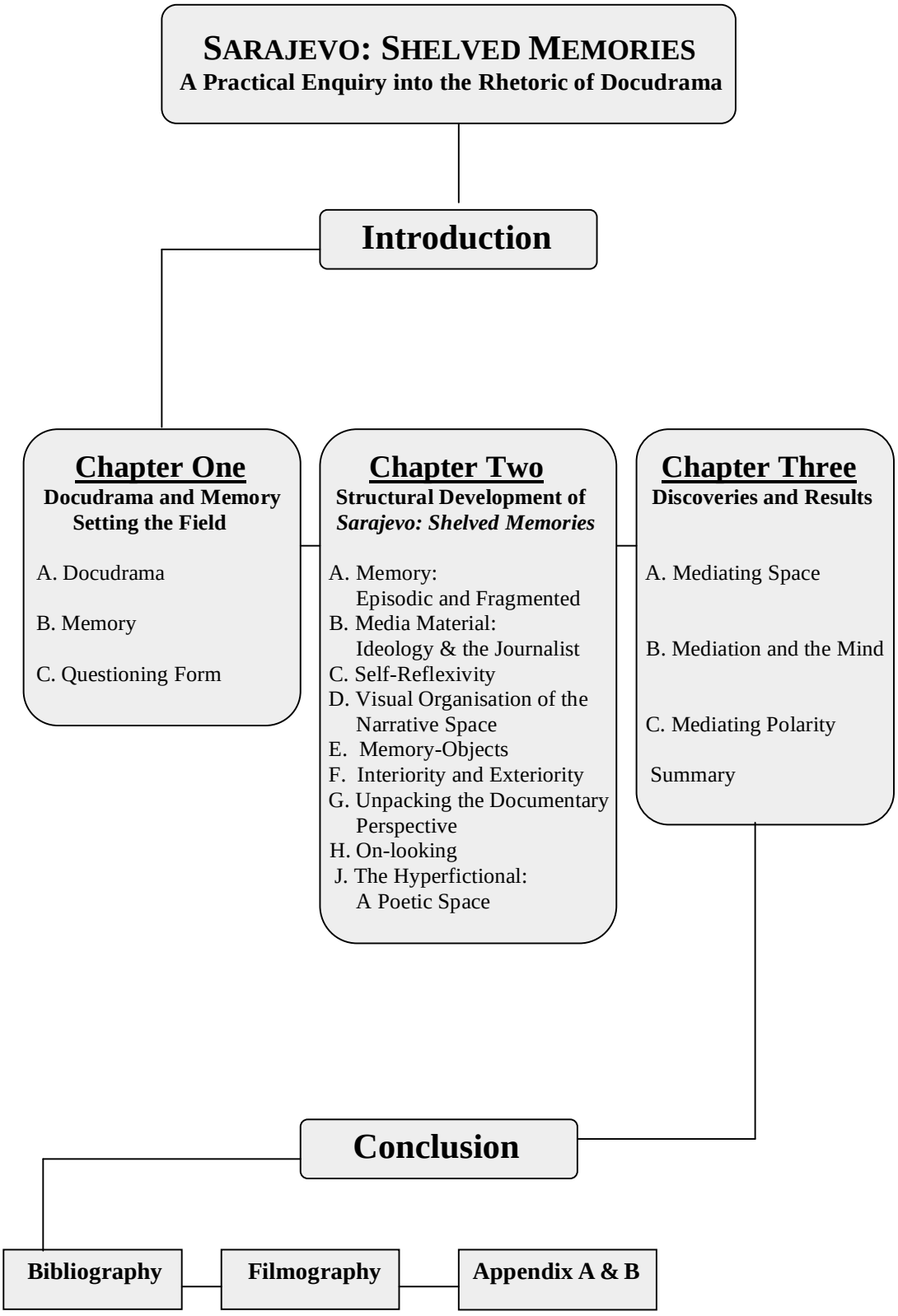
DECLARATION

I confirm that the material contained within this thesis is all my own work. Where the work of others has been drawn upon it has been properly acknowledged according to appropriate academic conventions.

Reina-Marie Loader

Chapter Index

Structural Breakdown



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Introduction

A. METHODOLOGICAL STANCE

1. The Nature of the Doctoral Project

From the outset my research is to be seen within a particular academic framework, namely that of practice as research. In this written component of the project, the intention is to illustrate and evaluate to what extent my practical methodology has allowed me to contribute to the debates concerning docudrama as a 'persuasive' and 'discursive' form. I therefore aim to illustrate systematically how my approach enabled a critical reflection on docudramatic practice. This simultaneously involves a hands-on investigation of the ethical dilemmas facing the media and the docudramatist when confronted with issues of representation. The purpose is to articulate a practical process that builds on reflection of my theory-based hypothesis. The hypothesis entails that by means of such a direct approach – from an empirical as well as epistemological perspective – I may be able to gauge the dilemmas of producing film images of fact. In this way, the complexity of docudrama's relationship to the real may be illuminated from a different perspective than a purely theoretical investigation.

Additionally, this written component of my doctoral study serves as an example of how a study of this nature may usefully be documented within scholarly discourse. The thesis itself is also to be regarded as an experimental critical reflection on a *practical process*, which may prove to add constructively to existing debates within my chosen academic field. To this effect, I intend to illuminate the critical thinking that informed the preparation and production of my film, *Sarajevo: Shelved Memories*, an experimental docudrama about the siege of Sarajevo (1992-1995). The writing contained in this document is therefore structurally conceived as a detailed evaluation of my critical intentions, the practical methods I developed as well as the conclusions I derived from my practical methodology.

2. Narrowing down the Object of Analysis

In this light, the corpus of my film is to be judged in terms of its relationship to scholarly discourse within the field as opposed to its relationship to specific films already in circulation. Similarly, although I do refer to certain docudramas and filmmakers during the course of my argument, the scope of my project did not allow for the inclusion of a close textual analysis focused on existing films other than my own. The thesis therefore particularly exemplifies my perspective as a filmmaker operating within an academic context. Consequently, a further aim of my thesis is to present a focused evaluation of the decisions that motivated the development of my practice as well as its potential impact on docudramatic discourse.

I do, however, pay detailed attention to textual analysis as part of my written approach. To start with, I closely examine docudramatic theory by highlighting and problematising prominent texts from the perspective of my own critical focus (Chapter One). Secondly, I critically dissect the various kinds of practical texts that informed my method. This includes an in-depth reflection on the interviews I conducted, the strategies I developed and the set I designed prior to principle photography (Chapter Two). Finally, I also include a sequence analysis of selected moments within the completed practical project in order to place my own work under evaluative scrutiny (Chapter Three). Ultimately, the structure of the written component of the project is designed to enable the reader to judge my academic contribution in terms of my critical approach, which is built on a combined consideration of my practical work and my accompanying critical argument.

3. Essay Film or Docudrama?

I have consciously framed my research in terms of docudrama. It is important to highlight that *Shelved Memories* is not intended to be classified as an ‘essay film’ despite the fact that it shares similar critical interests. David Winks Gray describes the essay film as a mode that seeks to challenge ‘dominant forms of telling history’ by putting pressure on various power structures in a fragmentary fashion. He continues that essay films ‘straddle the boundary between documentary and fiction’, but do not neces-

sarily have to subscribe to both.[1] In many cases, an essay film can be 'purely' documentary or 'purely' fictional. It is in this regard that the framework within which I define my approach significantly differs from the essay film to so move closer to structures associated with cinematic *and* television docudrama.[2] The motivation for this decision involves a main research intention of my practical approach. It notably seeks to prove the hypothesis of the necessity of a self-conscious fusion of documentary and narrative conventions for a constructive investigation of remembered events. Subscribing to both documentary and fictional elements is therefore essential to my research – a dynamic completely shared by the docudramatic approach.

Furthermore, the essay film is mostly defined by a 'guiding narrator' (often the director)[3] presenting his/her own arguments by 'quoting' the statements of others in his/her own voice. As if writing an essay, the filmmaker is thus situated in a position of knowing and telling. In the case of the essay film therefore, it is mostly the filmmaker's arguments that are articulated, not those of the people the film depicts.[4] The essay film thus speaks in general terms, while docudrama investigates historical situations by focusing on the lives of the actual people who experienced them. In other words, docudrama moves away from general statements of fact to a depiction of emotional experience and its impact on the social world. By establishing a closer relationship with docudrama, my intention is therefore to articulate the voices of unrepresented individuals by means of a self-conscious interpretive arrangement of their experiences. I therefore foreground my *role* as filmmaker without foregrounding my *voice*. I aimed to do so by investigating the impact of emotional experiences by simultaneously drawing attention to production styles and processes. Having fused various kinds of subjective experiences with that of various kinds of practitioners (including myself, journalists and the cameramen), I hope to establish concrete arguments re-

1 Gray, David Winks, 'The essay film in action', *San Francisco Film Society*, at http://sf360.linkingarts.com/features/the-essay-film-in-action (accessed: 05/01/2011).

2 I deliberately do not distinguish between cinematic and television docudrama since the aspects I consider in my research apply to both platforms. Moreover, the trend of docudramatic practice indicates a clear fusion of cinematic and television strategies, which renders their distinction unnecessary for my purposes.

3 *Cf.* Winks, *loc. cit.*

4 In this regard it is worth noting that, although the essay film uses actors, it often leaves them as characters without concrete identities. They become vehicles for an argument rather than representatives of real people.

flecting on docudrama as a critical as well as aesthetic form of representing the real. Moreover, I became increasingly interested in the fact that since the dawn of docudrama approximately fifty years ago, a dominant debate remains, namely the issue of authenticity. This will be considered in more detail in the following section.

B. MAPPING THE THESIS

1. Theoretical Basis

In order to contextualise my research within the debates on docudrama (as opposed to those on the essay film), Chapter One starts by considering the authenticity of docudrama as a form closely linked to reality. I discuss the genre in terms of its status as a documentary response visualising the past. I do so by summarising the extent of its protracted controversy as a hybrid genre opting to merge fictional codes and conventions with facts known about the historical world. From here I move to consider the filmmaker's relationship to history, thereby initiating my project's engagement with what David Edgar and others describe as the 'gap' in historical and emotional experience.[5] This involves the concept of the incomprehensible event (such as the siege of Sarajevo), which defies any straightforward explanation. However, if a moment in history defies understanding of the reality of past events, leading as they do to further incomprehensible human acts, the question must be asked as to why realism has become the norm for the evaluation of docudramas. Logically it would rather be expected that an authentic investigation requires a dissection of reality into its most basic fragments. These fragments involve critical interpretation with respect to the subjective dimension. This entails the visualising of such events as they are experienced by remembering subjects. The chapter ends by suggesting the importance of acknowledging the postmodern notion that films based on real events, that is, any documentary response, are ultimately constructed. Focusing on form as well as content therefore seems important – especially if one is to investigate a traumatic event accessed through something as fragmented as memory.

[5] Edgar, David. 'On Drama Documentary', in Pike, Frank. *Ah! Mischief: The Writer and Television*, London: Faber and Faber, 1982, pp. 22-23.

2. Practical Intentions

Chapter Two centres on the structural development of my practical approach thereby highlighting the motivations behind the design of my film's aesthetic style. Considering the impact of a process of 'artificialising' reality, this chapter frames my approach as a deliberate condensation of data problematising the view that realism should be the *only* mode to represent facts. As an alternative approach to the docudrama genre, I thus discuss my practice in terms of its fundamental character as a critical reflection on narrative production as well as documentary production.[6] With specific focus on the notion of the 'documentary effect' (a term coined by Andrew Britton), the production of media images is revealed to be deliberate processes 'of selection, organisation and evaluation which are in principle no different from those involved in creating fictional film'.[7] By means of the stylistic decisions made during the development of my practice, I attempt to reveal core ethical ambiguities associated with the media's approach to the documentation of conflict as outside observers. Consequently, the value of a self-reflexive narrative approach that attempts to access the past is considered.

Through the isolation of the visual systems in *Shelved Memories*, I hope to show in Chapter Two how my research particularly developed into a critical engagement with the idea of 'on-looking' as framed by a clearly defined historical event that was visually, politically and socially characterised by active and inactive observation. By employing the theories of Hannah Arendt and Alok Nandi, this chapter finally seeks to present a view on the past that takes the imagination and its impact on historical experience seriously. Ultimately therefore, this second chapter suggests that form, content and theory should be linked in practice so as to ethically negotiate with the mediated gaze. The concept of mediation thus finds a specific focus – a dimension that is intensified in the following chapter.

[6] When I speak of the nature of documentary production in general, I use the term 'documentary'. However, when I refer to the specific images contained in my practical piece, I use the term 'media', since the footage I obtained was originally intended for the news on television. The intention is to thereby draw a clear distinction between their origins without exempting any image (whether media, documentary or narrative) from the criticism my argument will offer.

[7] Britton, Andrew. 'Invisible Eye', in *Sight and Sound*, March, 1992, p. 27.

3. From Mediation to Invitation

The main focus in Chapter Three is on the various ways in which *Shelved Memories* deals with the concept of mediation. Where the previous chapter draws attention to production ethics in terms of representation, this chapter explores how my personal approach also mediates events. I address specific questions already raised in Chapter Two by analysing more closely the ways in which the completed film operates and communicates. For instance, by returning to issues of theatricality, artifice and spaces, I draw attention to the problematic of psychological experience through illustrating processes of the self-conscious mediation of space. It is hoped that this may suggest a different kind of authenticity – one that is accessed through the interpretation of memory and emotional experience. The analysis is framed by a consideration of how recreated images could shed light on the multi-faceted nature of emotional experience. Such mediation is devised to reveal socio-political dilemmas associated with the siege and the nature of involvement.

The hermeneutical key with roadmap provided above thus extends an invitation to a dialogue in the hope of exploring additional avenues for docudramatic discourse.

Chapter One
Docudrama and Memory: Setting the Field

A. DOCUDRAMA

The concept 'documentary' can be interpreted from a vast range of perspectives. Documentary filmmaking has therefore been notoriously difficult to define since as a stylistic practice it is highly dynamic, able to adapt and change its approach according to the demands and sensibilities of each individual project. Dai Vaughan describes documentary as a range of 'constantly shifting stylistic practices' that cannot simply be defined in terms of a clear set of aesthetic or methodological qualities.[1] John Grierson himself has often been quoted defining documentary as the 'creative treatment of actuality', which suggests that by its very nature documentary entails a subjective interpretation of what one perceives to be real.[2] Although Grierson argues for more of the so-called 'real' or 'native' scene, he acknowledges that that is a matter of 'power of interpretation over more complex and astonishing happenings in the real world'.[3] As he states explicitly, documentary is an *interpretive* response to reality.[4] In the same terms, Vaughan continues to describe documentary by referring to it as a legitimate and creative *response* to existing material already circulating in the historical world.

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1 Vaughan, Dai. 'The Aesthetics of Ambiguity', in *idem*, *For Documentary. Twelve Essays*, Berkeley / Los Angeles / London: University of California Press, 1999, p. 58. *Cf.* Kilborn, Richard and John Izod. 'Mapping out the terrain: What is Documentary?', in *idem*, *An Introduction to Television Documentary: Confronting Reality*, Manchester: Manchester University Press, 1998, p. 15.

2 *Cf.* Grierson, John. 'The documentary producer', *Cinema Quarterly*, Vol. 2, No. 1 (1933), p. 8. Further: Corner, John. *The Art of Record: A Critical Introduction to Documentary*, Manchester: Manchester University Press, 1996, p. 12: 'Drawing on the work of Robert Flaherty, Grierson pursues the "distinction between description and drama": "…but it is important to make the primary distinction between a method which describes only the surface values of a subject, and the method which more explosively reveals the reality of it. You photograph the natural life, but you also, by your juxtaposition of detail, create an interpretation of it.'" (quoted from the text edited by Hardy, Forsyth. *Grierson on Documentary*, London: Faber & Faber, 3rd edition 1979, p. 20).

3 Grierson, John. 'First Principles of Documentary' [1932], in Cousins, Mark and Kevin MacDonald, (ed.), *Imagining Reality. The Faber Book of Documentary*, London: Faber & Faber, 1996, p. 97.

4 Regarding this interpretive and creative response to reality, it is important to note that while I strongly agree with Grierson on the value of narrative structures in the documentary form, I do not agree with his *application* of this view. Grierson's documentaries (and those of Robert Flaherty) notably illustrate an interest in dramatically structuring actuality (i.e. creating a narrative flow by arranging 'supposedly observed material'). Such an approach raises some important ethical questions in that it does not acknowledge their films to be narrative *re-creations* of actuality. Nor do Grierson and Flaherty acknowledge the narrative methods of production they employed in the construction of their films (*cf.* Flaherty's use of the igloo, Winston, *op. cit.*, p. 102). Both directors therefore run the risk of falsifying actuality and misleading the audience (*cf.* Winston, Brian. *Claiming the Real: the Griersonian Documentary and its Legitimations*, London: BFI, 1995, p. 99ff). Conversely however, I am interested in investigating the possibilities where 'actuality structured dramatically' (i.e. through self-reflexive re-created images) may instead generate the opportunity to draw closer to what Roland Barthes calls the 'logic of human behaviour' (*cf.* Winston, *loc. cit.*).

In this light, he states that 'a documentary film is one which seeks, by whatever means, to elicit this response; and the documentary movement is the history of the strategies which have been adopted to this end'.[5] From this perspective, documentary film is therefore not to be seen as a self-contained genre made up of a vast range of subgenres. It is rather to be approached as a strategy responding to outside impulses in diverse ways. Inherently therefore, the documentary response not only allows for narrative recreation, but at times even necessitates a degree of creative reconstruction.[6]

One such strategy is the highly controversial genre called 'docudrama.' Described by Michael Arlen as a 'hybrid form',[7] docudrama blends factual material with narrative codes and conventions in order to visualise certain historical realities, which, as Derek Paget would say, cannot be expressed in any other way than through the interpretive strategies made possible by the fictional mode.[8] Moreover, due to this hybridity many a critic has similarly found this genre difficult to define, measuring its substance in evaluative terms, such as 'accuracy',[9] 'truth',[10] 'the real'[11] and even 'journalistic credibility'[12] – to name but a few.

Definitions and criticisms of docudrama therefore endeavour to de-fine, that is, to describe or to circum-scribe, not to evaluate or judge the contents of each piece. As just conveyed, a superficial evaluation is sometimes imported into a definition by means of compact formulation of the essence of a phenomenon. This, however, results in *static* descriptions, which usually necessitate a very generic use of terminology – often only giving the impression of accuracy. For both these reasons the description of drama-documentary (alias docudrama) by Derek Paget offers the most advantages to the practical project that is the focus of my research. He formulates in three sentences

5 Vaughan, *op. cit.* p. 58-59. *Cf.* Kilborn and Izod, *loc. cit.*

6 *Cf.* Winston, *op. cit.*, p. 19: In his critical assessment of Robert Flaherty, Winston describes Flaherty's 'one undeniable contribution to the history of the cinema' as the director's application of 'narrative as a means of structuring "actuality"'. *Cf.* also Winston, *op. cit.* p. 99ff.

7 Lipkin, Steven N. *Real Emotional Logic: Film and Television Docudrama as Persuasive Practice*, Carbondale, IL: Southern Illinois University Press, 2002, p. 1. See also: Arlen, Michael. *The Camera Eye: Essays on Television*, New York: Farrar, Straus, and Giroux, 1981, p. 277.

8 *Cf.* Paget, Derek. *No Other Way to Tell it: Dramadoc/Docudrama on Television*, Manchester: Manchester University Press, 1988.

9 One of the 'Golden Rules' for dramadoc put forward by Patrick Swaffer; *Cf.* Paget, Derek, 'Dramadoc/Docudrama: The Law and Regulation', in Corner, John and Alan Rosenthal (eds.). *New Challenges for Documentary*, Manchester: Manchester University Press, 2nd edition 2005, p. 450.

10 *Cf.* Woodhead, Leslie. 'Dramatised Documentary', in Corner and Rosenthal, *op. cit.* p. 476.

11 *Cf.* Lipkin, *op. cit.*, p. 3.

12 *Cf.* Woodhead, in Corner and Rosenthal, *op. cit.*, p. 456.

what this type of film actually *does* (note below the verbs 'use', 'employ' and 'present' in all the sentences, including the passive formulation of the last one). By focusing on the practical codes and conventions of this documentary response, Paget is able to give a *dynamic* description of docudrama in terms of what it attempts to achieve rather than by means of abstractions of how its 'essence' may be perceived. It also allows for clarity rather than the danger of vagueness caused by the broad-brushing effect of generic formulation for the sake of brevity:

> *Drama-documentary* uses the sequence of events from a real historical occurrence or situation and the identities of the protagonists to underpin a film script intended to provoke debate about the significance of the events/occurrence. The resultant film usually follows a cinematic narrative structure and employs the standard naturalist/realist performance techniques of screen drama. If documentary material is directly presented at all, it is used in a way calculated to minimise disruption to the realist narrative.[13]

Judging by the extreme reactions many such films receive, provoking debate is exactly what docudrama does. However, measured from the perspective above, those unconvinced by the documentary value of the genre often dismiss the form for being misleading precisely due to its emphasis on a 'cinematic narrative structure' and its use of 'realist performance techniques.' Thus, it is alleged, docudrama only communicates 'half truths' whilst claiming to be factual.[14] One only has to look at a few examples of existing docudramas in the last decades to realise the impact of the controversy that surrounds docudrama as a form.

1. Controversy

Paget divides the history of docudrama into three distinct periods. The first of these can be traced back to the 1940s and 1950s with the beginning of what Caryl Doncaster termed 'dramatised story documentary' – a form of factual story-telling that marks the beginning of British television docudrama. At this stage already, television's 'live' status became paramount in order to claim a relationship to reality as well

[13] Paget, *op. cit.*, p. 83.
[14] *Cf.* McBride, Ian. 'Where Are We Going and How and Why?' in Rosenthal, Alan. *Why Docudrama? Fact-fiction on film and TV*, Carbondale, IL: Southern Illinois University Press, 1999, p.116.

as journalistic credibility associated with the earlier 'Radio Features'. As Robert Barr's dramatised story documentary, *It's Your Money They're After*, was first aired in 1948 without any concerns about its dramatised element, it was clear that re-creations were seen as a legitimate means of 'controlling the documentary material'. In this regard Paget points out that the inevitable 'representational shifts', which occur when factual material is recreated, remained unproblematic to both the public and the program makers.[15]

This however changed when in 1955 the first ethical debate regarding the authenticity of recreation was inadvertently initiated by the *Sunday Times* critic Maurice Wiggin, who judged studio-based programmes to be too static and unreal. Instead, he praised the authenticity of programmes such as *House Surgeon* (1954) that took the viewer out of the studio space to show 'the real thing directly'. To Wiggin, this approach was much more 'impressive than any documentary done in the studio'.[16] However, Arthur Swinson highlighted the pretence of this method when, in *Writing for Television*, he revealed that these non-actors where nevertheless exposed to strong directorial guidance:

> […] the cameras were not merely set up to observe life as it came (as at the Lord Mayor's Procession or a football match) […] they were following a thoroughly scripted and rehearsed programme. The people concerned were speaking lines they had learned by heart and performing movements worked out by the producer. To all intents and purposes they were acting. They were acting the parts they played in real life and in the real setting. I would agree with Maurice Wiggin that the results were impressive but at the same time would point out that he was deceived as to the true nature of the programme. He did not, as he imagined, see 'the real thing' at all; what he saw, was reality created by artifice.[17]

Fears that restaging actual situations have the potential to deceive the viewer were thereby brought into public discourse – a debate that still remains unresolved to this day. Ken Loach's film *Cathy Come Home* (1966) illustrates the persistence of this dimension during the second period of docudrama's development (1961-1980) in that

[15] *Cf.* Paget, *op. cit.*, pp. 142-144.
[16] *Cf.* Swinson, Arthur. *Writing for Television*, London: Adam and Charles Black, 1955, p 82.
[17] Swinson, *op. cit.*, p. 82.

it resists clear classification. John Corner describes the film as a documentary-drama,[18] while Jeremy Sandford, the film's writer, classifies it as a dramatised documentary.[19] On the one hand, the film portrays a real social situation pertinent to the experiences of many people living in the United Kingdom at the time. The script itself was based on rigorous research and statistical evidence highlighting the extent of the housing problem in the 1960s. On the other hand however, the story as such was conceived and staged in the drama department of the BBC. It is a narrative devised and structured *as if* it were a real documentary by using documentary codes and conventions. Ultimately, its social and artistic impact can be measured by its ability to merge objective styles with those associated with a more subjective approach portraying a highly relevant *human* dilemma. Paget notes in this regard:

> […] *Cathy Come Home* is mediated through a sophisticated series of looks and sounds that offer to the implied audience a variety of spectator positions. Sometimes we witness in an omniscient, surveillant, 'objective' way; at other times we see and hear emotionally and viscerally, through Cathy herself.[20]

Another television documentary that used fictional elements to construct a persuasive argument is *The War Game* (1965) – a harrowing reflection on the possible effects of nuclear war in the United Kingdom, directed by Peter Watkins. However, due to its unsettling content, controversial arguments and use of dramatic fiction, the film was banned for twenty years despite being financed by the British Broadcasting Corporation itself.

The controversy of the form continued in the third period of docudrama's development (since 1980). This period focused on films entailing journalistic investigation of current traumatic events such as the shooting down of the Korean Airlines flight KAL 007 (*Coded Hostile*, 1987), the 1974 Birmingham pub bombings (*Who Bombed Birmingham?*, 1990) and the Lebanon hostage crisis (*Hostages*, 1992). In the case of the latter, questions relating to 'truth' and 'ethics' became particularly pertinent in that the hostages themselves (John McCarthy, Brian Keenan, Terry Anderson and Terry

[18] *Cf.* Corner, *op. cit.*, p. 106.
[19] *Cf.* Paget, *op. cit.*, p. 160. Also see Goodwin, Andrew and Paul Kerr. *BFI Dossier 19: Drama-documentary*, London: British Film Institute, 1984.
[20] *Cf.* Paget, *op. cit.*, p. 161.

Waite) expressed concern about the narrative perspectives the film creates. In their letter to the *Guardian* shortly before the programme was to be aired, they expressed great reservations about the fictional element of the film, arguing that it is 'highly insensitive' and an 'abuse of public trust'.[21] Moreover, they highlighted the inherent dangers of the marketing strategies that go hand in glove with the promotion of films recreating real events. They write:

> We are greatly concerned that Granada Television is promoting the film *Hostages* (to be shown this week) as the 'true story' of those depicted in it. From the information released from Granada's publicity department it is clear that the film contains scenes involving us that are pure fiction. Granada is grossly misleading the public by giving them the impression that they will see what actually happened.[22]

Governments and policy makers also expressed great concern regarding the potential of docudrama to mislead. Antony Thomas's *Death of a Princess* (1980) for example was condemned by the Thatcher Government and slated as a 'fairy tale' by American advertisements (which were interestingly, funded by an oil company) despite several failed attempts to disprove the validity of the film's claims.[23] Moreover, in response to a question accusing television companies of deliberately designing programmes 'to give the impression of documentary based on fact', Lord Carrington was also noted to have warned the media to consider 'the consequences of what they are doing'.[24] In this regard, Lord Privy Seal Sir Ian Gilmore also raised alarm when he stated:

> The so-called dramatisation or fictionalisation of alleged history is extremely dangerous and misleading, and is something to which the broadcasting authorities must give close attention.[25]

Geoffrey Cannon argued along the same lines in the *Sunday Times* (13 April 1980) by stating that docudramas run the risk of elaborating and embroidering the reality of an event in that they 'deliberately stray away from truth for dramatic impact' thereby

[21] *Cf.* Rosenthal, *op. cit.* p. 327.
[22] Paget, *op. cit.*, p. 11.
[23] Rosenthal, Alan. '*Death of a Princess*: The Politics of Passion, an Interview with Antony Thomas' in Corner and Rosenthal, *op. cit.*, p. 465.
[24] *Cf.* Woodhead, in Corner and Rosenthal, *op. cit.*, p. 475-476.
[25] *Cf.* Woodhead, in Corner and Rosenthal, *op. cit.*, p. 475.

cultivating certain 'predispositions and prejudices' already current in the mindset of contemporary society.[26]

As factually-based material has found its way increasingly into film as well as television, Oliver Stone's *JFK* (1994) is another film that was condemned for exploiting the 'edge of paranoia' by allegedly also presenting pure fiction as fact. The *Washington Post*'s national security correspondent George Lardner even headlined a five thousand word article: 'On the Set: Dallas in Wonderland' – thus again drawing attention to the fictitious rather than to the factual.[27] This view was again echoed in 2005 when Steven Spielberg's film *Munich* was released. His film was similarly criticised for promoting 'fiction as fact'. The National President of the Zionist Organization of America, Morton A. Klein, was quick to express the view that Spielberg's docudrama

> […] is not history. It is a fictionalized account of a story about which much is still unknown. Furthermore, the film does not accurately depict many things that are known about the events. […]
> Spielberg's 'Munich' conveys the distorted message that Israel was involved in an immoral campaign of killing comparable to what the Palestinian terrorists themselves did, but in fact Israel was eliminating the murderers of Israeli civilians, not deliberately killing innocent civilians. By omitting completely the fact that Germany set free the Munich terrorists and therefore necessitated Israel's counter-terrorism campaign in the first place, and by fudging the moral distinction between terrorism and counter-terrorism, 'Munich' presents a deeply flawed depiction of events.[28]

As the above examples begin to illustrate, much of the criticism directed at docudrama as a genre is politically and ideologically fuelled. Keith Beattie, however, argues against this simplistic notion that the dramatisation of real events is ultimately misleading. He points out that such statements suggest that a more 'accurate representation is available through "traditional" documentary techniques'.[29] Beattie suggests that in actual fact any filmic representation of an event goes beyond the mere act of recording, because by virtue of its recording, reality is automatically interpreted, ma-

[26] Edgar, David. 'On Drama Documentary', in Pike, *op. cit.*, p. 15.
[27] Salewicz, Chris. *Oliver Stone: The making of his movies*, London: Orion Media, 1997, p. 84.
[28] ZOA, 'Don't see Spielberg's *Munich* Unless you like humanising terrorists and dehumanising Israelis', 27 December 2005 at www.zoa.org/2005/12/zoa_dont_see_sp.htm, (accessed 11/05/2010).
[29] Beattie, Keith. *Documentary Screens: Non-Fiction Film and Television*, New York: Palgrave Macmillan, 2004, p. 151.

nipulated and transformed from a physical reality into a virtual reality. Beattie explains that this process of manipulation occurs at all stages – even those associated with the so-called 'traditional' documentary processes. This manipulation starts on location where camera images are filmed 'according to certain codes and conventions'. Then the images are once more manipulated during the editing phase, while the finished programme finally undergoes another form of condensation during its public promotion. In this way, Beattie argues the multiple transformations that a single documentary is subjected to during the course of its production, point towards a measureless range of 'realities' which documentary may in actual fact consist of.[30]

Historian Robert Rosenstone also seems to have considered this possibility when he insists that even though film is surely not a 'window into the past',[31] a certain amount of 'invention is necessary in both filmed as well as written history and illustrates how strategies of alteration, condensation, and anachronism characterize historical portrayals in any medium'.[32] Documentary theorist Philip Rosen takes the latter statement further in that he argues that 'any film representation is, at best, a constructed simulation of the real, suggesting that unstaged images have issues of authenticity just as do recreations'.[33] Rosenstone even goes as far as to suggest that films that narratively reflect on history may perhaps signal a 'new visual age'[34] that represents the past so as to not merely document it, but also constructively reflect on it:

> […] it is possible that such history on the screen is the history of the future. Perhaps in a visual culture, the truth of the individual fact is less important than the overall truth of the metaphors we create to help us understand the past […] The visual media may represent a major shift in consciousness about how we think about our past.[35]

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30 *Cf.* Beattie, *op. cit.*, pp. 13-14.

31 Rosenstone, Robert. *Visions of the Past*, Cambridge, MA: Harvard University Press, 1995, p. 71.

32 As quoted by Lipkin, *op. cit.*, pp. 2-3.

33 *Cf.* Lipkin, *op. cit.*, p. 3. See also: Rosen, Philip. "Document and Documentary: On the Persistence of Historical Concepts" in Renov, Michael. *Theorizing Documentary*, New York: Routledge, 1993, p. 82.

34 This 'new visual age' has direct links to memory: prosthetic, collective, public and personal memory (*cf.* the section on memory below).

35 Rosenstone, Robert. 'Oliver Stone as Historian', in Toplin, Robert B. (ed.). *Oliver Stone's USA: Film, History and Controversy*, Lawrence, KS: University Press of Kansas, 2000, pp. 38-39. *Cf.* also Burgoyne, Robert. 'Memory, History and Digital Imagery in Contemporary Film' in Grainge, Paul. *Memory and Popular Film*, Manchester: Manchester University Press, 2003, p. 233. This idea seems particularly germane in relation to how the focus of *Sarajevo: Shelved Memories* developed (See Chapter Two).

2. The Filmmaker's Relationship to History

From the outset, my project was therefore faced with the complexities of both documentary as a response and docudrama as a controversial genre. Moreover, simply by virtue of its form, docudrama necessitates a reflection on documentary thereby directly confronting the question of what constitutes truth and reality. This aspect became increasingly interesting to me as I started developing a style that centralised the question of form. These considerations became even more acute when I started defining my practice as a deliberate negotiation with the mediatory dimensions of facts on screen. The primary question however is that of *my right* as the filmmaker to assign any degree of truth or fact to a film that intentionally challenges conventional ways of screening (or indeed staging) reality.

As a playwright whose work often dramatizes the real, David Edgar reflects on the process of documenting history by considering the role of the historian in relation to that of the dramatist. Edgar argues that the historian judges the past at face value by either placing already documented statements against one another to assess their truthfulness or by judging a historical figure's public life in relation to personal statements gathered from other sources such as those given by relatives, friends and acquaintances. What historians do not seem to do, Edgar contends, is to place their findings in relation to their own behaviour towards the material and the wider-reaching world. Dramatists, however, hold the unique ability to communicate the complexity of human behaviour by means of dramatic fiction. Knowledge, he continues, is therefore not what is obtained by means of simple statements of fact, but rather by means of an experience, filtered through the interpretation of the dramatist.

Seen from this perspective, one could therefore say that a clear distinction exists between what is perceived as factually true and what is meaningful. According to Edgar, docudrama thus bridges

> […] the gap between what people say, and what they mean, and what they subsequently do. A historian can say of course, and back up the assertion, that a king claimed to be wise, just and merciful when he was actually engaged in bumping off all his opponents. But only a dramatist can demonstrate how that hypocrisy manifests itself in the human soul:

> the self-deception, the paranoia, even the glorification of deceit, that go on in the minds of men and women whose public and private faces are at war.[36]

The thoughts developed so far bring me to consider the notion of an *authentic subjective knowledge* accessed through human response. The authenticity of such knowledge, it seems, lies in the fact that it is encompassing, since it includes the emotional dimension without excluding others. Without suggesting that this must necessarily be the case, a subjective response could theoretically present one with a more 'truthful' version of events by virtue of it being an authentically experienced response. However, the engagement with this form of knowledge, as Edgar points out, requires an outside interpretation by the filmmaker. But, it also needs an audience to actively reflect on this knowledge in order for it to become useful in the present. In this light, it is evident that the effect of mediation can also be positive.

During the conceptual stages of *Shelved Memories* this issue became a particularly dominant consideration due to my relationship as a filmmaker with real people – a filmmaker who is there to interpret their lives. This dimension was further accentuated as I started developing a shooting script, which similarly emphasised my own interpretation of a wide range of histories/realities, mediated to me in various forms.[37] Several dimensions of interpretation that have a direct impact on the subjectively authentic, come to the fore in this way. For instance: as the interviewer and filmmaker, I interpreted the memories of the interviewees,[38] the history, as well as the context of the siege. From this research, I constructed a shooting script that would problematise the various historical aspects I was reacting to in the light of my personal engagement with the soldiers and their testimonies. Next, particularly the cinematographer's response to the action on set during filming comprises the second level of this dynamic. Thirdly, a reinterpretation of the material occurred during the editing process as I responded anew

[36] Edgar, in Pike, *op. cit.*, pp. 22-23.
[37] *Cf.* Edgar's view on the dramatist's ability to interpret historical findings (p. 15 above).
[38] When I refer to the *actual* people I interviewed, I do not use their names. Instead, I either refer to them as the British/Bosnian interviewee or to the British/Bosnian soldier. This is to respect their desire to remain anonymous. However, when I refer to the way in which I interpreted their testimony in the film, I use their representative character names, Malcolm and Vladan.

to the emotional quality of each individual image. Finally, the information on screen is for a fourth time interpreted by a viewing audience.[39]

3. Realism versus Theatricality

Turning to the consideration of mainstream docudramas that closely represent Paget's definition concerning realism, it is both clear and interesting that the subjective response, that is, the authorial role of the filmmaker, is often secondary to the perceived authenticity of the event investigated by the fiction. However, artistic interpretation seems to be less of an issue in theatre than in film and television. The 2007 play *Black Watch* by Gregory Burke may serve as an appropriate example to illustrate this point. Directed by John Tiffany, this drama-documentary is based on the accounts of soldiers who were sent to Iraq as part of the Black Watch regiment. The production notably showed the absurdity of the Iraq war by including documentary footage and recreated interviews within the performance. Moreover, despite the range of 'unrealistic' theatrical strategies and the merging of different spaces to cross temporal boundaries, the play was highly praised for being 'authentic' and 'realistic'. Moreover, it was hailed for making the audience 'think hard about the war'.[40]

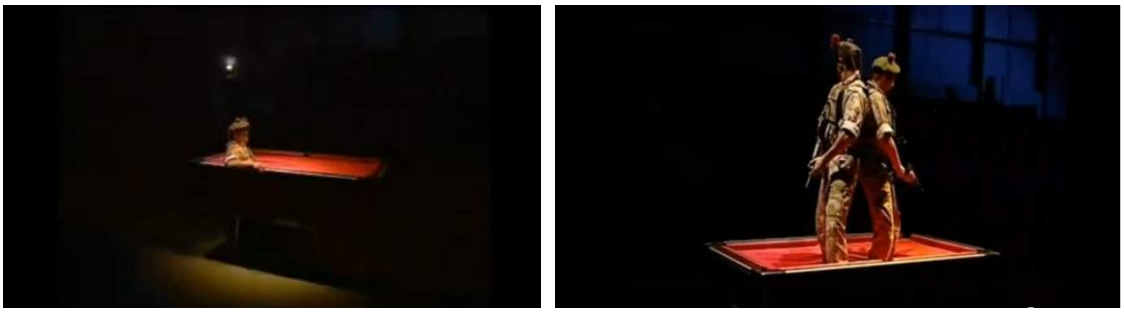

Fig. 1-2: *Black Watch* – Authenticity and Realism in Theatre

One of the play's most notable images involves two soldiers emerging out of a pool table as if out of a coffin while a news reader informs the audience about the death of three Black Watch soldiers (Figures 1-2).[41] Of course, this did not happen in reality

[39] Note Beattie's remark, referred to earlier, regarding the various transformations documentary is subjected to; *cf.* Footnote 30 (p. 14).

[40] Cornwell, Tim. 'Black Watch set to march on New York', *Scotsman*, 26 May 2007, http://news.scotsman.com/nationaltheatreplan/Black-Watch-set-to-march.3289247.jp (17/06/2010).

[41] *Cf.* a review by Smith, David, 'In bed with the boys from Fife', *The Guardian*, 29 June 2008, http://www.guardian.co.uk/stage/2008/jun/29/theatre.reviews1 (accessed 17/06/2010).

and such imagery is therefore deeply unrealistic though filled with insightful symbolic meaning. Yet, in the theatre this is accepted – probably due to its metonymic function and the immediacy of a theatrical performance. However, as soon as such fictional strategies are employed in films and programmes based on factual accounts, critics and audiences seem to be less accepting of its claims to authenticity, simply due to the fact that as viewers of film we are more accustomed to film's capability to record or capture events realistically.

Screen docudrama thus seems to favour factual and aesthetic accuracy over the creative and interpretive aspects that film as a medium is capable of. Moreover, where the paradigms of other genres (such as film noir, melodrama and action films) can be 'imitated' even with only limited resources available, facts and the accuracy they require cannot, by their very character, simply be imitated. They can however, according to my view of the docudramatic ethos, be *interpreted* in an artistic manner that functions on several levels rhetorically. From this perspective, my practical research is aimed at putting this aspect to the test. It seeks to illustrate how artistic/creative strategies in film are not only intricately involved with concepts of truth, but are also capable of illuminating a decisive component of historical experience – human emotion. As Edgar puts it, docudrama is uniquely able to demonstrate how the experience of the past 'manifests itself in the human soul'.[42]

The vantage point from where I start my research thus suspected that an emphasis on artistic interpretation and theatrical strategies in film may open up the opportunity to reflect on the past from a range of subjective perspectives that often appear to contradict each other. It is through a conscious involvement with contradiction (both contextually and stylistically) that I expected the experience of real events also to become deeply revealing. Consequently, given the fact that my project primarily accesses a historical event through witness accounts, it became necessary to highlight history as an unstable concept, since the accounts focused upon are necessarily filtered through memory.[43] The instability of such remembered histories thus requires a degree of interpretation in order for the memories to become fixed and therefore documentable. In this instance, the documented drama thus becomes the drama of what is remembered

[42] *Cf.* Edgar, *op. cit.*, pp. 22-23.

[43] *Cf.* Blaney, Aileen. 'Remembering Historical Trauma in Paul Greengrass's *Bloody Sunday*', in *History & Memory* Vol. 19, No. 2 (2007), pp. 113-138.

this instance, the documented drama thus becomes the drama of what is remembered by the subject and interpreted by the filmmaker.[44]

4. What, Why and How

In this light, the process of remembering is also an individual act and difficult to factually verify. Indeed, as I will indicate later in this chapter, much recent research has engaged with the fallibility of memory. My attitude towards this aspect, however, entails an interest in approaching oral accounts as a different kind of fact hidden below the surface of what is conventionally regarded as 'obvious' facts taken to be historically true.[45] When this level is revealed, my thesis proposes that one acquires a more encompassing level of understanding that reaches beyond the simple comprehension of 'what happened'. One begins to understand *why* it happened.

It is in this respect that I find myself departing to some extent from Edgar's presentation of the issue. He points out that docudrama's value does not lie in the fact that events occurred. Nor does it lie in a mechanical cause-and-effect description of past events. Instead, Edgar situates the value of docudrama in its ability to visualise external processes inaccessible to the abstraction of headlines, magazines and historical books:

> What I am saying is that dramatic fiction can uniquely illumine certain aspects of public life; and the dramatic power of drama-documentary lies in its capacity to show us not that certain events occurred (the headlines can do that) or even, perhaps, why they occurred (for such information we can go to the weekly magazines or the history books), but *how* they occurred: how recognizable human beings rule, fight, judge, meet, negotiate, suppress and overthrow.[46]

Although the logic of Edgar's argument holds true, I find the value of docudrama more complex than this. My perspective on the form entails that through the dramati-

[44] I will discuss the concept of memory in relation to docudrama in more detail later in this chapter.

[45] Seen from this perspective, therefore, the visualisation of memory may then carry its own documentary validity, since it re-presents what is remembered without passing judgement on the 'correctness' or otherwise of the correlation between the contents of the memory and the historical reality to which it relates.

[46] Edgar, *op. cit.*, p. 23.

sation of factual material one would be able to access not only the causal mechanics of the past (Edgar's 'why') and the external processes (Edgar's 'how'), but also the internal, psychological impact of historical facts. In this sense, the question of *why* things happen becomes more important since it relates to the impact of its happening. Docudrama's historical value therefore lies in its ability to go beyond simple statements of fact or the visual illustration of how these facts occurred. It is capable at its best of uncovering the unexpressed psychological reasons *why* people were and still are driven to act in certain ways. In a statement quoted earlier, Edgar himself seems to allude to this dimension as well when he suggests that the dramatist is able to uncover what is going on 'in the minds of men and women whose public and private faces are at war'.[47]

Docudrama's strongest potential therefore lies in facilitating an understanding of what (a) has led to (b) events happening in a certain way (c). This statement includes all three the elements of *what* (a), *why* (b) and *how* (c), and the expression 'what has led to' signals that the *what* analytically carries the *why* and the *how* within it. Since the reconstruction of history is not merely about enumerating facts (what) or about describing (how), but primarily about facilitating understanding, the question of *why* the events happened becomes the driving force and therefore the focus of narratives based on factual events. In other words, docudrama seeks to clarify what one may not understand and often does so by highlighting the 'human element'. In this way, it is capable of offering a visualisation of the past and the memories that are still attached to it in the present.

5. The Incomprehensible Event

I therefore see the power of docudrama contained in its ability to illumine the 'why' in a more encompassing way than other documentary responses that arguably over-claim the 'real'. I argue this for the following reasons: the twentieth century is characterised by a whole range of incomprehensible events such as the Holocaust. It has been a century that revealed the concept of 'genocide' when in 1944 Raphael Lemkin first coined the word in an effort to provide a term for the hitherto unimaginable crimes committed against the European Jews during the Second World War. Additionally, the war led to

[47] Edgar, *op. cit.*, pp. 22-23.

the creation of the United Nations, an institution charged with the mission to prevent such events from ever happening again. However, as history has shown, such events have in fact happened again – perhaps on a relatively smaller scale, but no less inhumane or incomprehensible for that. Events in Vietnam, Cambodia, East Timor, Rwanda, Sudan and the Balkans all demonstrate the extent to which humanity can turn on itself in the name of abstractions such as religious beliefs, country or profit.

The documentation of such past traumatic events is necessary in order to comprehend the extent of the events and their impact on the present. In the effort to comprehend the incomprehensible in the sense of attempting to fathom its impact, the *facts* of the past need to be remembered. The world needs to know what precisely happened to the Jews, the Cambodians, the Tutsis and the Bosnians. And film, both 'straight' documentary and fiction, has an important part to play as a necessary mediator between the objective representation of fact and its subjective comprehension.

However, given the utter enigma of human behaviour during war and specifically during genocide, the mere registration of facts (or what we perceive as facts) is not enough. The accurate representation of facts may be seen as scholarly understanding, which attempts to explain events. However, the facts of genocide resist 'explanation'. They leave society baffled as to how humans can do what they did. I would even suggest that the brute facts (pun intended) known about various events of genocide make it impossible for societies to escape the memory of the past, since the 'unfathomableness' of such histories becomes paralysing and risks imprisoning them in a history that is ever present.

Additionally, what strikes me is that often the focus of the representation of such events seeks to recreate/mediate trauma rather than to attempt to understand the reasons for such events happening in the first place. In documentary, a good example of what I mean is Lanzmann's *Shoah* (1985), which literally seeks to recreate the trauma of the Holocaust by forcing some of its *real* victims to retrace their past and re-experience their trauma in front of the camera. In narrative film, a different ethical question comes to the fore when the intention is 'realistically' to depict traumatic events. These often (not always) end up looking decidedly unrealistic, as black-and-

white binaries become the focus and victim-versus-perpetrator becomes hero-versus-villain in the dramatic structure.

In an article, significantly entitled 'German Memory, Judicial Interrogation and Historical Reconstruction', Christopher Browning points in the same direction when he asks in relation to the representation of Nazi perpetrators:

> Can the history of such men ever be written? […] Can one recapture the experiential history of these killers – the choices they faced, the emotions they felt, the coping mechanisms they employed, the changes they underwent?[48]

Tobias Ebbrecht also poses this question when considering the role of recent docudramas investigating German history from a German perspective. Ebbrecht stresses that attempting to understand the perpetrators of National Socialism does not equal an attempt to whitewash the severity of the crimes committed in its name. For Ebbrecht, the understanding that German society gains by means of narrative re-creation allows it to judge morally sinister actions committed during the Second World War. This allows contemporary Germany to regain a sense of identity that was lost due to the stigma left by the Nazis. According to Ebbrecht, placing one's own identity under such scrutiny implies self-questioning, which then leads to self-knowledge.[49]

History is consequently transformed into a 'multi-perspective conversation' necessary for the restoration or even reformation of identity.[50] Guido Knopp notably highlights that the main function of contemporary German docudrama is to address a deep-rooted

[48] Browning, Christopher R. 'German Memory, Judicial Interrogation, and Historical Reconstruction: Writing Perpetrator History from Postwar Testimony', in Friedlander, Saul (ed.). *Probing the Limits of Representation*: *Nazism and the 'Final Solution'*, USA: the President and Fellows of Harvard Collage, 1992, p. 27. See also: White, Hayden. 'The Modernist Event', in Sobchack, Vivian (ed.). *The Persistence of History: Cinema, Television and the Modern Event*, Routledge: London, 1996, p. 30.

[49] Ebbrecht, Tobias. 'Depictions of Perpetrators, Confrontation with History and Media-Based Education', Conference Paper delivered at *Perpetrators in a Global Context*, Berlin, 27-29 January, 2009 (kindly put at my disposal by the author). See also: www.bpb.de/files/02E7IS.pdf (accessed 21/11/2010), PDF copy p. 1.

[50] Ebbrecht, Tobias. 'Docudramatizing history on TV: German and British docudrama and historical event television in the memorial year 2005', in *European Journal of Cultural Studies*, No. 10 (2007), p. 43.

need for identity.[51] Identity, however, is not possible without a clear sense of tradition. Therefore, in order to establish an identifiable national tradition, one 'needs points of orientation' towards a definite 'historical awareness'.[52] Docudrama, according to Knopp and Ebbrecht, provides such an awareness since it adopts 'history sensually', so as to nurture 'curiosity, sympathy, tension and concern' about past and present events.[53] This in turn creates a dialectical process, which is deeply concerned with hermeneutics. Docudramas therefore involve constant self-questioning in search of a deeper understanding of history. This process often involves an investigation of hidden or dark periods of the past and is frequently employed by students and practitioners as an educational tool, triggering

> […] processes of *reflection*, of *comprehension* and especially of a student's own *responsibility* in a constellation of the past which continues to reach into our present to this day.[54]

Along with identity, Ebbrecht contemplates a second aspect important for considering docudrama as a creative and analytical form: memory. Through the multi-perspective conversation referred to earlier, a 'shared image of historic incidents' becomes part of the collective memory of a nation or an audience.[55] Images of remembrance however, are of course not necessarily objective. The depiction of subjective memory can offer a deeply emotional interpretation that can be decidedly indicative of the historical period presented. As Paget notes, docudramas are inclined to move away from a general depiction of historical narratives in favour of narratives based on the individual – on everyday stories of 'ordinary citizens'.[56] Therefore docudrama naturally tends toward the subjective.

[51] Guido Knopp is founder of the *Zeitgeschichte* editorial department at Germany's Second Public Broadcasting Agency (ZDF).
[52] *Cf.* Knopp, G. 'Geschichte im Fernsehen: Perspektiven der Praxis' ['History on Television: Practical perspectives'], in Knopp, G. and S. Quandt (eds.). *Geschichte im Fernsehen* [*History on Television*], Darmstadt: Wissenschaftliche Buchgesellschaft, 1988, p. 1. See also: Ebbrecht, 'Docudramatizing history on TV', *op. cit.*, p. 39.
[53] *Cf.* Ebbrecht, 'Docudramatizing history on TV', *op. cit.*, p. 38.
[54] *Cf.* Ebbrecht, 'Depictions of Perpetrators', *op. cit.*, p. 5 [my italics].
[55] *Cf.* Ebbrecht, 'Docudramatizing history on TV', *op. cit.*, p. 35.
[56] *Cf.* Paget, *op. cit.*, p. 61: amongst other aspects, dramadoc/docudrama tends 'to focus on "ordinary citizens" who have been thrust into the news because of some special experience'.

Ebbrecht highlights the subjective by dividing the aesthetics of docudrama into three types of images[57]:

1) *Tatsachenbilder* (factual images)
2) *Erinnerungsbilder* (images of remembrance)
3) *Geschichtsbilder* (images of history)

Due to its ability to blend these three images within a narrative construction, Ebbrecht regards docudrama as a subjective system based on memory, which is 'much more emotionally touching for the audience' than documentary systems, or as Bill Nichols calls them, 'discourses of sobriety'.[58] Ebbrecht investigates this aspect through the example of *Speer und Er* (2005), a docudramatic mini series dealing with Germany's collective responsibility for National Socialism and the Holocaust. He describes the series as one that uses a mixture of different factual images (Nazi propaganda and post-war documentary footage) as a 'part of a subjective visual imagination with no historical evidence' as such.[59] Factual images of history consequently become images of remembrance, which in turn relate to individual narratives (subjective memory) and images of history (collective memory).

Blending these different images then leads to a multi-dimensional perspective on history based on an interpretation of various kinds of memories. This is of course a very complex process, the polyvalence of which can and should be respected. Nevertheless, memory appears to be a central aspect of docudrama's reflection on the past, despite the fact that its blend with factual images is often referred to as a 'discursive struggle'.[60] In my opinion, however, it is not a struggle that reflects a lack of logical consistency, but rather one that confronts the ambiguity of representation directly, in order to put an authentic element of historical experience, that is memory, into a coherent framework enabling constructive academic and critical reflection on history.

[57] *Cf.* Ebbrecht, 'Docudramatizing history on TV', *op. cit.*, p. 43.
[58] Ebbrecht, Tobias. '"Don't think that we are just doing dancing!" Documenting the Performing Body in Contemporary Documentary', Conference Paper presented at *Documentary Now!*, October 2008, MS p. 1 (kindly put at my disposal by the author).
[59] *Cf.* Ebbrecht, 'Docudramatizing history on TV', *op. cit*, p. 44.
[60] Ebbrecht citing Steve Anderson, 'Docudramatizing history on TV', *op. cit*, p. 43.

B. MEMORY

1. The Unrepresented

Although my practice does not approach the memory of German history, it does investigate a similar topic from a different time period, namely the years between 1992 and 1995. The siege of Sarajevo also involved the invasion of a country by an aggressor leading not only to the loss of that country's national identity, but also to the loss of a major part of the city's cultural sense of self. Over the centuries, Sarajevo as a city developed a multi-ethnic identity spawned from various Western and Oriental cultural influences (primarily Austro-Hungarian and Turkish traditions). During the siege, however, it was attacked by a military force aiming not only to take control of the city, but also to 'cleanse' it of the half of its population with Oriental backgrounds.

In this way, the collective memory of a city and its people was forcefully eradicated, which simultaneously resulted in an obvious loss of historical identity since internationally it is now, almost exclusively, defined by its having been the target of Serbian bombardment.[61] Similar to the events during the Second World War, the siege escalated into an ideologically driven ethnic war of genocidal proportions. As the title of my film indicates, *Sarajevo: Shelved Memories* particularly engages with these dimensions of memory. On the one hand, it investigates the recalled experiences of two soldiers from different cultural and national backgrounds. The Bosnian soldier, for example, now lives in Austria and works as an accountant, while the UN soldier is retired from the armed forces and works as a stagehand in the music industry in the United Kingdom. On the other hand, the film self-consciously brings their individual past experiences into a critical relationship with the ethical dimensions of representing the event in a digital form. This involved a reflection on how the siege was documented by the media at the time and by how I opted to re-present it in the here-and-now.

[61] Psychologists Roger Brown and James Kulik call the memory of such traumatic national events 'flashbulb' memory. Marita Sturken expands by explaining that memories of these national events 'evoke photographic ("flashbulb") moments in which memory appears to stand still' (*cf.* Sturken, Marita. *Tangled Memories. The Vietnam War, the Aids Epidemic and the Politics of Remembering*. Berkeley: UC Press, 1997, p. 25).

With this in mind, Paget's observation on the individual in docudrama is again highly relevant, since my practice specifically considers the remembered experiences of two ordinary, 'unrepresented' individuals.[62] The memories of these two unknown individuals have never before been documented in such a direct way. In this connection, John Storney reflects on the representation of minority groups during war. He specifically highlights that American politics (and films) more often than not seek to forget the memory of the Vietnam War as well as those memories generated by many of its participants. He particularly draws attention to the unrepresented in Vietnam films by pointing out how Hollywood's Vietnam is predominantly White, while statistically African-Americans and Hispanics outnumbered Caucasian soldiers. The major role these so-called minorities played in the war are forgotten or glossed-over.[63] The implication of this tendency in historical films entails an ethical problem in that some memories are deemed more 'worthy' of documenting than others.

My approach to docudrama takes issue with this aspect by actively seeking to represent the overlooked memories of ordinary people such as Malcolm and Vladan. Their role in the siege did not exactly have a tremendous impact on the way in which history evolved, but they are both products of a political machine fuelled by the force of war. For this reason I argue along a similar line to Storney in that the experiences of people like my interviewees are often overlooked in historical and media representation. War made a deep impact on *them* and *their* lives, thereby warranting serious critical reflection. It is the memories of these unknown soldiers that are unrepresented and forgotten – shelved, so to speak, in the chronicles of history.[64]

My intention to visualise (i.e. to real-ise) a past event therefore consciously starts from an alternative angle. Rather than looking from a bigger historical perspective in order to determine how the course of history affected the lives of a nation, my perspective starts with the real-isation of the inner workings of the mind – with individual, 'insignificant'

[62] *Cf.* Paget, Footnote 56 (p. 23).

[63] *Cf.* Storney, John. 'The articulation of memory and desire: From Vietnam to the war in the Persian Gulf', in Grainge, *op. cit.*, pp. 105-107.

[64] I venture to point to this aspect in *Shelved Memories*: In Episode 13 (*cf.* DVD Timecode 42:02-42:45) JP and Malcolm are ordered to dress properly for the expected arrival of the BBC to conduct some interviews. When I asked Malcolm if he was interviewed too, he simply responded: 'Nah! She turned up, but she did not interview us or anything.' (*cf.* DVD Timecode 42:58-43:06) I will discuss this moment in greater detail in Chapter Two.

memories that generally remain eclipsed by the collective memory of an overarching event. In this way, I attempt to understand an unknown mindset that played a role, however 'small', in the ebb and flow of history. However, in order to substantiate this position, a detailed reflection on memory is first required. I will begin to do so now by referring to the short but substantial reflection on memory by Andreas Kitzmann.

2. Materiality, Preservation and Dynamics

Kitzmann argues that memory in contemporary society is characterised by 'materiality'. He explains this by suggesting that memory is dependent on the 'material and physical space of its enactment'.[65] Accordingly, the media transform some aspects of memory into a tangible representation that can be perceived and returned to. In this regard, film as a medium occupies an important position, since remembering the past is dependent on its being mediated to those who were not present to witness the unfolding of events for themselves. Memory can thus only be realised in this mechanical sense. It can only become real via mediated forms of expression. Because of its cultural dominance in shaping 'visual culture' in contemporary society, film therefore contributes to the shaping of group identity. Consequently, its impact on culture and society is enormous.

Patrik Sjöberg develops a similar view of the relationship between film and memory, which bears directly on the theoretical stance of my practical approach.[66] His basic position is that the eye of the lens has an impact on the concepts and the practice of memory. While photographic and filmic equipment was first thought to be able to pre-

[65] Kitzmann, Andreas. 'The Page, the Camera and the Network: Media and the Materiality of Memory', in Kitzmann, Andreas and Conny Mithander (eds.). *Memory Work: The Theory and Practice of Memory*, New York: Peter Lang Publishers, 2005, pp. 45-66.

[66] Sjöberg, Patrik. 'A Mirror with a Memory: On the Relation between Camera-Produced Images and Memory', in Kitzmann, Andreas, Conny Mithander and John Sundholm (eds.). *Memory Work: The Theory and Practice of Memory*. New York: Peter Lang Publishers, 2005, pp. 67-83. My theoretical vantage point in relation to the memory concept is particularly indebted to this comprehensive overview of memory theory in film. In the following pages, I will systematically unpack and develop the theories contained in Sjöberg's article, thereby underscoring their impact on my subsequent *practical* approach. As I move into the following three chapters of the thesis, I will further expand on my creative interpretation of the theories introduced here. That this perspective on memory and its importance for inner reflection is no coincidence, is indicated by the long established importance of the concept of memory for the function of reflection on sensory impulses, such as the combination of vision and hearing; *cf.* Locke, John. *An Essay Concerning Human Understanding* (ed. by A.C. Fraser), New York: Dover Publication, 1959, Vol. II, No. 2 & Vol. II, No. 10.

serve the past and the dead,[67] more recent research has pointed out how much more complex memory's formative relationship to filmic representations of facts really is. Noël Burch criticises the preservation theory of filmic re-presentation (hyphen intended) by calling it the 'Frankensteinian tendency'.[68] According to Burch, humanity's dream to reproduce reality echoes 'the great Frankensteinian dream of the nineteenth century: the recreation of life, the symbolic triumph over death'.[69]

However, from a contemporary perspective this nineteenth-century view presents itself as rather simplistic. The past cannot be presented 'as it really was' and thereby be 'faithfully' documented.[70] If war documentation, such as certain media images used in *Shelved Memories*, shows the killings and the carnage, death becomes even more absolute. Far from those corpses becoming Frankensteinian monsters, they need a story to be able to be experienced by the later viewers who did not witness the actual events. They have to be re-membered by the viewer (hyphen again intended). Viewers thus construct an interpretation in order to understand the filmic fragments of the war shown to them. I would argue that they provide their own stories by connecting the filmic fragments of the past. Linking these fragments of the Real through narrative therefore only does what the viewer does in any case, which inevitably leads to the conclusion that narrative fiction has the potential to aid the viewer in the process of understanding and experiencing.

This would suggest that narrative film is inherently dynamic and able to engage with the past more 'authentically'. Anton Kaes presents an additional angle on this issue,

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[67] After the first public screening of a film by the Lumière brothers in 1895, it was commented in the press that the moving image of people means that 'death will have ceased to be absolute' (Burch, Noël. *Life to those Shadows*, London: BFI, 1990, p. 20, in a chapter entitled, 'Charles Baudelaire versus Doctor Frankenstein'), echoing the earlier remark by Charles Baudelaire that photography's usefulness would prove to be the ability to preserve views from the past for posterity (*cf.* Sjöberg, *op. cit.*, p. 68). Elsaesser calls this quality a 'perpetual action replay, a ghost-dance of the undead.' He continues by comparing the relationship between the past and the moving image to a passing train: 'Like a moving train, it seems to pass ours, possibly in the opposite direction, with human beings facing us through brightly lit carriage windows', Elsaesser, Thomas. 'One Train May Be Hiding Another: Private History, Memory, and National Identity, in *Screening the Past*, May 1999. For an electronic copy of the article see *Screening the Past* at: http://www.latrobe.edu.au/screeningthepast/classics/rr0499/terr6b.htm (accessed 28/04/2011).

[68] Burch, *op. cit.*, p. 12.

[69] *Cf.* Sjöberg, *op. cit.*, p. 68.

[70] This concurs with the views by Rosenstone and Rosen cited earlier in this chapter; c*f.* Footnotes 31 and 33 (p. 14).

with which I deliberately engage in my practical research.[71] According to him, no photographic representation of the past is as it actually was at the point of its recording. In this sense, while photographs freeze time, they need the interpretation of the viewer in order to become meaningful. This also holds true for the motion picture, which, without memory's interpretive dimension, likewise remains static. Analogous to the photographic image, moving pictures cannot change or grow, which means that despite the illusion of movement, they are not dynamic. Therefore my contention is that they need stories to become dynamic. Kaes argues along a similar line by suggesting that such images evoke memories, which then tell the stories people need to experience. However, this only holds true when documentary *representations* are seen by individuals already in possession of those memories. Viewers who have not experienced the siege or any form of war, need stories in order to understand the denoted experience. I would therefore add that the memories and the concomitant stories evoked by documentary scenes can legitimately be provided through their transportation from archival to fictional spaces, which is precisely what my project seeks to do.[72]

When I postulate that the narrative dimension of documentary footage *is* there, whether unconsciously in the cognition of the viewer or in the conscious interpretation of the filmic storyteller, the specific status of this fact/fiction interaction still has to be specified. When people look at filmic representations of the past, it could be thought that they merely see the documentary footage as an instrument to experience the past. But, as I have discussed above, the nature of documentary material and levels of experience significantly complicate this. Both these aspects are decidedly unstable. Sjöberg refers to Henri Bergson, who has also revealed just how unstable memory is and that an archival view of memory has long been discredited.[73]

Each 'visit' to a memory adds to it, changes it and leaves it in a different condition from what it was. Unlike any photographic representation therefore, it is memory that provides images with their dynamic quality.[74] Filmic images appear to fix events of

[71] Kaes, Anton. *From Hitler to Heimat*: *The Return of History as Film*, Cambridge, MA: Harvard University Press, 1989, pp. 179-180.
[72] *Cf.* Beattie on reality and virtual reality discussed on pp. 13-14.
[73] *Cf.* Sjöberg, *op. cit.*, pp. 69-70.
[74] *Cf.* Sjöberg, *op. cit.*, pp. 70-71.

the past, but the people remembering the past and the people re-membering the filmic fragments of the past do so by means of memory, which is highly dynamic, changeable, unfixed and prone to the influences of the context, temporal and cultural circumstances under which they are watched.[75]

3. Seeing is Believing – The Illusion of Reality

Marita Sturken continues along this line when she reflects on the camera as a tool for mediating the past and thereby imitating the process of recollection. The difference is however that memory creates images mentally, while the camera produces them mechanically. In this light, she suggests that the camera provides the viewer with the illusion of reality, thereby presenting a *version* of an event as a statement of *fact*:

> A photograph provides evidence of continuity, reassuring in its 'proof' that the event took place or a person existed. Though it is commonly understood that photographs can easily be manipulated, this knowledge has had little effect on the conviction that the camera image provides evidence of the real. One seemingly cannot deny that the camera has 'seen' its subject, that 'it has been there'. One looks through the image to the 'reality' it represents, forgetting, in essence, the camera's mediating presence. Thus, the camera testifies to that which has been.[76]

As soon as the camera is absent at a historically significant moment, assuring an audience of the validity of any testimony becomes more complicated. According to the conventional belief that the camera cannot lie, visual evidence seems to be more trusted popularly than statements offered by witnesses.[77] As I mentioned earlier, Edgar sees recreation as a method to bridge the 'gap between what people say, and what they mean, and what they subsequently do'.[78] In this regard, recreating subjective memories becomes imperative to the evaluation of history. This is so since the viewer is able to reflect on events by judging what people say *in relation to* what they do, thereby accessing what they mean or feel about a situation. This process, however,

[75] *Cf.* Sturken, *op. cit.*, pp. 20-21.
[76] Sturken, *op. cit.*, p. 21. This relates closely to the work of Roland Barthes; *cf.* his *Camera Lucida: Reflections on Photography*, New York: Hill and Wang. 1981.
[77] See also the origins and popular use of the phrase 'the camera cannot lie' at http://www.phrases.org.uk/meanings/camera-cannot-lie.html (accessed 20/02/2011).
[78] Edgar, *op. cit.*, pp. 22-23.

occurs within the specific context of a remembered event, which was subjectively experienced. Recreating such memories therefore links the witness remembering the past and the non-witness seeking access to it.

By claiming a direct relationship with reality, the camera that recreates past events does not imply that it has 'seen' the event and that 'it has been there'. The images it creates rather provide evidence of a process of reflection. This process however occurred prior to the construction of the images. Accordingly, such images are instead to be seen as the visualisation of that reflection and can therefore be accepted as a legitimate historical perspective on reality. Seen from this position, really remembered memories are directly concomitant to historical experience in that they undergo a process of mediation. The camera's role in this process is that of a tool comparable to the pen of a historian, an academic, an artist or a novelist. A mediating hand interprets reality by constructing a picture with a particular argument or perspective in mind. As a result, the camera bears testimony not of a seen reality, but of a cognitively motivated response to a historical impulse (or flashbulb memory).[79]

Nevertheless, it seems that, whenever the authenticity of a witness's memories is at stake, it is inevitably more difficult to provide the reassuring visual proof demanded by an audience. This can further be illustrated, as Sturken does, with the relationship between the Zapruder footage of the death of John F. Kennedy and the presentation of the fiction in Oliver Stone's film *JFK* (1991). The filmic images of the real event have given rise to many different (and at least plausible) re-memberings of the series of events on the day, so much so that these interpretations continually become more and more. Paget similarly problematises the 'authenticity' of the Zapruder footage. Perceived to be documentary evidence of the event, the footage is regarded as 'more than an eye-witness report' simply because it depicts Kennedy's death as it happened, rather than describing it, like a witness does, in retrospect.[80] In this light, seeing becomes believing, while memory is transformed into a less 'truthful' version of events. However, like memory each time the 'real' Zapruder footage is viewed, the remembering of the fragments shifts and changes. Likewise, the fiction of Stone's film

[79] *Cf.* Footnote 61 (p. 25).
[80] *Cf.* Paget, *op. cit.*, p. 86.

not only combines with the fragments of Zapruder-like facts, but does so with the same dynamic changeability.[81] Thomas Elsaesser presents a different slant on this thought when he considers the effect of such images viewed by individuals who were not present at the actual event:

> […] we may be deceiving ourselves, when contrasting too sharply authentic memory with inauthentic (media-)history. A new authenticity may be in the making … [C]reating a kind of second-order memory representation itself may have become a second-order reality. When we ask: 'Do you remember the day Kennedy was shot?', do we not actually mean 'Do you remember the day you heard Kennedy being shot on the radio?' And not only once, but all day, or all week? Or after the Challenger disaster, when the space shuttle seemed to explode into a stardust of white smoke over and over again, until we could no longer tell the television screen from our retinas?[82]

Although such a view suggests the danger of becoming passive and distant consumers of the past, Elsaesser also draws out a positive dimension of this 'new authenticity'. In documenting witness statements, film creates 'pockets of meaning' as well as 'pockets of resistance' in that it can give power back to unrepresented witnesses by allowing them to remember, give testimony and bear witness. For Elsaesser, the act of remembering on screen and in digital form represents

> […] a fight not only against forgetfulness, but also against history, doubly devalued as the mere residue when the site of memory has been vacated by the living, and as the carcass picked clean by the vultures of the media.[83]

In reaction to this dimension, my critical practice explores both the negative and positive potential of a digital 'new authenticity'. It does so by combining the docudramatic genre with various dimensions of historical re-memberings – both collective and individual. I aim to explore whether merging 'authentic' images and seemingly 'inauthentic' enactments has the ability to historicise the past by casting a critical

[81] *Cf.* Sturken, *op. cit.*, p. 32.
[82] Elsaesser, *loc cit.* See also: Burgoyne, Robert in Grainge, *op. cit.*, p. 225.
[83] Elsaesser, *loc. cit.*

view on the 'official' image of history. Where Sturken points out that the blurring of such boundaries is crucial for the construction of collective memory,[84] I wish to expand on this notion by suggesting that the blurring of boundaries is also crucially linked to history as an individually experienced phenomenon.

This is so, since the 'flashbulb' effect mentioned before has a deep impact not only on the memory of traumatic events, but also on the course and development of individual lives. Sturken believes that the above effect aids in the construction of a nation. In this regard, she cites Benedict Anderson, who believes that the 'imagined community' of a country is 'crucial for its coherence'.[85] That is to say, in order for a nation to function, one has to invent a sense of collective identity. According to Sturken, Anderson states:

> [The nation] is imagined as a *community*, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. Ultimately, it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings.[86]

However, as my experience with the soldiers shows, it is when this illusion is revealed for what it is – an imagined construction – that trauma is created. Paradoxically, the trauma can be overcome by accepting instead of denying the construed character of collective identity. My contention therefore is that in the very acknowledgement of construction in its visual, ideological and historical forms, one could potentially regain a sense of nation, but more importantly, a sense of personal identity within that nation. My perspective on memory is therefore not to aim at creating a shared sense of nationhood, but at a shared sense of experience that leads to a shared sense of understanding.

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[84] *Cf.* Sturken, *op. cit.*, p. 24.
[85] *Cf.* Sturken, *op. cit.*, p. 24.
[86] Sturken, *op. cit.*, p. 24-25. See also: Anderson, Benedict R. O'G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991, p. 224. Interestingly, Jean-Luc Godard problematises the aspect 'nation' in his film about the siege of Sarajevo (*Notre Musique*, 2004). Here, one of his characters reflects on humanity's ability to kill: 'Killing a man to defend an idea isn't defending an idea, it's killing a man'.

The ‘flashbulb’ moments revealed within the accounts of my project’s remembering soldiers were not classified by their belonging to a particular nation, but by a shared discovery that nationhood or patriotism is an imaginative concept. It is disillusionment that consequently brought them to re-evaluate *and* rediscover their role in society. In other words, by directly confronting the illusion created by the media and society, the interviewees seemed to now be able to return to a sense of stability – or at least a sense of functionality. The illusion (or as Malcolm puts it, the ‘bullshit stories’) are ‘out there’ in what passes for ‘reality’. The falsifications are therefore neither contained in the fragmentation of Malcolm’s memories nor in his subjective experience of reality, but in reality itself – in the narrative created by society. By negotiating dimensions of Elsaesser’s ‘new authenticity’ and Anderson’s ‘imagined community’, my project thus seeks to present an alternative perspective on what constitutes a valid historical viewpoint. This perspective is notably based on individual identities and in the way individuals see themselves functioning in society. It is this dimension that seems to link the two soldiers across national and historical boundaries.

On the one hand, the British soldier believed in the United Nations as an international organisation, as a political community deployed to Sarajevo with the mandate to keep peace. As an individual, he was proud to be part of the ‘comradeship’ formed around what the UN symbolises internationally. However as his preconceptions were challenged upon arrival in Sarajevo, the image of this international body was revealed to be an imagined post-Second World War community unable to deliver what it promises. Consequently, the ‘fraternity’ within his head began to crumble. On the other hand, the Bosnian soldier found himself ultimately isolated from and disillusioned by the idea of patriotic resistance – thereby similarly highlighting the imagined status of the collective in the light of personal trauma. Additionally, the Bosnian interviewee appears to have concluded that a willingness to ‘die for Bosnia’ is not the issue in Sarajevo. It is the fact that one has to accept the possibility of death *per se* and then wait for it.

It is certainly true, as Sturken states, that camera-produced images ‘play a vital role in the development of national meaning by creating sense of shared participation and

experience of the nation'.[87] It is also true that considering those events that are not classified as 'shared participation' makes good historical sense. Focusing on this aspect of historical experience produces the potential for nations to become connected across national and international boundaries – which in my view is crucial for the construction of meaning in the world of the twenty-first century. Therefore, by considering the singularity of historical experiences as accessed through the memories of others I hope to draw attention to the potential of visual images to heal frictions within the personal and collective identities of nations.

4. The Making of Memories

In relation to the particular docudramatic concept I am developing in this thesis, the above also entails another dimension of memory theory. This dimension argues that film is not only involved in the process of memory and re-membering (putting together again), but that it also produces memory in its own right. Catherine Keenan provides an appropriate platform with her observation that 'we do not, any more, simply remember *with the aid* of photographs; we remember *in terms* of them […]'. In this strain, I would like to postulate that this does not only apply to still photographs, but *a fortiori* also for the moving image.[88]

Keenan clearly also follows this line when she says that the photographic image is more than a static Proustian *mémoire volontaire*, but rather a metonym standing *for* those memories.[89] This leads one step further to the conclusion that the images produced by all kinds of cameras are not only collaborators of memories, but also actively produce them 'in their own right'.[90] Sjöberg states this unambiguously:

> […] these camera produced images, due to the role they have in our society and our personal lives according to the social contract we have with these images, […] can suggest an experience that will be felt *as if* it was a memory of a first-hand experience when in fact it was manufactured. [91]

[87] *Cf.* Sturken, *op. cit.*, p. 24.
[88] Keenan, Catherine. 'On the Relationship between Personal Photographs and Individual Memory', in *History of Photography*, Vol. 22, No. 1 (1988), p. 60 (my italics).
[89] *Cf.* Keenan, *op. cit.*, p. 63.
[90] *Cf.* Sjöberg, *op. cit.*, p. 73.
[91] Sjöberg, *op. cit.*, p. 74 (my italics).

I maintain that for this very reason the 'camera produced images', the filmic images of the events to be experienced in this 'as if' way, need the structure and directiveness of a story. I think my view is made even more topical by the following observation by Kaes:

> The past is in danger of becoming a rapidly expanding collection of images, easily retrievable but isolated from time and space, available in an eternal present by pushing a button on the remote control. History thus returns forever – as film. [92]

I agree with Sjöberg that the propensity of film pointed out by Kaes gives it 'a privileged role in terms of producing memories', which is to say, a vastly enhanced responsibility.[93] However, the crucial addition is to be made that in film, history also returns forever as *memory* – personal as well as collective. Ebbrecht maintains that docudrama's ability to converse between multiple perspectives creates a 'shared image of historic incidents' that can become integrated into the collective memory of a nation or an audience.[94] The imaginative re-construction of historical events therefore creates the opportunity for an audience to re-experience the past by creating virtual memories of their own. According to Ebbrecht digital re-construction (including animation and CGI) plays a major part in this engagement with the memory of historical events:

> The digital generated space is therefore an allegory for the place where historical experience can be communicated as a secondary, substitutional memory. The image of history is not represented but emerges from a constellation of a deserted and therefore distancing and at the same time artificial factual image and the spoken work by the help of the spectators' imagination. The digital regenerated historical world as a possible world is not enclosed. The digital image is much more a template which functions as a stage for an imaginary and mental performance.[95]

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92 Kaes, *op. cit*., p. 198.
93 Sjöberg, *op. cit.*, p. 75.
94 *Cf.* Ebbrecht, 'Docudramatizing history on TV', *op. cit*, p. 35.
95 Ebbrecht, Tobias. 'History in the Age of digital reproduction: Thinking about History, Film and the Virtue of Judging', Conference paper, *Just Images – Ethics and the Cinematic*, Film & Television Department Tel Aviv University June 3-6, 2008, MS pp. 1-2 (kindly put at my disposal by the author). *op. cit*., p. 5.

5. Prosthetic Memory

Alison Landsberg builds on this aspect in that she distinguishes between collective memory and prosthetic memory.[96] For her, collective memory is exclusively linked to geographical boundaries. However, prosthetic memories breach these boundaries in that they are more personal. Moreover, as they are created within the audience by means of the viewing experience, such memories are prosthetic in the sense that they substitute first-hand memories as a prosthetic limb would substitute a real but unavailable one. Such memories extend out from the film reaching towards the audience by appealing to their senses. In this way, they create a shared relationship between individuals despite the fact that not all these incidents were actually experienced first-hand. Consequently, this *shared* relationship is based on a *shared* emotional experience kindled through the cognitive process called empathy. Landsberg similarly believes that, since empathy is a cognitive as well as an intellectual process, it has 'the potential to create the understanding necessary for the formation of political alliances across chasms of difference'.[97] Understanding can thus be achieved through an emotional response to re-staged scenarios. This response may then lead to progressive changes in the very consciousness of society.

Through the eyes of the witness, therefore, the audience experiences these memories. In this way, the narrative becomes more subjective since it is being watched in this prosthetic, aided or 'as if' way. Such narratives 'open up the possibility for collective horizons of experience and pave the way for unexpected political alliances'.[98] These subjectively experienced memories are, as Landsberg describes, vital for generating collective identification across socio-political boundaries:

> As memories taken on and experienced sensuously, even viscerally, they become powerful tools in shaping one's subjectivity […]

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96 *Cf.* Landsberg, Alison. 'Prosthetic memory: the ethics and politics of memory in an age of mass culture', in Grainge. *Memory and popular film*, Manchester: Manchester University Press, 2003, p. 149.

97 Landsberg, *op. cit.*, pp. 147-148.

98 *Cf.* Landsberg, *op. cit.*, pp. 148-149.

> [T]he political potential of prosthetic memory lies in its capacity to enable ethical thinking.[99]

Such a perspective on memory would link the witness, the filmmaker and the viewer in a collective yet personal engagement with history by means of the alternative approach I am arguing for. Narrative fiction, in my view, is needed for meeting the real past. However, a cautionary note should perhaps be sounded at this juncture. This highly constructive term of Landsberg may lead to some confusion due to the use of the word 'prosthetic'. Some readers may once again seek to centralise the (by now familiar) concern about authenticity in that the word could be seen to imply 'artificiality' or 'fakeness', which could therefore not be true.

However, my interpretation would rather suggest that it offers a different angle on authenticity. As such, it is especially useful for my approach to the docudramatic paradigm because it makes the abstract fragmentation that is memory both visible and present. Like a prosthetic limb it provides a facility that would otherwise be unavailable. It therefore functions as an *aid*. Where memory was crippled before the filmic medium, it is now enabled through its re-construction in order to better move forward from the past. Seen from this perspective therefore, in order to move towards the future, we need to come to terms with the past by deliberately accessing and interpreting the imprint of the past, i.e. memory. In this light, 'prosthetic memories' are 'art-ificial' in a very positive sense because they artistically substitute something that we no longer have concrete access to – and this 'something' is history itself.

C. QUESTIONING FORM

As I have indicated earlier by means of the issues highlighted by Ebbrecht, trauma testimony often centres on the notions of recalling events and coming to terms with the past. For this reason, I venture to emphasise the concept of memory in the scope of my work by investigating documents in all their various forms *as* the mediation of memory – as fragmented constructions that have the potential to be translated into progressive forms with socio-political significance. My argument therefore asserts that docudrama should take memory seriously. It should regard memory as a form of fact *and* a

[99] Landsberg, *op. cit.*, p.155-156.

form of document. This would involve an engagement with the visual construction of memory so as to create images that reflect the nature of memory and its impact on the remembering individual who lived *in* and *through* history. As I will argue in the subsequent chapters through close analysis of scenes in *Shelved Memories*, new factual images may thus be created that contain historical meaning.

In order to visualise memory, however, one has to come to terms with questions relating to form. Moreover, given that my research is predominantly undertaken through practice, creating visual content through a critical engagement with issues of form is crucial to my methodology. In this regard, an aspect highlighted by Paget became a relevant avenue for me to embark on my initial practical reflection on how one could legitimately present memory within a historical context. Paget points out that the search for a transparent mode of representing the past is still ongoing.[100] I have already indicated what kind of role the camera plays within this process. Paget also points to the importance of the camera's gaze in that he draws attention to Roland Barthes's claim that the camera's power is contained in its ability to collapse and extend time towards the past as well as towards the future. In this light, Paget states:

> The camera is the indispensable precondition for what has become known as 'the postmodern' – that unfixing of linear chronological time that has characterised the end-of-century mind-set of Western civilisation.[101]

Linda Hutcheon argues that postmodern literature and art demonstrate a clear interest in creative methods articulating a certain degree of self-reflexivity and intertextuality.[102] These techniques highlight any such text as a subjective perspective on a specific situation. First termed 'metafictions' by William H. Grass in 1970, these fictions consciously draw the reader's attention to their construction.[103] Patricia Waugh notably describes 'metafiction' as:

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100 Paget, *op. cit.*, p. 87.
101 Paget, *op. cit.*, p. 85.
102 Hutcheon, Linda. *Historical Metafiction: Parody and the Intertextuality of History*, 1989, p. 3, at https://tspace.library.utoronto.ca/bitstream/1807/10252/1/TSpace0167.pdf (accessed 27/08/2010).
103 Engler, Bernd. 'Metafiction'. *The Literary Encyclopedia*, first published 17 December 2004, August 2010, at http://www.litencyc.com/php/stopics.php?rec=true&UID=715.

> […] a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.[104]

As should be clear at this stage, the controversy surrounding docudrama's claims to truth persists – which could perhaps be largely attributed to its realist mode of expression. Waugh's definition of the metafictional text, however, may offer a useful stimulus for my own practical approach, which seeks a form of expression that could less problematically negotiate memories and the past. Hutcheon continues along a similar line in *The Politics of Postmodernism*:

> In challenging the seamless quality of the history/fiction (or world/art) join implied by realist narrative, postmodern fiction does not, however, disconnect itself from history or the world. It foregrounds and thus contests the conventionality and unacknowledged ideology of that assumption of seamlessness and asks its readers to question the processes by which we represent ourselves and our world to ourselves and to become aware of the means by which we make sense of and construct order out of experience in our particular culture. We cannot avoid representation. We can try to avoid fixing our notion of it and assuming it to be transhistorical and transcultural.[105]

Realist narratives and therefore also many docudramas reliant on realistic modes remain essentially static despite their deliberate investigation of the past. They perpetuate the controversy, the ideology and the illusion of texts expressing a direct link to history, truth and reality. Putting it differently, by using its typical modes of representation, realism can only replicate the sequence of events, not reflect on it or reveal the implications of an event. In many ways therefore, the past is constantly repeated without the possibility of change. From this perspective, in order to access the past constructively, one has to approach the form with an equal amount of scepticism. That

[104] Waugh, Patricia, *Metafiction: The theory and practice of self-conscious fiction*, Routledge: New York, 2008, p. 2.

[105] Hutcheon, Linda. *The Politics of Postmodernism*, New York: Routledge, 2nd edition 2002, p. 51.

is to say, one has to question the processes by which it is created and functions. This statement may appear to stand in tension with what is actually done in contemporary docudrama, since it is precisely what many docudramas seem to re-present – the scepticism of an increasingly disillusioned public, which raises important questions regarding the 'truth' of historical events as fed to us by politicians, governments and the media. Docudramas such as *JFK* (1994), *The Government Inspector* (2005), *Battle for Haditha* (2007), *Recount: The Story of the 2000 Presidential Election* (2008), *Changeling* (2008) and *Frost/Nixon* (2008) are a few examples of this tendency to mistrust the truth of documented events controlled by the state. However, in the case of these films, scepticism stops with their contents and does not extend to include a questioning of the visual form, which is a vital issue.

Consequently, the next chapters will start to show how my research seeks to find that balance between form and content that would take into consideration what Hutcheon calls the 'equally self-conscious dimension of history'.[106] I will illuminate how my approach to docudrama particularly emphasises ones subjective relationship to history in order to make sense of the past as well as ones place in it. Due to the experimental and subjective nature of such practical developments, however, it is necessary to find a theoretical substantiation in terms of which subjective fiction and objective fact, that is, the representative text and the real historical world, may be brought together more smoothly. In the attempt to do just that Hutcheon coins the phrase 'historiographic metafiction'. It is this intersection that provides a critical starting point for my practical considerations on docudrama as a *historicised* form that visualises the above by means of its self-conscious hybridity.

[106] *Cf.* Hutcheon, *op. cit.*, p. 3-28.

Chapter Two
Structural Development of *Sarajevo: Shelved Memories*

Fig. 3-4: Images from *Sarajevo: Shelved Memories* – Two storylines

As pointed out in the previous chapter, it is clear that the past cannot be presented 'as it really was'. Ultimately, it can only be visually simulated as fragmented images related to documented histories and memory. For the practical aspect of my project I needed to involve myself with the visualisation and therefore the historicisation of memory within a socio-political context. At the core of my project's investigation thus lies a negotiation between three distinct aspects:

- the past as that which happened,
- memory as the subjective reconstruction of fragments of what happened
- and historicisation as the visualisation of these

The intention of focusing on these three aspects is to find an artistic avenue that would provide the opportunity for legitimately investigating ethical implications of the mediation of past socio-political realities within contemporary narrative film.

Aiming to demonstrate how my practical thinking on these issues is closely engaged with the critical discourse discussed in the previous section, this chapter will consider the key visual systems I developed prior to filming. The discussion will highlight how the structural development was intended to impact on the meanings contained within the finished film. The intention is to draw closer to a vantage point from which my view on a historicised filmic image based on memory can be shown to hold ground and productively add to the docudramatic genre.

The structure of the present chapter will serve as a logical account of the critical process I went through in realising my practice-based research. It will also serve as a platform to articulate those problems I encountered prior to filming, which had a significant impact on the development and execution of the final film.

A. MEMORY: EPISODIC AND FRAGMENTED

As I will illustrate, the emerging notion of 'visualising memory' within the film largely has to do with the way in which I handle space and objects. Their application is intended to create a sense of detached proximity that has the ability to blend into various kinds of spaces. My insistence on making these stylistic choices therefore became significant in the context of the film's depicting a 'remembered' event or perhaps even a series of 'remembered events'. Many of my choices therefore were born of the notion that an event such as the siege could be regarded as multi-faceted and plural since the events in question are remembered over and over again. It is filtered through various perspectives (the interviewees' memory, public memory, documented memory and my own memory of the interviewees). All of these are separate memory events of a 'singular' event. In this regard, cultural memory seems to be highly relevant because the film represents 'real' people speaking about their memories. The film is not about 'I was there', but rather about 'I remember' in the same way that it is not a 'war film', but a 'film about war'. An interesting dynamic/tension therefore exists between the idea of seeing people as 'representatives' of an event and as real people with real, personal experiences.

The primary intention of my project was to frame my research in these 'memoric' terms. I consequently set out to experiment with the ways in which one could develop an aesthetic of fragmentation in the present that would place memory as well as history into a creative framework enabling useful critical reflection on the past. I then had to confront empirically the ambiguities of historical representation based on subjective accounts that are not easily verifiable in the 'scientific' sense. Thus, I decided to approach the film by developing an episodic structure that would exemplify the psychological representation of memory in conjunction with its physical or visual articulation.

I made this decision for two reasons. Firstly, my research on memory brought me to the well-established perspective in the psychology of memory coined 'episodic memory' by Endel Turving. This perspective sees episodic memory as an autobiographical phenomenon as well as a cognitive system enabling humans to remember and re-experience past events. Moreover, this kind of memory is characteristically often fragmented, but can be logically articulated by the remembering subject in such a way as to provide knowledgeable access to specific times, places and emotions located in the past.[1] In combination with Landsberg's notion of prosthetic memory in film, it made sense to engage with this dimension in a direct fashion within the film's structure, since I was directly dealing with the psychology of people recounting their autobiographical tale.

Moreover, as I continued to engage with the interviewees' personal memories in this episodic way, I became acutely aware of the fact that they were able to adapt to the environments they found themselves in during the war. As can be seen in the film, Malcolm and JP force themselves to become detached from the situation in Sarajevo. The British soldier was able to alter his personality for a brief moment in order to cope, which resulted in an apparent disregard for the civilians in Sarajevo. Sixteen years after the end of the war, however, it is clear that his apathy was merely a veneer. Now, in the present, he reverts back to his true nature and forces himself to confront his past in the effort to cope with his feelings of guilt on the one hand and to alter his future on the other. Similarly, the Bosnian interviewee altered his views on the meaning of life in order to deal with the prospect of death on a daily basis. He was able to reconcile himself completely with the fact that he could die any day.

These observations I made from the transcripts led me to the second reason for my interest in an episodic structure. Bertholt Brecht notably approached his political theatre in a highly episodic fashion, believing that the audience could become politically aware if they were encouraged to reflect on the *means* of producing theatre and not only the affective results of watching it. This deliberate process of distancing provided me with a useful point of departure to express the psychological dimension of the in-

[1] *Cf.* Tulving, Endel. 'Episodic Memory: From Mind to Brain' in *Annual Review of Psychology*, Vol. 53, February 2002, pp. 1-25. See also: www.bec.ucla.edu/papers/Clayton_4.25.07b.pdf (accessed 15/06/2010).

terviewees in conjunction with other broader socio-political observations. Similar to other creative practitioners, I thus drew inspiration from Brecht with the intention to allow an audience to pay particular attention to the reasons behind social behaviour by reflecting on the means of producing film. For Brecht the episodic structure became an

> […] artistic response to the philosophical view that 'social being determines thought' and 'man is alterable and able to alter'.[2]

From this perspective, an episodic structure allowed me to confront socio-political mediation head-on by underscoring the 'alterable' in the representation of personal experiences.

I thus came to view the self-conscious construction of the film as being of ethical importance since I am engaged with material inspired by a historical event that had a deep impact on the personal lives of real people. Brecht's view on distanciation is therefore relevant to my specific approach in that he draws particular attention to the importance of a process of historicisation:

> Brecht suggests historicisation, looking at 'a particular social system from another social system's point of view […], to show just how much of the present social system is accidental and thus alterable.[3]

The theatricality of the film was thus intended to reflect alterable social systems in three ways. Firstly, it draws attention to my view as the filmmaker speaking from a different social perspective. Secondly, it also means to illustrate that the interviewees now speaking in the present are speaking from a different social perspective to when they were in Sarajevo. This shows them able to change and to look back critically and productively at their pasts. Thirdly, the theatricality (which includes the different performances in the different spaces) suggests a more encompassing socio-political perspective, underscoring the fact that the failings of past political systems reach into our present to threaten our future. These reflections subsequently extended towards a parallel examination of media footage retrieved from broadcasting institutions.

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[2] *Cf.* Mumford, Meg. *Bertolt Brecht*, New York: Routledge, 2008, p. 81.
[3] White, Alfred. *Bertolt Brecht's Great Plays*, London: Macmillan, 1978, p. 30.

B. Media Material: Ideology and the Journalist

Since an episodic structure characteristically isolates issues within a self-consciously restricted composition, I was able to present media footage in terms of my creative intentions – namely to create a dialogue between the authenticity of 'real' images and the authenticity of re-created images. In this light, such a systematic juxtaposition of media images with narrative re-creations is aimed at problematising the particularly fraught issue of conventional conceptions about what 'reality' in film/television is.[4] The construction of information is not only revealed to be highly alterable, but also in need of a critical perspective.

Informed by my thoughts on the episodic, fragmentation and mediation, my practical process thus started with the critical dissection of the interviews alongside the media footage retrieved from Sky News and the Sarajevo Tunnel Museum. I stripped these findings down to the most basic atom common to all, which from my perspective is revealed to be the 'human element' – however, not merely a vaguely generalised 'human element', but one that is quite specific in the way it reacts to an unstable and fragmented environment such as war.

In this regard, it soon became clear that in order to effectively draw attention to this dynamic of my approach, I needed to include 'objective' facts (news footage, statistics and the interviews). A framework was called for within which reactions and connections between these facts are made clear to the viewer in a way that exemplifies my process of analytical dissection. Again, the necessity of a Brechtian approach to my research was highlighted. A degree of visual abstraction that neither imitates reality nor emulates the realism of film footage became essential. Interestingly therefore, the Brechtian perspective on reality that my film required appears to be essentially paradoxical, since the abstraction of reality essentially also entails *non*-realistic perception.

However, before I could commence with this process of abstraction, I had to critically evaluate the media footage in terms of its content and visual construction. This eventually enabled me to draw thematic links between the media images and the self-reflexive style I intended to adopt. In this light, ethical considerations were of pivotal

[4] This connects to Britton's notion of the 'documentary effect' mentioned in the Introduction (*cf.* p. 5). I will return to this aspect later in this chapter.

importance as I discovered that the Sky News footage was in fact unedited material that could not have been seen on television in precisely this form. One can for instance hear what was being said behind the camera by the filmmakers.[5] These aspects of the 'raw' footage seemed to add an interesting dimension to my view on the impact exerted upon the individual by the conflict. During an extended moment, the footage presents the cameraman's viewpoint panning the cityscape in search of interesting angles. He is heard commenting nonchalantly on his own actions and the situation. A common theme of detachment therefore emerged from these media clips in that 'off-screen' comments, so to speak, reveal a different attitude to the destruction being filmed.[6] Most notably, one can hear the cameraman proclaiming 'You got your daylight shot!' as a mortar hits the side of a building. The enthusiasm with which the cameraman speaks gives the viewer an indication of the imperatives that shape the professional life of a cameraman working to a news agenda.[7]

As could be expected, the ethically ambiguous undercurrent of filming real conflict that is exposed in these clips never reached the public domain. I would argue that the real impact of war is deliberately kept at a distance, despite the visual realism of the images. In other words, the so-called 'reality' invoked when broadcast is deliberately *altered* in the process of its presentation. All one seems to be given are selectively edited images depicting destruction, without their real context, effects or affects. The nature of media material as seen by audiences on television, then, already undergoes a process of abstraction. I therefore became intrigued by the possibility to create a more 'authentic' journalistic image that directly approached and revealed the ambiguity created by the very production of footage.[8]

These observations were qualified by the fact that the Sky News footage quickly presented a distanced, highly mediated perspective on an event that in reality lasted for

[5] This includes the 'off-air' and 'on-air' moments of images, which conventionally would have been trimmed prior to broadcasting.

[6] The rhetoric contained in these 'unofficial' moments sits uncomfortably with the 'official' broadcast in which we can imagine the material being incorporated. I will expand on this thought later under Chapter Two's subheading 'Unpacking Documentary Perspectives' (pp. 96ff).

[7] Including the cameraman's response in this way, once more seeks to draw the attention to 'the human element', to so reflect on the various degrees of emotionally motivated actions brought on by extreme situations (see also pp. 20 and 46).

[8] By this I do not mean to suggest that the images I create in *Shelved Memories* are somehow more 'pure' than other documentary responses. I simply mean to reveal some of the conditions of production and the limitations of viewpoint, which are bound up in certain documentary material.

years. This left me decidedly discontented since these so-called images of 'reality' only presented brief snippets and could therefore only be a fragmented view on the real event. This unease was enhanced by the footage I gathered from the Sarajevo Tunnel Museum, which was part of a compilation video depicting the 'resistance of Bosnia'. Understandably, these images represented a one-sided ideological view on the war. Nevertheless, I became increasingly critical of several moments in the media images since they were not only geographically limited, but also unable to offer an unproblematic understanding of the conditions under which the events were documented. Moreover, in both instances the footage seemed completely ideologically driven.

My methodological contention, however, is that a Brechtian approach to the real footage can provide sufficient distance from these pre-existing ideologies so as to ultimately render them useful for an analytical study of this kind. I was thus able to organise my response to the material in relation to my own independent socio-political observations. This approach consequently developed into a two-pronged strategy aimed at problematising the very process of documentation. On the one hand, the way in which I received the footage highlighted its fragmentation as a string of disassociated clips that cut in and out suddenly, unexpectedly and without explanation. The visual style of *Shelved Memories* is therefore intended to partly reflect this observation. On the other hand, the organisation of the news footage in the film is also intended to illustrate my own conscious response as a researcher, which was prompted by the apprehension caused by my first encounter with the footage.[9]

Interestingly, as I started reflecting on the experiences of the soldiers in more depth by working on the narrative sequences, my thinking in relation to the news footage became less apprehensive. The soldiers' narratives notably drew my attention to the psychological impact of witnessing war, which often results in a process of self-preservation through distancing. This is an aspect that is not always revealed through straightforward documentary modes. What is more, similar to the soldiers, war must also have a psychological impact on filmmakers and journalists witnessing war.

[9] Edgar draws attention to the role of the playwright in responding to the historical material investigated. In this regard, note Edgar's view on the difference between the historian and the playwright as discussed earlier (*cf.* p.15).

In this regard, Brian Winston cautions against disregarding the possibility that journalists themselves also suffer trauma in the process of reporting. In the wake of a series of traumatic events in a small town in Washington State called Wenatchee, all of its traumatised journalists were turned away from state counselling sessions with the belief that 'normal' citizens needed it more. Dr Frank Ochberg, one of the leading psychiatrist responsible for identifying such conditions as Post-traumatic Stress Disorder and the Stockholm Syndrome, raises the disquieting fact that members of the press are never considered to suffer trauma themselves despite being part of the traumatic event. In reality they are mostly seen to be part of the traumatising experience in that they 'interfere' and re-traumatise the actual people affected.[10]

A number of existing docudramas draw attention to precisely this tendency to ignore the psychological impact of war documentation. For instance, the docudrama *Bang Bang Club* (2010) directed by Steven Silver, follows the lives of a group of South African photojournalists who became actively involved in documenting the violence that accompanied the final days of apartheid. They were dubbed the 'Bang Bang Club' due to the fact that they placed themselves directly in harm's way. The film specifically illustrates the extent to which combat journalists are affected by the images they see through their camera lenses. In reality, one of the journalists, Kevin Carter, came under particular pressure when he later took the award-winning photograph of a malnourished girl in Sudan while a vulture can be seen approaching her from behind. Carter was highly traumatised by the events in South Africa as well as the continued criticism he received from the media for not helping the girl in Sudan. It is suggested that his subsequent suicide directly relates to the years of trauma he suffered and the insensitive critique he received from fellow journalists and the public.

The reactions from the press towards Carter completely disregarded his psychological state. From this perspective, Ochberg's view on the vital role 'sensitive' journalism can

[10] Winston, Brian. 'No Wimps in Wenatchee: Journalists & Trauma', in *British Journalism Review*, Vol. 6, No. 4 (Winter, 1995), pp. 32-35. *Cf.* further: Dworznik, Gretchen. 'Journalism and Trauma', in *Journalism Studies*, Vol. 7, No. 4 (August 2006), pp. 534-553; Simpson, Roger and William E. Coté. *Covering Violence: A Guide to Ethical Reporting about Victims and Trauma*, New York: Columbia University Press, 2006; Willis, Jim. *The Human Journalist: Reporters, Perspectives, and Emotions*, Westport, CT: Praeger Publishers, 2003.

play in the process of healing gains particular relevance.[11] With this dimension in mind, my project developed into an approach that (amongst other things), intends to structurally reflect on this social role of journalism by juxtaposing the distant perspective of war footage with a more intimate perspective (the recreated interview sections). In this way, my aim is to reflect on the possibilities the recreation of victim statements may hold for aiding the process of treating trauma. I intend to similarly problematise, as Ochberg does, a journalistic tendency to often follow 'cultural norms in largely ignoring the victim'.[12] Through a more subjective 'narrativisation' of the experiences of the soldiers I interviewed, I aim to put pressure on the notion that attachment and involvement within journalistic practice is somehow unprofessional.[13]

The narrative mode thus guided me to consider the hidden significance behind some of the frustrations I felt and the gaps I noticed in relation to the raw news footage.[14] Consequently, I started adopting a somewhat contradictory stance towards the footage in that I not only decided to judge the footage critically for what it reveals and portrays, but I also started considering what it does *not* reveal – the cameraman's own response to what he sees through the lens of his documenting camera. Accordingly, I viewed the objectivity with which the footage appeared to have been filmed from a vantage point that was interested in the psychological subjectivity of the filmmaker. As a result, the inevitable presence of the 'human element' in the representation of conflict was underscored once more.

In relation to representing the real, this becomes a challenging approach since such a stance entails a consideration of both the documented evidence and the 'un-provable' emotional impact the process of documenting may hypothetically have on a journalist

[11] Winston, *op. cit.*, p. 34.
[12] Winston, *op. cit.*, p. 34.
[13] Bell, Martin. *In harm's way: Reflections of a war-zone thug*, London: Penguin, 1996, p. 127.
[14] The concept of the 'gap' is often used to explain the use of narrative codes and conventions instead of the documentary mode. *Cf.* Sobchack, V. *The Persistence of History*, p. 47: 'Editing *Confessions*, then, functioned much like Stone's editing strategy of intercutting documentary footage with reenactments to fill in gaps […]' Also see Mintz, Steven and Randy W. Roberts. *Hollywood's America: Twentieth-Century America through Film*, p. 366: 'Unlike costume dramas, docudramas claim to be essentially true to the historical record, but seek to fill in gaps in the surviving documentation'. It is also used in relation to drama-documentary, which employs documentary codes and conventions. *Cf.* Roscoe, Jane and Craig Hight. *Faking-it: mock-documentary and the subversion of factuality*, p. 43: 'This form uses drama to overcome any gaps in the narrative, and is intended to provoke debate about significant events.'

and/or filmmaker. Seen in juxtaposition with the expressed views of the soldiers, this became less problematic. My critique thus developed into a stance criticising as it does the actions of the media sympathetically. My overarching intention in relation to the news material is therefore not to suggest that the media are inherently immoral and dysfunctional. I rather intend to raise the question as to the dangers of the mediated gaze in relation to the real when it is not approached self-consciously.

1. Restricted Views and Ideological Language

In order to make this two-pronged observation more evident in the practical organisation of *Shelved Memories*, I subsequently categorised the media material according to visual and audible qualities. The former has much to do with the ideological way in which the media chose to represent the war in Bosnia visually. The latter provided the opportunity to go beyond what is visually 'evidenced' on the screen in order to reflect on a more subconscious or psychological dimension of war documentation.

Fig. 5: Sky News Reporter

Early on in my process for instance I came across a news report from Sky News filmed from the Holiday Inn in Sarajevo (Figure 5). I decided to include it in the opening prologue of *Shelved Memories* since it is well known that the hotel building housed the international journalist community during the war. From here, as can be seen in the film, journalists had access to a panoramic view of Sarajevo, while still remaining relatively safe. Judging by the footage that was given to me, journalists seem to have used this comparative safety to their advantage in that a great deal of the coverage appeared to have been filmed from the confines of the Holiday Inn. While the city and the dam-

age it suffered can still be captured from windows of the hotel, the reliance on this vantage point immediately reveals the geographical limits television (particularly news reporting) placed on the documentation of this conflict.

Developing on from this, I would now like to turn to a closer account of the logic I followed during the analysis of this clip, which directly led to its inclusion in the film. This will also incorporate its consideration in relation to the accounts of the UN soldier: Two and a half minutes into the film, the viewer is presented with a Sky News war correspondent standing in front of a window with the two towers of Sarajevo burning in the background.[15] However, only one of these towers is visible initially. As the reporter calls 'cut' and exits the frame at the end of his commentary, the second tower briefly comes into view. For the greater part of the clip however, the reporter occupies most of the frame as he gives his account of the situation in Sarajevo. While looking straight into the camera, he performs the following lines:

> Every night in Sarajevo you think it can't get worse, but it does – making a mockery of the attempts of mediators to bring peace to the city, which is enfolded in war.[16]

No factual information is provided in this report – only vague, emotionally tainted judgements. Its presence in the film is therefore warranted, not because of any information it provides about the conflict, but by the ideological perspective it indirectly reveals by means of its visual and audible construction. Moreover, the use of intonation in the report illustrates a carefully constructed performance on the part the reporter. In my opinion, this is evidenced by the stark difference between the pronounced tone in which the reporter delivers his lines to the camera and the low key way in which he calls 'cut' while looking away from the camera.

The use of language structures is also significant in this regard. While occupying most of the frame, the journalist uses expressions such as 'mediators' who are to 'bring peace to the city'. His report thereby provides evidence of a Western ideological

[15] The two towers are located across from the hotel. It is therefore most likely that the footage provides the viewer with a perspective of the buildings from within the hotel. When I visited Sarajevo myself, this supposition was strengthened.

[16] *Cf.* DVD Timecode 02:33-02:49.

stance that, in many respects, alludes to a socio-political Messiah complex.[17] This is evidenced by a number of implications revealed by a linguistic analysis of his words: (a) The solution can only come from the outside; (b) an external source sent mediators; (c) the locals make a mockery of the mediators' efforts; (d) the locals are to blame for the continuation of the war; (e) in the context it is implied that the external source of help is the West.

Given the situation of the UN soldiers in Sarajevo this is extremely ironic in that the 'mediators' are not given the opportunity to actually mediate. They are forced to remain inactive and to only observe. This perspective is supported in the film by Malcolm's statement:

> They said, go here, you know, you go there. You get there, you can't do this, you can't do that. You can't go here, you can't go there. In the end it was just, what the bloody hell are we doing here, you know? [18]

Consequently, the analysis of the news report provided the foundation for a major theme I developed throughout *Shelved Memories* in both the narrative episodes and the re-created interviews. From the evidence I had at my disposal, the suggested ideological stance appears to have been that the escalating discordance in Sarajevo made it impossible for the 'bringers of peace' to step in and create order in an otherwise hopeless situation. Moreover, the 'principled' West assures itself and its viewing public of its mission and role to save the Balkans from itself, without considering the impact such an ideology may have on the people on the ground – the individuals involved.

Due to this engrained belief, it is therefore not surprising that Malcolm's initial sense of purpose was completely destabilised at its core. He states towards the middle of the

[17] This is not a religious expression, but refers to a well-researched phenomenon, notably the secular, political or social *appropriation* of symbols often found in several religious systems. Where institutions or people assume the role of saviours to others in hopeless situations, this constitutes a set of aspects called 'the Messiah complex': a person, institution or system regarded as being stronger than and morally superior to others who are perceived to be in a hopeless situation, unable to help themselves and in need of receiving help/salvation from elsewhere – the 'help', the bringing of peace and justice by the former to the latter. *Cf.* Reitman, S.W. *The Educational Messiah Complex*, Sacramento, CA: Caddo Gap Press, 1992, who describes and illustrates the complex in the United States of America.

[18] DVD Timecode 32:57-33.04 (see also p. 88 for the complete quote).

film that he sincerely felt proud to be in Sarajevo as part of the UN, because he felt he could do something productive to change the situation.[19] Yet, however sincere his intentions were, he was ultimately motivated by a political ideology that not only fed the soldiers, but also the broader public. Furthermore, as the overall prologue to the film reveals, this ideology provided the basis on which images of the war were created.[20] Ultimately, however, it proved unfeasible, not because of the locals rejecting the 'bringers of peace', but because of the impracticality of a mandate that requires soldiers to be present *and* distant, active *and* passive, keeping peace *and* doing nothing. The irony of this lies in the fact that by discovering for himself the flaws in the mandate/ideology of a Western peacekeeping force, Malcolm had to enforce it obediently despite himself being one of its victims.[21] He was actively present in Sarajevo, though passive in distancing himself from the situation. The effect of this paradoxical state of affairs had a clear emotional impact on his memory of the past:

> […] I don't care. I don't care. I just absolutely cannot see a way out of this madness, you know. I can't see how it can be cured, or, or, stopped or anything like that. So … I think … for the most part of that particular Bosnian tour anyway, your brain and emotions are on this massive rollercoaster of emotions, which I think screwed you up more than anything else.[22]

This dilemma is also illustrated by means of the news report and thereby strongly highlighted. Its placement at the beginning of the film is significant since the position of the West (and also the dilemma they sincerely faced) is literally and symbolically problematised from the start. While attempting not to ignore the situation in Sarajevo, the report, along with many of the other media images, falls victim to a certain visual imperialism. From here, the Western media attempt to express their views on other conflicts in terms of their own set of ideological codes and conventions – the evident ideological language the reporter uses and the composition of the shot providing evidence of this observation.

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[19] DVD Timecode 32:35-32:46.
[20] I will discuss the opening moments of the film in greater detail later in this chapter.
[21] This relates closely to Anderson's previously discussed notion of the 'imagined community' (pp. 33ff).
[22] DVD Timecode 20:34-21:11.

2. The Rhetoric of Performing Journalism

As the deliberation above shows, my process of developing the film was based on viewing the news fragments in conjunction with the fragmented views expressed to me by the interviewees. However, another aspect that came to my attention in the initial analysis of the news footage is that there appeared to be a noticeable emphasis on the body of the journalist, which once more prompts the issue of the journalist's status as performer since his body is deliberately placed in front of the camera to be seen performing an action. The ethical implications revealed by this observation consequently became a particular focus during the pre-scripting phase since such an emphasis on the presence/performance of the journalist has the potential to also 'characterise' the reporter as an active seeker of truth, a hero, while in fact he/she is only an observer, impotent in the greater scheme of things.[23]

Fig. 6-7: The Visual Rhetoric of the Journalist as Hero

This observation is highlighted in a segment I decided to include just before the news report (Figure 6-7). The viewer is shown a shot of the same reporter as he starts running across a street. Not only does this image initiate a recurring motif of running people in Sarajevo, but it also calls visual attention once more to a Western ideological stance I wanted to draw critical attention to.

Rhetorically, the fact that the reporter is running across the street immediately places the journalist in a position of bravery, while simultaneously raising the question as to the historical reasons why the streets of Sarajevo are so dangerous. Firstly, we are

[23] This notion is also illustrated in a documentary about the situation in Gaza. During the making of that film, the director/cameraman, James Miller, was shot (*Death in Gaza*, 2004). The fact that he was killed while making the film, automatically transformed Miller into a heroic figure despite the lingering questions in relation to the employed production strategies that led to his death. Moreover, at the end of the documentary, he is even shown to have become a martyr for the Palestinian cause.

again presented with a restricted view of what is going on around the reporter – the only difference being that this time the reporter himself does not block our access, but a rather large brick wall. Although the footage was indeed shot in Sarajevo, the viewer is given no indication that the image is in fact from a war zone. Moreover, the emphasis still remains on the action the reporter performs rather than on the significance of the war at large. In other words, the image once more reveals little about the actual historical situation. It does however reveal a great deal about the nature of Western war correspondence and documentation.

In addition to seeing the reporter running, we first hear the running footsteps of another person. However, the cameraman focuses on the journalist, ignoring the off-screen individual. Thereby, the reporter once more becomes the focus of attention, while the people who are actually affected by the war remain on the margins of journalistic interest. Moreover, as the journalist runs towards the camera it is clear that he is wearing a bulletproof vest[24] – in stark contrast to the civilians in the rest of the film. What is more, as he runs he passes an older man (apparently without body protection), standing in free view rummaging around with something in his pocket (Figure 7). He seems unaffected by the danger suggested by the journalist's dash to safety. This shot therefore illustrates once more my intentional involvement with questions revolving around the rhetoric or ideological construction of the media image. How truthful and ethical are these images?[25] Why do the media construct the journalist as hero and the 'bringer of truth', while they themselves obviously construct images behind the scenes?

[24] This is an ethical issue raised by journalists themselves; *cf.* Bell, *op. cit.*, p. 127.

[25] Jonathan Bignell points towards this questions in *An Introduction to Television Studies*, London: Routledge, 2004, pp 74-76: 'Sources of television news are perceived as unequal by television viewers, with some regarded as more reliable than others […] Television, with its focus on liveness, and the showing of actualities from distant places, draw on Western culture's belief in the power of photographic images to bear witness to real events (the iconicity of photography), so that seeing something happen on television news claims the immediacy and veracity of fact. But at the same time the proliferation of representations of realities on television news distances what the viewer sees from his or her own physical everyday experience. It was because of this sense of separation and unreality that French theorist Jean Baudrillard proclaimed that the 1991 Gulf War was unreal, a simulation produced by television news because it was experienced only as images except by the few people who fought in it.' He goes on by arguing that the 9/11 attacks on America raise 'questions about global news and reality' and moots the question whether these events were '"more real" because they were shown almost live' or '"less real"' because they were transformed according to broadcasting conventions.

It is however important to note that by problematising the news footage in this way, *Shelved Memories* does not attempt to suggest that construction or re-creation is a negative aspect and should be avoided. But it does seek to point out that ethical ambiguity emerges when recreation is not actively *acknowledged*. The Western footage presented here straddles a dangerous ethical line in that it suggests to the viewer that it is independently documenting an event as it is happening, when in fact it is performed and constructed for the sake of the camera.

With this in mind, I aimed to distance myself as far as possible from a creative mode that does not acknowledge its own construction. This was one of the primary reasons why I decided to build the film around interviews that are performed. I specifically chose to re-stage the interview sections, since by having the actors re-speak the words originally spoken by the interviewees, the actual statements would be transformed into a 'performed reality'. As I will illustrate in the following pages however, the way in which these lines are performed and filmed does not conceal their status as reconstruction. I adopted this approach since performing real statements not only aspires toward a certain level of 'authenticity', but it also has the potential to analyse and interpret accounts thereby adding to historical discourse. I hoped to make the performed dimension of the interview sections evident by means of:

- the overall theatrical style of the film,
- by stating that the film is 'inspired' by documented memories,
- choosing narrative editing conventions also within the interview sections[26]
- and by using the same actors for both the interview section and narrative episodes (without drastically altering their appearance through make-up).[27]

By actively moving away from such an unacknowledged approach however, I found myself also challenging the conventions associated with the docudramatic genre. As highlighted in the first chapter of this thesis, I drew nearer to a post-modern method, which often champions a metafictional view on history. In other words, my intentions became structurally centralised around an investigation of the past and its memory as a constructed view. I therefore aimed to do what I believe documentary and conven-

[26] *Cf.* 'The Presence of the Filmmaker' (pp. 58ff.) and 'The off-screen Moments' (pp. 67ff.).
[27] *Cf.* the section on age and the alterable, pp. 110-112.

tional docudramas do not do, that is, to visually draw attention to their own status as construction. In the following section, I will demonstrate how I set out to visually develop *Shelved Memories* within this self-conscious critical framework.

C. SELF-REFLEXIVITY

1. The Presence of the Filmmaker

From the outset of my project, a dominant intention was to make the limitations of my own perspective clear by means of an episodic style. As the filmmaker, I am also speaking from a Western perspective with my own ideology. By producing this film, I too am attempting to make sense of a situation that seemed to be hopeless and impossible to explain (even now, sixteen years after the event). What is more, similar to the reporter who is shown to call 'cut' after finishing his brief report, the prologue of the film includes me behind the scenes explaining to the actor playing Malcolm how I am going to approach the interview:

> I don't want to ask specific questions. I just want to hear you say what you remember as you remember it, please.[28]

I did not wish to ask questions that could influence the interviewees' memories. I wanted to keep the interviews as open as possible, allowing the soldiers to tell me what *they* felt they needed to say and not what *I* felt needed to be said.[29] My decision to not include my face in the interviews is significant in this light, since I consciously intended to distance myself from my own body, while simultaneously drawing attention to my presence, that is, my involvement in the process.[30] Critically differentiating between the body and the presence of the filmmaker thus became a key dimension, which I incorporated into the film in different ways.

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[28] *Cf.* DVD Timecode 02:11-02:21. Having me say these lines for the edification of Malcolm and the audience also transformed me into a kind of actor performing the role of filmmaker and journalist.

[29] This is, however, not to say that I did not react/respond to what the soldiers were saying. My interviewing methodology followed the form of a conversation, where I only asked questions to clarify what the soldier was telling me. I did not have set questions or intentions for what I wanted to get out of each interview.

[30] *Cf.* my discussion on the essay film and docudrama in the 'Introduction' (pp. 2-4).

This choice was motivated by the preceding reflections, which ethically problematise the rhetoric of including the body of the journalist. In many ways, a journalistic approach visually focused on the reporter could sensationalise foreign conflicts. During my Masters research, I also considered this dilemma when I investigated the effects of female genital mutilation in Africa.[31] Similarly, I found that placing the 'outside' filmmaker on-screen in the role of a journalist had an ambiguous effect. At the time, I therefore went in the opposite direction by not drawing any attention to my own involvement in constructing the narrative. Though less problematic, the colonising gaze still persisted to some extent. In my PhD research I consequently intended to readdress this issue by problematising the body as a vehicle that could potentially colonise the other without intending to.

In order to circumvent falling victim to this tendency myself, I firstly needed to demonstrate my critical engagement with the notion of visual colonisation in the representation of the Bosnian war. I did so by including the various documentary fragments. Secondly, I needed to develop creative strategies that distance me from the colonising gaze while at the same time acknowledging my own possible participation in it. In this way, I intended to visually put forward that self-reflexive strategies could help decolonise the representation of the past.[32]

Shelved Memories further attempts to expand on self-reflexive methods by means of a socio-political shift in perspective, moving from a general representation of ethnic groups to the representation of individual memories.[33] This shift is structurally incorporated into the flow of the film by continuously shifting from a public mode to a private mode. In other words, from general media images of the siege to re-imagined moments illustrating memories of two specific individuals. In this way, instead of a depersonalised view, I intended to create a historicised view on the past drawing together very specific points of view – crucially including my own.

[31] Loader, Reina-Marie. *Images of Healing:* Cutting Silence *as a Post-Colonial Investigation into the African Female Condition*, MA dissertation, University of Reading, 2007.

[32] This connects to the notion that in striving for objectivity one inevitably reflects a subjective view of a situation.

[33] That is, moving from an arguably objective approach to a more deliberately subjective approach.

I use the word ‘crucially’ since in the light of the film’s essentially being a response to two separate traumatic experiences, it is ethically important to draw attention to my role as the interpreting filmmaker. By virtue of the fact that I am making the film I have a perspective parallel to that of the interviewees. However, my perspective still differs from theirs. I am representing a perspective that does not include any direct personal memories from the siege (except perhaps indirectly through the knowledge of other footage and films about the siege).

However, rather than moulding myself as an authority seeking the truth ‘out there’, I place myself in a position of ignorance by taking on the role of listener with the intention to find out more, to learn. In this way, I simultaneously also distance myself from the material in order to judge it afresh during the creative development of the film. This aspect of my process is quantitatively represented in that I only briefly speak four times in a fifty-three minute film. The limited use of my voice is significant in that it highlights my status as outsider while revealing the film to be my own subjective interpretation of the interviews, news footage and the siege. It thereby underscores my detachment from the events portrayed. This is further emphasised by my mostly silent and partially visible *presence* in the film.

Fig. 8: The Presence of the Filmmaker

Adding to this, I decided to remain physically passive and mostly out of focus whenever I was in the scene (Figures 8-9). However, even during these moments I was continuously aware of the fact that I cannot deny my inevitable influence on the film. Ironically therefore, by means of my inclusion, the intention was to also place myself

on the same ethical level as the journalists I criticise. My contention is that in this way I expose myself to the same critical scrutiny thereby pointing to my own responsibility in treating the material honestly.

Determined to draw attention to this dimension, I do not only show myself conducting the actual interviews, but I also include the letters 'A' and 'D' on the back of my shirt (Figure 8). The letters AD suggest the narrative dimension of the film in that in feature film production this abbreviation stands for the Assistant Director – a role that is not generally found in documentary film production. Thereby, I reveal the narrative construction of the film by deliberately depicting the interview situations, including the interviewer, the equipment and crew. The link to the constructed nature of these scenes is thus made more evident.

Furthermore, the British soldier speaks about how the media disregarded their voices within the conflict by pointing out that Kate Adie visited Sarajevo showing no interest in their views and their experiences as soldiers, while still using their protection. The letters AD are therefore also intended to ethically draw a subtle link between my role as the interviewer/director and the role of an Adie personage as journalist. Similar to Adie, I am an outsider deliberately placing myself into a historical situation outside my immediate frame of cultural reference.

Additionally, I usually place my own image in an overall image that reveals the process of filming (Figures 8-9). Screens and other equipment became a major part of the film's visual style.[34] The challenge during these moments was to express my views on mediation and the conflict while at the same time placing the views of the interviewees at the core of my critical engagement. At certain moments during the interview sections I subsequently decided to employ a multi-dimensional mode that would problematise the act of recording.

[34] This system is extended into the narrative sections, in that I incorporate projection screens as part of the set-up.

Fig. 9: Frames-within-a-frame

My reasoning behind the construction of Figure 9 for instance involves a prioritisation of Malcolm's recorded image by literally placing it over the figure of Malcolm speaking in the background. What is centralised here is the mediated, digitalised body of Malcolm – not his actual presence within the room. By means of the dialogue, I extend this notion by pointing out the historical fact that his presence as a soldier in Bosnia was also ignored. While remaining out of focus, I ask Malcolm if he spoke to Kate Adie during her official visits to Sarajevo. He answers as if to suggest the absurdity of such a thought:

> No! She turned up, you know, but she didn't interview us or anything like that.[35]

Visually, the 'real' Malcolm, placed as he is at the back of the shot, is likewise out of focus. Two screens capture and re-capture his image in the centre and in the foreground of the final frame – the final frame being an invisible third camera that is filming the overall picture. Malcolm's presence is thus mediated three times, ultimately giving us a fragmented perspective on the real situation – not to mention the fact that Malcolm's account in the film is a mediated/performed version of the real interviewee's memories. However, in revealing the process of reproduction in this heightened fashion, attention is automatically drawn to the notion of reproduction, thereby adding to the film's overall commentary on mediation. In this way, it is also suggested to the audience that the media overlooked Malcolm by not interviewing him. Ironi-

[35] DVD Timecode 42:45-43:06.

cally therefore, by using these Brechtian methods of distancing, I am attempting to bring the viewer closer to what is at stake.

The construction of this shot is further aimed at raising a real dilemma facing journalists and filmmakers. For one, the media tend to ignore the views of 'insignificant' soldiers. While placed on the same level as an interviewer documenting a testimony on screen, I similarly create a mediated version of Malcolm that has the potential to marginalise the real man. In other words, I lay his experiences bare for constant reproduction – as suggested by the 'frames-within-a-frame' construction. This structure of constant reproduction intends to suggest that the viewer is inevitably distanced from real experiences by means of their mediation. This dimension, however, becomes even more complex if one considers Elsaesser's train metaphor, which simultaneously casts a negative and positive eye on the constant digital reproduction of the past:

> […] there may after all be reason to trust our audio-visual reality, which means to work at it, and work with it, so that one truth can not only cover another but also be recovered by another. A train may indeed hide another, as one image hides another, but alert to the histories and identities each carries with it, neither television nor the cinema need be the train that runs us over. [36]

Consequently, there may be a positive aspect to mediation as well – especially if applied creatively. In an interview with Vladan towards the latter half of the film, I mediate his testimony by drawing attention to the imagination (Figures 8, 10-11). I decided to do so in order to illustrate how a self-conscious approach to mediation could also draw out authentic emotional responses as well as legitimate viewpoints that in the greater scheme of things are overshadowed by political ambition. My argument is that without a certain degree of *creative* mediation hidden dimensions of historical experience remain obscured and therefore unacknowledged.

Structurally, I let this critical perspective manifest itself *inter alia* in a subtle shift in Vladan's performance. He notably points out that despite the ethical and political ambiguity that surrounds the United Nations as a political organisation, the individual soldiers on the ground mostly tried to help the Bosnians. He states:

[36] Elsaesser, *loc. cit.*

> The poor Frenchmen … they were children really of about twenty. I say children, but actually I was also about that age, but by 1993 I've already been on the frontline for one and a half years. I remember, we approached them one time. The poor guys got such a fright. You could see how they were shaking, because obviously, they only saw a few random idiots coming at them with weapons … Yeah … Those poor guys … I will never forget them … They always gave us everything they could.[37]

The parenthesis of his account reveals a gradual regression into the past as he remembers the French marine. First, his account is given quite matter-of-factly and is firmly situated in the present. The tone of the performance however shifts as soon as he starts to remember a specific episode in his past. He laughs at the memory of startling a group of soldiers. Then, almost instantaneously, his manner changes again as he regresses into a more personal dimension of his memory. What is more, his speech is also affected in that it develops an increasingly fractured pattern until finally, overcome by melancholy, he falls silent. In other words, what this performance reveals is that what seems to affect him most is not the factual memory of the event, but the emotional connection he still has with that memory.

Visually, I planned this shot to echo the actor's performance. To start with, the shot is smooth without any distractions as it tracks across the studio floor (Figure 8). The tone of the shot resembles Vladan's 'matter-of-fact' manner in that it systematically reveals the layout of the studio with the crew, the equipment and my figure clearly visible in the shot. It is a calculated shot exposing the tools of the trade. In this light, the studio space is quite realistic and conventional. However, this quality of the shot changes when Vladan utters the words 'I remember' for the first time in the scene. At this point, a screen enters the shot from the right (Figure 10). As the camera continues on its course, one may notice that the screen is divided into four separate channels.

Three of these channels capture Vladan in a fragmented fashion. In the first channel, the leg of a tripod obscures our access to him, while the third channel is angled in such a way so as to focus on the movements of his hands. The fourth channel gives us the clearest view of Vladan. The close-up of his face gives the viewer access to

[37] DVD Timecode 35:48-36:44.

what the wider shot excludes – his facial expressions. However, I did not want simplify the shot by focusing solely on Vladan in a close-up, since this may run the risk of reducing the complexity of his shifting emotional experiences into a series of expressions.[38] Therefore, I decided to capture his close-up by mediating it within a more distanced shot. I argue that despite (or perhaps due to) the distance created by this mediation, the various fragments contained in the overall image could (rather paradoxically) disclose the intimate and subtle revelation contained in his statement.

Fig. 10-11: Blending the Real, the Mediated and the Imaginary

[38] This decision to pull back from the close-up while still including it within the shot was in response to an intriguing statement by James Reston Jr. (played by Sam Rockwell) in Ron Howard's docu-drama *Frost/Nixon* (2008): 'You know the first and greatest sin of the deception of television is that it simplifies; it diminishes great, complex ideas, stretches of time; whole careers become reduced to a single snapshot. At first I couldn't understand why Bob Zelnick was quite as euphoric as he was after the interviews, or why John Birt felt moved to strip naked and rush into the ocean to celebrate. But that was before I really understood the reductive power of the close-up, because David had succeeded on that final day, in getting for a fleeting moment what no investigative journalist, no state prosecutor, no judiciary committee or political enemy had managed to get; Richard Nixon's face swollen and ravaged by loneliness, self-loathing and defeat. The rest of the project and its failings would not only be forgotten, they would totally cease to exist.'

I sought to enhance this intimacy by including a completely fictional image of an imagined UN soldier standing with his back to the camera. It is clearly an abstract visualisation of Vladan's memory. The image is notably unstable and blurred and already edited. As another screen enters the frame, the camera comes to a halt (Figure 11). Surprisingly perhaps, this screen prioritises the image of the soldier as it flickers in and out of focus. I however decided to foreground the imagined re-creation instead of his face since it reflects not only Vladan's description of his memory, but also directly visualises my own imaginative response to the first-hand account.

The final shift in tone occurs when Vladan acknowledges that he will never forget the soldiers. At this point, the unidentified soldier turns around and stares directly at the camera. The soldier's gaze is thereby intended to draw the audience's attention to the significance of a multi-dimensional perspective on the past. By looking back towards the camera, he is also looking back at Vladan as well as the audience. In this way, the soldier becomes a figment of Vladan's memory, while simultaneously being a figment of our collective imagination. Moreover, it also suggests that to Vladan, the past is still present, holding on through his memory. Critically therefore, the components of this scene suggest that the blending of the real (the interviewee's testimony), the mediated (the organisation of the shot and the re-created interview) and the imaginary (the fictional UN soldier) could create a holistic image that reflects on the actual historical moment.

The motivation behind this view was informed by Hannah Arendt's thoughts on the imagination. According to Arendt, the imagination is key to accessing critical understanding – a view that becomes rather interesting considering my method's close association with the docudramatic genre. As stated before, docudrama seeks to explain gaps in historical experience by re-imagining events. It is a narrative mode which therefore requires a degree of creativity in order to visualise the past. Arendt argues that the main faculty that makes this possible is the imagination, for by definition the imagination 'is the ability to make present what it absent'. What is reflected upon is not the object within the 'real' world, but rather the interpretation and representation

of that object.[39] What I intended therefore when I planned this scene, was to visualise absence: the absence of memory, the absence of the actual event, the absence of the UN soldiers as well as the absence of representation.[40]

The scene described above is merely a honed example of a critical system that traces the whole structural development of *Shelved Memories*. My practice asks the audience to actively imagine or mentally reconstruct certain images suggested to them through the film's structure. It not only seeks to involve the audience, but it also wishes to make something that is visually absent from the real *and* fictional worlds present in the minds of the audience. As an assembly of various re-imagined or 'as-if' images the film makes the past (which is absent) visible in the form of its images and, as Ebbrecht states, these images 'may enable [the spectator] to become involved in the past not as enclosed history but as a still present challenge for the present and the future'.[41]

2. The 'Off-screen' Moments

In conjunction with the 'as-if' moments in the film, I also paid particular attention to developing 'off-screen' moments that would further develop the film's critical engagement with mediation. This involved a structural juxtaposition of my own approach to that of the media. My mode of production notably differs from the one revealed in the earlier discussed news report in that the broadcasting of the report would not in reality have revealed the off-screen space by including the call to cut.[42] I however do – thereby actively drawing attention to my own role in the construction of the film's critical investigation. Additionally, the decision to include this off-screen moment signals the end of the official/documented news by moving into the *reporter's* reality, so to speak. In other words, the audience is allowed to witness what the viewer does not usually get to see, that is, the reality of the shot's construction.[43] It therefore transforms the report from something that is conventionally seen as a mode to convey

39 Arendt, Hannah. *Lectures on Kant's Political Philosophy*, in Beiner, Ronald (ed.), Chicago: University of Chicago Press, 1982, pp. 43, 63 and 65, cited by Ebbrecht, Tobias. 'History in the Age of digital reproduction' *op. cit*, MS pp. 1-2.

40 Elsaesser, *loc. cit.* also points towards this dimension.

41 *Cf.* Ebbrecht, 'History in the Age of digital reproduction', *op. cit.*, p. 6.

42 The fact that I include this expression is significant in the greater scheme of the film, which concerns itself with issues related to inaction. The film portrays no 'call to action', only a 'call to cut'.

43 *Cf.* the discussion on the mediation of Vladan's statement in the interview space (pp. 63-66).

factual information into something that is obviously constructed and open to manipulation. An overarching system is created, which continues throughout the film in that I destabilize the news or the 'real' images. The fact that the journalist is shown to do something 'off-air' implies to the viewer that these images had been constructed, but that *I* have now taken control of them.

However, I felt progressively more uncomfortable in exposing this aspect of media production without drawing attention to the fact that my own film at its most basic level is a piece completely based on re-construction. It would have been hypocritical to then not also acknowledge my own on-screen and off-screen moments. I consequently brought this dimension into the re-creations as well – particularly in the interview scenarios.[44]

Fig. 12: Off-screen Moment – Narrative codes and conventions

For instance, the first time Malcolm appears on screen, he is still unknown to the audience (Figure 12). The only thing the viewer is given access to is a wide angled view partly obstructed by a tripod. This is a deliberate decision on my part in order to denote a 'real' documentary image filmed in real-time. It is an 'as if' moment suggesting that the camera has been left running while the interview is being set up. This is further enhanced by the fact that the interviewer, that is myself, is not present yet.

My presence is nevertheless still suggested, namely by the folder visibly placed on the table. It is partially obscured by the tripod. However, by having the tripod and the folder occupy the same space in the frame, they are linked to each other while simul-

[44] The following discussion is simultaneously also a continuation of the already delineated system, which exposes the ambiguity facing the act of recording.

taneously also dissociated from the interviewee, who remains un-obscured on the right.[45] Consequently, a visual binary is created between the role of the interviewer/filmmaker and the interviewee/witness. Moreover, the interviewee is left alone, seemingly somewhat overwhelmed by the situation. He appears uncomfortable and nervous as a woman applies make-up to his face. His discomfort further augments the notion of this being a moment in which he is caught unaware. A thematic involvement with the ethics of documentary conventions is subtly introduced in this way by revealing the process of preparation in a suggested off-air moment.[46]

It is nevertheless the case that the presentation of Malcolm in this shot is noticeably a performance constructed and directed towards the camera. The actor (David Stephenson) is thereby linked to the Sky News journalist in that both are performing for the camera. Furthermore, upon closer inspection the camera is not placed in a locked position as one might at first assume. It is deliberately framed at a low angle in order to capture the legs of the tripod on the left. What makes the framing even more purposeful is that it includes a precise depth of field while also being a slightly unstable hand-held shot.[47] In this way, I allude to the presence of an individual behind the camera and therefore to an aspect of the decisions governing my own process that aims to keep the audience aware of the film's construction.

The film then cuts to an inter-title providing some crucial facts about the conflict. When the film returns to the interview room, the audience is introduced to the second interviewee, Vladan, who is sitting in the same chair and seems to be equally as uncomfortable with the situation (Figures 13-16). In this four-shot compilation, the process of mediation is intensified in that their framing is closer and shorter than the introduction shot of Malcolm. What is more, he is filmed from three different angles thus subtly introducing narrative conventions to indicate that this film cannot actually be a 'pure' documentary and could thus not have been filmed in real-time. In other words, this person in the shot is not the 'real' man I interviewed. The mere fact that

[45] This connects closely with my thoughts on the presence of the filmmaker as opposed to the physicality of the journalist/reporter.

[46] Additionally, such an opening shot reminds one of Michael Moore's title sequence in *Fahrenheit 9/11* (2004) showing various individuals preparing/being prepared to go on air. Though inspired by this section, I employ it with a completely different function to that of Moore.

[47] The hand-held camera and the use of depth are two major visual systems of *Shelved Memories.*

there is more than one hand-held angle on him indicates that the film is re-creating scenarios in order to investigate the aspects illuminated by actual statements.

Fig. 13-16: Off-screen Moments – Narrative codes and conventions

Moreover, as off-screen moments these angles subtly insert a self-conscious stance to the media space. For instance, crewmembers who are usually behind the camera and not seen on screen are shown to arrange lights in the final shot of this segment (Figure 16). Similarly, the features of the interviewer and the make-up artist are not revealed to the audience. As soon as one crewmember bends down, for example, the image cuts out to the next inter-title. Although they are seen on screen, access to them is deliberately restricted.

However, I intended to also suggest an ethical conundrum through the construction of these off-screen moments. On the one hand, the film is predominantly interested in the interviewees' personal memories and their experiences. The camera therefore becomes involved with them as the subjects of the respective images. It often films them clearly engaged in a psychological process though remaining outwardly inactive. Action is less important here while their impassive bodies become the focus of the camera's attention. Impassivity scrutinised by a dynamic use of the camera is thus an important system in relation to the overarching themes of the film. The individuals are thereby given the attention they deserve – especially in the light of Malcolm's criticism of the media.

On the other hand, the camera and the crewmembers are also invading their personal space thereby disregarding their obvious discomfort. The familiar issue of documentary and docudramatic ethics thus comes to the fore once more. In how far do the investigation and representation of other people's traumatic experiences become exploitative or sensationalist?[48]

After the inclusion of another factual inter-title, this system is repeated as the film cuts back to Malcolm. Now he too is filmed from various angles (Figures 17-18). This denotes once more the film as a narrative re-creation. Moreover, the repetition of the camera's interest in the interviewees highlights the film's intention to challenge the audience's generic preconceptions.[49] The viewer is given a subtle indication of the film's actual negotiation with documentary construction as possible illusion.[50] This motif reoccurs at various junctions in the film, thereby illuminating the development of the film's on-screen structures as a reflexive strategy commenting on the media space in relation to the narrative space.

Fig. 17-18: Off-screen Moments – Narrative codes and conventions

By revealing these various 'off-screen' moments in the opening, the film actively distances itself from established narrative codes and conventions. At the same time, however, it also illustrates the ways in which it too inevitably employs these practical

48 *Cf.* the discussion on pp. 21-22.

49 Interestingly, when the opening was screened to viewers, most people assumed that the film was a documentary despite these obvious narrative structures. It is not until the very first narrative section in Vladan's house that audiences started to question the documentary mode. Despite all these elements, the audience simply assumed the film to be a 'pure' documentary. However, this was very much the intention behind the introduction of the interviewees. Having the audience's existing preconceptions confirmed by their reaction seemed to underscore my project's overall concern related to unacknowledged mediation.

50 *Cf.* the discussion on the 'documentary effect' (pp. 5 and 98ff.).

rules of production. In doing so, the film makes a conscious effort from the start to create a reflexive and alternative historicised image that attempts to find an ethical approach to confront the historical value of other people's traumatic experiences. My approach thus firstly ventures to do so by identifying the ambiguity of specific modes of production in the opening, before suggesting the alternative in the body of the film. What is more, the initial visual structures just explored are aimed at suggesting to viewers that the film they are about to watch is going to significantly challenge their expectations by means of a production methodology that radically differs form conventional films based on fact.

3. Dialogue and Performance

The interview space is therefore designed to be a highly reflexive space that challenges the audience's expectations in specific ways. As the above begins to delineate, the introduction of the characters merges documentary and narrative conventions to so place the audience in an alternative viewing position from where they are asked to reassess or 're-orientate' their relationship with documentary images and the images I create. The use of the camera within the interview space is therefore not simply employed to document the interviewees' words, but at times is also used to react to their statements aesthetically (Fig. 8, 10, 11). Moreover, the presence of the filmmaker and the various off-screen moments within the interview sections (Fig. 12-18) begin to subtly destabilise the concept of reality vis-à-vis performance and reconstruction – the process of which is further complicated as soon as the film moves into the first fully narrative episode. It is at this point that the structure forcefully reveals the film's performative dimension, since the interviewees are also shown to be actors performing. Images that are conventionally associated with the process of documenting reality as it happens thereby shift to a position placing value on performance as a mode challenging our assumptions as to what constitutes reality within film.

The decision to distance the audience from the real interviews by recreating the latter is essentially a paradoxical one, which becomes quite complex within the overall structure of my film. Todd Berliner argues that on the one hand, realism is associated with traditions, which aim to portray events as they really are – Sergei Eisenstein and

John Grierson being two examples of this line of thinking. On the other hand, realism is also regarded as a mode that disguises its construction in order for the viewer to experience the illusion as if it were real – a concept of which has of course been highly relevant to the work of Brecht. According to Berliner (and others), we only 'register something as real because the apparatus for representing it has been hidden from us – realism is a form of deceit.'[51] He continues to suggest that John Cassavetes's experimental approach to dialogue and performance places him between the notions of realism mentioned above. Cassavetes notably produces films that are 'both like life as well as contrived.'[52]

This notion became increasingly interesting to me as I developed the various performance strategies in *Shelved Memories*. On the one hand, I deliberately placed the narrative scenes in a theatrical environment thereby forcing the audience to distance themselves in a Brechtian fashion that would make them cognitively more active.[53] On the other hand, I bring the audience back to the interview scenarios, which employ more naturalistic performance strategies. However, my approach also places itself in a kind of 'in-between' space since the interview sections set themselves up as 'real' images while simultaneously informing the audience that the scenes are also reconstructed. The realism of the performance style in the interview scenarios is therefore paradoxical because it is both like life and contrived. The words spoken are based on the actual interviews themselves while they are also performed by actors who bring their own emotions and interpretations to the role.

To put it in Brechtian terms, the audience is deliberately distanced from the conventions of documentary and realism with the realisations that the film is entirely performed. They are forced to negotiate with the restaged interviews on three levels – the real (the verbatim words), the illusion of the real (the fact that the words are acted out), and the reality of the performance (the emotions the performance is able to access). Like Brecht, I reveal the illusion and by revealing it I allow the illusion to carry

[51] Berliner, Todd. 'Hollywood Movie Dialogue and the "Real Realism" of John Cassavetes', in *Film Quarterly*, Vol. 52, No. 3 (Spring, 1999), p. 15.
[52] *Cf.* Berliner, *op. cit.* p. 15.
[53] I will expand on this notion in the subsequent chapters.

significance of its own. It thereby adds to historical understanding since the existence of the illusion becomes meaningful.

> For Brecht it was a matter rather of perception and understanding: or gaining new insights into the world around us by glimpsing it in a different and previously unfamiliar light.[54]

The relentless jumping between performance modes is intended to force the audience to reflect on what is *said* rather than evaluate how close the interpretation stands to what we perceive to be a realistic portrayal of actual events. By forcing the viewers to re-orientate their preconceptions through a conscious involvement with shifting structures in these sections, I hope to propose a legitimate approach that sheds a different light on the real through a process of artificialisation. Moreover, due to the film's overall argument about image construction, the interview scenes are intended to explore the subjective impact of spoken memories. I do so by re-presenting the actual interviews in a duly acknowledged performative, that is, artificial environment.[55] The audience is thereby additionally asked to accept these stylistic shifts to have a close relationship with the dynamics of memory.

Immediately after the betting scene (Episode 8), for example, the film cuts back to the interview space as Malcolm blankly and silently stares at the floor with his head deliberately turned away from the interviewer. For a few seconds, the viewer is forced to look at Malcolm with the disturbing actions from the previous scene still fresh in their minds. The audience is digesting Malcolm's memory with him as we simultaneously watch him remembering the previous/past event. In this way, past and present are merged since the audience is made aware of the impact the past still has on Malcolm in the present. This principle fulfils the function of Brechtian 'displacement'. In my case, it is achieved through an obvious shift in the performance style. During the betting scene, the acting style is highly theatrical. As Malcolm starts speaking in the following interview section however, the style is less heightened and more conversational. It is clear by the tone of his voice that he finds it difficult to accept the fact that he was capable of detaching himself so drastically from his environment in Sarajevo.

[54] Willett, John. *Brecht in Context*, London: Methuen Publishing, 1998, p. 237.
[55] *Cf.* Willett, John. *The Theatre of Bertolt Brecht*, London: Methuen Drama, 1994, p. 177.

The performance of these words suggests that, to Malcolm, his actions feel like an illusion – they feel unbelievable and quite unreal:

> It was … it is almost like … it is a different … that I have lived a different life … totally …[56]

The pauses and fractured pattern of his speech give it naturalistic undertones despite its obvious re-enactment. The logic of his words is momentarily difficult to follow as it is connected to an internal process, which makes it decidedly realistic. He notably corrects and stops himself while speaking before redirecting his train of thought in the attempt to explain his personal confusion. However, this is still a performance, which means these pauses are deliberately constructed to elicit specific responses. The performance style paired with the structure of the film on the whole is thus not intended to 'break the illusion' of realism as such, it is rather used to illustrate that realism itself is a construction. In other words, the illusion is *revealed*, rather than broken.

D. Visual Organisation of the Narrative Space

This chapter has so far sought to demonstrate the ways in which I structurally started to develop my project's negotiation with the 'real'. In the following section I would like to turn to the next step in my process, namely the critical development of an imaginative narrative space that is closely linked to the 'real'[57] in that it historicises the past aesthetically.

1. Melodrama: Destruction of the Domestic and the Family

A realistic practical approach to the material I am dealing with has the potential to fall victim to stereotypical melodramatic structures. Docudrama is often associated with melodramatic imagery of the domestic and the family,[58] which is mostly presented within the context of hellish social degradation.[59] As my project reveals, the lack or destruction of the domestic and the family components has a striking effect on the psyche of an individual.

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[56] DVD Timecode 31:37-33:11.
[57] The 'real' refers to both the experiences of the actual interviewees and the news footage.
[58] *Cf.* Lipkin, *op. cit.*, p. 5.
[59] *Cf.* Lipkin, *loc. cit.*

Judging by my interview with the Bosnian soldier, the domestic and the family still played a significant part in his memory of the siege. Most of the interviewee's memories revolved around the loss and destruction of his home and family. For example, he often spoke about not having a real home to return to while not knowing where his family was. He remembered not seeing his mother for two years despite the fact that they were living in the same city only a few buildings apart. He moved from place to place and from frontline to frontline. According to him, he lived a life without living. Today, he speaks in similar terms, highlighting what his wife and children mean to him in the light of his wartime experiences. He also took great pains in describing the city and the nature of Bosnian warfare.

The psychological impact of his experience of space and its destruction therefore appears to be rather significant for the representation of war memories. This is particularly true in the case of the siege of Sarajevo – a war that was fought within a city occupied mostly by civilians. The frontline was not on a distant field, but was within the city lined by family houses. The destruction of the home (that is, the private space) forces it to merge with the public space. Houses in Sarajevo were stripped of their walls allowing one to see into these private spaces from the outside. Moreover, spaces that were normally publicly accessible became dangerous, restricted and obstructed. Barricades and debris blocked public streets while previously bustling bridges became abandoned. In the case of Sarajevo, war transformed the city into a living ghost town.

The memory, description and depiction of war have the innate potential to become melodramatic due to the extreme and unimaginable conditions that conflict creates. However, due to my thoughts on the media footage already described, the melodramatic seemed important to avoid as far as possible in order to effectively emphasize the ethical complexity of mediation.[60] Instead, I wanted to actively draw attention to the destruction of the domestic and the family by means of a heightened aesthetic. The resulting effect is consequently not so much communicated through the emotive performances, but is rather visually articulated through the fragmented style of the film. By ap-

[60] This also relates to certain documentaries, *cf.* Winston, *op. cit.*, p. 100: Despite believing that Flaherty's 'reputation is overblown', Winston points out that unlike Edward Curtis's documentary *The Land of the Head-Hunters* (1914), Flaherty managed to 'impose no external melodrama' on the Inuit family he filmed in *Nanook of the North* (1922).

proaching the film in this way, the contention was that the emotive effects of war may come to the fore in a critically more balanced fashion.

2. Realism vis-à-vis Artifice

Consequently, I moved away from a realistic setting by placing the scenes in a studio environment. Here, constructed sets became of vital importance in order to test whether such a methodology would create a more effective platform to investigate fact since it draws attention to the constructed or 'alterable' image. This created a vantage point from where I was able to reflect on a relatively recent historical event without losing my sense of critical distance.

In order to take these aspects seriously I went through a rigorous phase of writing script treatments.[61] This allowed me to focus on developing an episodic structure that highlights the complexity of the accounts/evidence gathered. However, when it came to creating concrete visual systems, I needed to intensify my thinking on the episodic considerably. I found it crucial to (quite literally) foreground the complex relationship between realism and artifice by means of a specific aesthetic quality.[62] In other words, I needed to develop a style that by its visual structure specifically problematises the concept of staging the 'real' as well as the 'really remembered'. My thoughts naturally progressed into a direction that would not only recreate various historical moments, but would also visually blend other prosthetic modes such as documentary, animation and theatre in a self-conscious fashion.[63] The premise here was that this would potentially create an original cinematic space enabling an honest reflection on the historical value of memory despite its necessarily fragmented nature. On the one hand, my approach includes the hypothesis that such a film would be honest in that it draws attention to its own construction. On the other hand, it would be historical in that it creates a cumulative aesthetic, which ultimately compiles an argument by visually and audibly also presenting the audience with factual material from the historical world (news footage and interviews).

[61] I wrote eight versions in total; c*f.* Appendix A, Treatment 8, p. 169.
[62] This includes additional aspects of mediation, on which I will be reflecting later in this chapter as well as in Chapter Three.
[63] *Cf.* my discussion on collective and prosthetic memories in the media in Chapter One (pp. 37f.).

The first major conceptual aspect I therefore had to deal with was how to translate the script and the emerging ideas delineated thus far into different visual *spaces* in a way that would enable me to create such an aesthetic inspired by the episodic/fragmented nature of memory. From the outset, I was not interested in creating a realistic representation of the interviewees' memories in the way that Peter Kosminsky did with accounts of soldiers he interviewed in *Warriors* (also known as *Peacekeepers*, 1999). Kosminsky opted for a typically docudramatic style that strived for 'complete authenticity' by filming on location, employing a naturalistic acting style and including realistic special effects such as gunshots, explosions and burning buildings. Instead, I was intrigued by the possibilities of a more Brechtian style and what that would mean for the docudramatic form. In this regard, it was therefore interesting to later hear the reaction of one of the actors (Henry Douthwaite) upon seeing the set for the first time:

> The nice thing about just having a set and not actually being in Bosnia is, when you see *Welcome to Sarajevo* or films actually on location in Bosnia, you are distracted by the surroundings, by the carnage out there. But actually in the 'situ' of just a studio and even with the bare minimum of detail that is on that studio, you are forced to actually look at the characters and to look at their experience, to look at the chaos and the effect it is having on them.[64]

What Douthwaite alludes to here is that being/filming in the actual location where atrocities took place, may be counterproductive in that the 'incomprehensibility' of the events that happened there becomes overwhelming and hinders constructive critical reflection. Consequently, a real interest in a historicised image that could be just as authentic as shooting on location was at the forefront of the set development process. Moreover, my suspicion was that an 'artificial' or 'theatrical' approach would allow the audience to cognitively register the ethical dilemmas and contradictions of the siege (and those of modes attempting to represent the siege), since they would be forced to remain aware of the film as a construction.

The notion of 'film as a construction' has been explored by directors such as Jean-Luc Godard, who also made a film inspired by the siege of Sarajevo entitled *Notre Musique* (*Our Music*, 2004). However, even films that strive for critical distance still

[64] *Cf.* the extra features on the included DVD.

seem to place high value on a realistic aesthetic. This can be seen in *Notre Musique*, in which the claim is subtly put forward that the music of humanity is the sound of violence, which breeds 'a feeling of deep-rooted horror'. According to Godard, violence 'leaves deep scars' so that 'a survivor is not only changed, he is someone else'.[65] By means of longtakes, disjointed editing strategies and dialogue-heavy scenes this film develops into an investigative journey seeking to understand the enigmas of war. Ultimately, the film develops an experimental narrative that takes place in the real historical world. Instead of focusing on character and story development, however, Godard focuses on creating the impression of a real world through observational strategies and philosophical reflection on location in Sarajevo. In other words, *Notre Musique* provides an example of a creative treatment of the observational documentary mode in order to reflect on society's tendency to engage in conflict. Many would argue that films such as this construct an ideal aesthetic for generating critical distance in order to develop a *creative* historical image.

Accepting this, I was also interested in testing whether this notion can be enhanced even more by discarding visual realism in favour of a Brechtian theatricality. Such a style in film, I hypothesise, could promote critical thinking due to the fact that it actively distances itself from the more 'involving' dimensions of film realism by heightening a sense of constructed theatricality. The most effective way to do this was to take the film away from the 'authenticity' of shooting on location and placing the action in a theatrical studio environment. In other words, I aimed at transporting real events into a virtual space where the abstract nature of the past could take on a form that would enable critical reflection.

3. The Realisation of the Sets

The idea articulated above has much in common with the perspective on factual narratives developed by the Belgian scholar and practitioner, Alok Nandi. He coined two concepts relevant for my thinking, namely 'hyperfiction' and 'transfiction'. The former indicates the interaction of visual fragments in a bigger visual framework. The latter connotes the visual transportation of factual material or 'real reality' into a 'vir-

[65] See, for all three direct quotes just given, Godard's *Notre Musique* (2004).

tual reality'.[66] He argues that the application of 'hyperfiction' and 'transfiction' creates a highly effective narrative space in which the alternation between 'fact' and 'transported fact' acquires the propensity of cognitive as well as emotive involvement by the viewer.[67]

Combined with the theories developed by Landsberg, Brecht and Turving, Nandi's thoughts on space initiated the next step in my process, which was to commence the physical construction of the various sets.[68] I will now demonstrate how the set development matured out of a direct practical engagement with the critical deliberations pointed out thus far. In this regard, the set design of Vladan's narrative section begins to exemplify my practical realisation of a historicised narrative image.

- Development of Vladan's Set

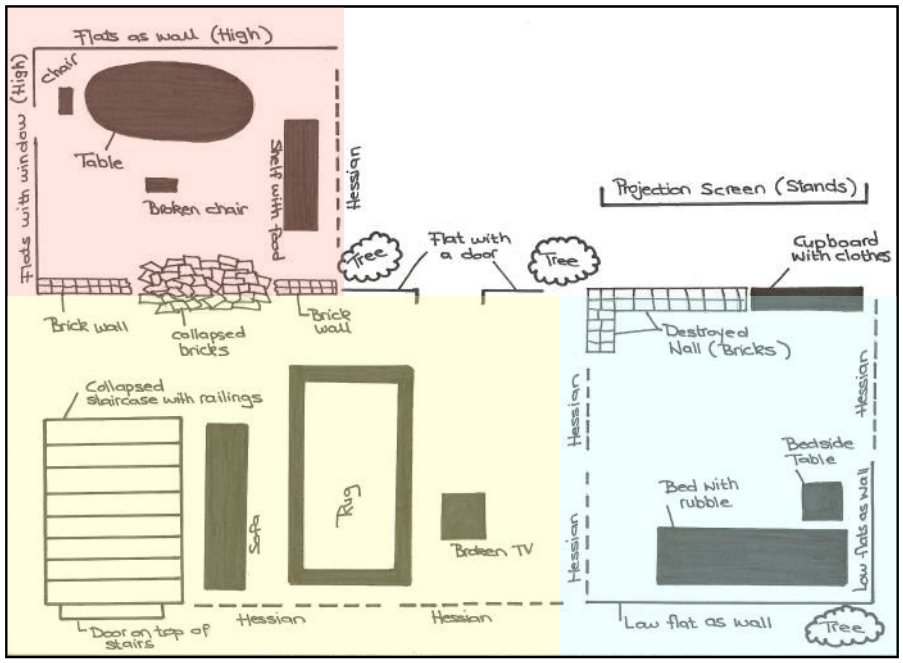

Fig. 19: Floor plan of the set from Vladan's narrative section

66 Nandi, Alok B. and Xavier Marichal, 'Transfiction', in Eskelinen, M. and R. Kosimaa (eds.), *CyberText Yearbook 2000*, Jyväskyla, Finland: University of Jyväskyla (Publications of the Research Centre for Contemporary Culture, Vol. 68), 2001, pp. 13-33. See: Beattie's views on p. 11. Nandi's 'hyperfiction' connects closely to Elsaesser's notion of 'new authenticity' – only Elsaesser, *loc. cit.*, approaches it from the opposite direction, calling it 'hyper-real' as opposed to 'hyper-fiction'.

67 Nandi, Alok B. 'Hopescapes – eclectic oscillations', in *Hoffnung nach dem Ende der Utopien*, Vienna: University of Vienna, 2008, pp. 1-9; *cf.* his 'Mixed Reality Story-Telling: Story-setting and Story-sharing', in *Digital Art and Culture*, 2003, which applies the principle to several genres. His concluding remark is very promising for my project: 'The Mixed Reality paradigm […] should allow storytellers, dramaturgists and designers to explore the potential of new genres at the intersection of the virtual and the actual'. This is exactly what I venture to suggest I am doing.

68 For Landsberg, *cf.* pp. 37f.; for Brecht and Turving, *cf.* pp. 43ff.

As can be seen above (Figure 19), I divided the set into three distinct areas: kitchen, living room and bedroom. The various areas are obviously sectioned off by bricks, flats and pieces of Hessian hanging from the studio ceiling. Such a clear division of spaces enables a transfictional process by providing the film with an environment, which visually supports the episodic structure of the script.

These spaces are not to be seen as realistic representations of the actual interviewee's home. Instead, they are to be regarded as transfictional spaces that engage with the real experiences of the interviewee within an alternative virtual reality. They are substitute or prosthetic memory spaces enabling a distanced critical reflection on the siege. The intension was therefore to transform the sets into a series of visual sites of memory, or as Elsaesser would put it, into 'electronic *lieux de mémoire*'.[69] Moreover, Vladan's sets also become episodic in that the character representing the interviewee is placed into a fragmented environment that directly simulates the nature of memory.

Fig. 20-22: Fragmented Spaces simulating Memory

Similar to memory (which rarely moves between different spaces in a linear fashion), the film never depicts Vladan actively moving between these spaces. Each time the audience returns to his narrative section, they find him either already inside one of these spaces or at the exact moment he enters it. In the case of the latter, the viewer never sees the space behind him. It is either cut out through framing or blocked by

[69] *Cf.* Elsaesser, *loc. cit.*

Hessian. At the beginning of the film, for example, one sees him entering the living room area (Figure 20). Next, we see him walking into the bedroom through a make-shift entrance signified by the Hessian (Figure 21). After that he climbs over a pile of bricks into the kitchen (Figure 22) to take a seat at an empty table.

In the subsequent two narrative sections he then remains in the bedroom for the duration of each scene (Figures 23-24). Finally, he brings the narrative sections to a close where they began, namely in the living room as a dog enters his isolated world from the outside (Figures 25-26). The dog, however, does not stay long in this space. After eating some of Vladan's food it turns and leaves. This is the only moment in Vladan's section when something is shown exiting the space.

Fig. 23-26: Fragmented Spaces simulating Memory

I developed this spatial system due to my observation that the memory of the events as described to me by the interviewees never involved a fixed chronology or a natural progression of physical action. Nor was any action motivated by the internal development of character. Instead, each event described was characterised by an intense emotional experience already situated within an extended temporal moment. In other words, these moments were all fragmented while engrained in the episodic faculty of the interviewee's memory. Therefore, the structure of the film presents each of these remembered moments as isolated moments in isolated spaces.

- Development of Malcolm's Set

The sets for Malcolm's storyline are developed in a similar fashion, although there are some significant differences in the way I approached them. For one, Malcolm is associated with more than one set – which in itself highlights some of the most significant differences between the life of a UN soldier and a life of a Bosnian civilian trapped in his own country. However, the set that is probably linked most with Malcolm is the set based on the Postal, Telephone and Telegraphy Building (PTT Building) used by the UN as its headquarters during the siege (Figure 27).

As can be seen from the design below, this set is again divided into three distinct areas, namely the area just in front of the white UN crate (where most of the action takes place), the beer crate area and the entrance near the projection screen. In contrast to Vladan, Malcolm uses this space in its entirety and often utilises the whole space – particularly in his last scene (Episode 14) where he actively moves between the UN crate and the gates before crossing all three sections to go and sit on the beer crate at the back (Figure 4).

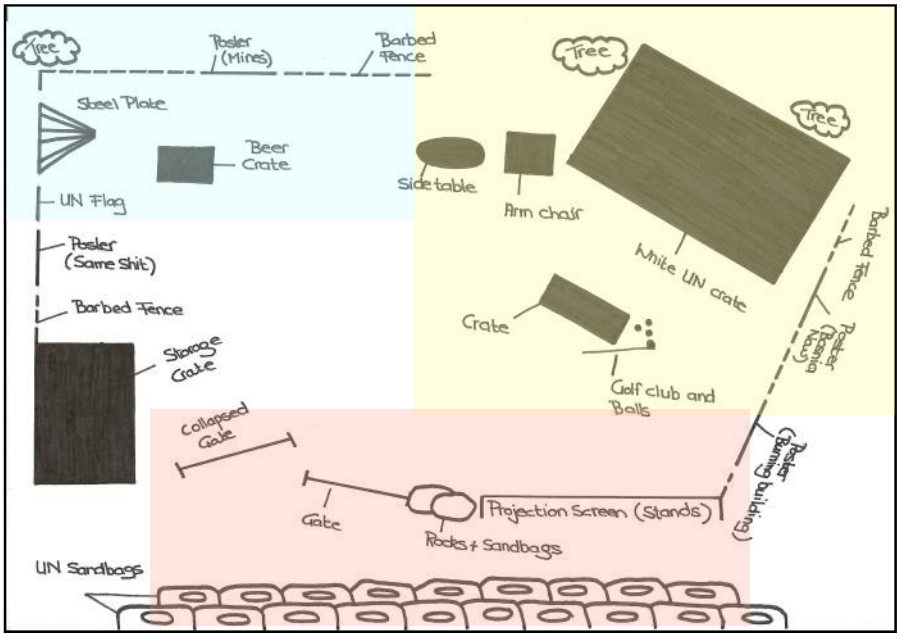

Fig. 27: Floor plan of the set from Malcolm's narrative section

The dominant concept for this set, however, entailed an intensification of the hyperfictional mode by adding visual elements to the design to amalgamate data from the real world with the creative world. In other words, the aim was to create a set that con-

denses facts known about the siege by placing them in an abstract theatrical environment. As a result, Malcolm's set does not realistically depict the real UN headquarters as such, but rather represents it symbolically as a visual concentration of a wide range of documented facts associated both with the siege and the character of Malcolm. The most significant example of this would be the inclusion of posters, which I randomly placed around the space (Figures 28-30). These images function on various levels warranting their inclusion as historical evidence. First, they have an *intra-historical*[70] function within the film since they are direct references related to my interaction with the interviewee.

Fig. 28-30: Posters/Postcards – Intra-historical Reference

The British soldier gave these images to me in the form of postcards, which were designed and sold by Bosnian civilians in order to make money off the foreign soldiers in the city (the only people with money). At the time, the interviewee thought they were humorous 'mementos', but in retrospect he appeared to feel guilty for buying images that according to him were quite 'sick'.[71] Moreover, he appeared to have a real need to discard these 'mementos' – these physical reminders of his time in Sarajevo. He re-

[70] The term 'intra-historical' suggests the relationship that directly exists between the primary source of historical information and author, that is, between the interviewees and me, since both interviewees and I find ourselves within (*intra*) the flow of their memories.

[71] A depersonalised extract from the British interview (for reasons of privacy the full transcript is not included as an appendix): 'And funnily enough, I don't think I know anybody who used any one of those postcards to write home […] They were more … I kept them because I was a lot younger at that age. I kept them as mementos. You know, in a funny sense as well. When that one [the 'Bosnia Now' postcard] … I saw that one, I thought, you know, it is very clever. But it is also very sick […] And I must admit, I felt cynical after as well for buying them, because I was actually helping. But then again, now when I think about it I think, well, what if the guy was just trying to make a little bit of money. And of course, we were only, the only real people with money.'

peatedly told me to just take the postcards, as he had 'no use' for them any longer.[72] These postcards played a direct part in the memory of the interviewee. He wanted to rid himself of them, but could not bring himself to throw them away. Rather, he discarded them by investing them in a film about his memories in an effort to come to terms with his role in the real history of Sarajevo. Their presence in the film is consequently already warranted.

I take the historicisation of the set further in that I include a second *intra-historical* reference, which functioned as an important historical reference during my research phase as I attempted to create an overall picture of the various fragments presented to me. During the interview, the UN soldier gave me a photograph he took of the news building on Sniper Alley (Figure 32). He then also showed me a postcard of the same building (Figure 31). The fact that he showed these two images to me together clearly indicates that both his memory of the building and the way in which he recounted his experience to me were influenced by the images. As Catherine Keenan would say, he did not appear to remember *with the aid* of the images, but *in terms* of them.[73]

Fig. 31-32: Poster and Photograph – Intra-historical Reference

This subsequently led me to another system I explore in the film – a system of artifice. The postcard is an artificial depiction of the real destruction in Sarajevo. But the

[72] A depersonalised extract from the British interview (for reasons of privacy the full transcript is not included as an appendix): 'The funny thing is … you can keep these as well, because I no longer have any use for them … somebody has decided to start making postcards of these sort of like places. And *that* is actually *that* building, if you look carefully.' (The double 'that' refers to the two images of the same building shown in Figures 31 and 32, pointed out to me by the soldier.)

[73] *Cf.* Keenan, Catherine. 'On the Relationship between Personal Photographs and Individual Memory', in *History of Photography*, Vol. 22, No. 1 (1988), p. 60 (my italics).

photograph visible in the film, is a more conventional image; a more realistic document of the soldier's actual time there while the postcard is a simulation created by some unknown artist. The photograph could be said to imitate an imitation. Both images therefore go through a process of abstraction in order to solidify the memory of the destruction for future reference.

This process of 'artificialising' reality became intriguing in relation to memory and documentary production. I subsequently incorporated a scene referencing the moment when the soldier took the photo (Figures 33-34). Here, the hyperfictional process is evident as Malcolm directly interacts with a projected image of the photo as if it were the real building in front of him. Notions of artifice and reality consequently become intertwined.

Fig. 33-34: System of 'Artificialising'

The intention was that in its projection, the photo would be transformed into a simulation, a prosthetic substitute in much the same way as the postcard, while remaining authentic. This is complicated by the projection initially being blurred and unfixed. It does not become a stable image until Malcolm fixes its image in his recollection by taking a photo of it with a disposable camera. The methodological question suggested thereby is: can historicisation occur without a degree of 'artificialising'?

Considering the other posters, which *are* visually represented in the film, this complex question is drawn out into the fabric of the set thereby creating hyperfictional images (i.e. the filmic images I create). I consciously approached this dynamic subtly. If noticed, however, the artificial (or simulated) object has the potential to become a real object of historical significance within the world of the film. I would therefore argue that this intra-historical network spanning the conceptual development of Malcolm's set warrants its use as a visual referent with documentary significance.

Together the three posters also have an *inter*-historical[74] function in that they provide evidence of the actual situation in Bosnia itself. The authenticity of the 'Danger! Mines!' poster (Figure 35) is verified by my empirical observations made during the first research phase of my trip to Sarajevo. As can be seen from a photograph I took in Sarajevo (Figure 36), such signs of warning were used across the city and the surrounding mountains. The reality of the fact that mines littered the grounds where civilians lived therefore becomes more potent by the inclusion of the poster. On the one hand, its presence in the set links to the soldier's own experiences. On the other hand, it also links to my own experiences of seeing these signs as well as to the historical facts known about the siege – namely that not only mortars, but also landmines played a big part in the destruction of the city and its people.

Fig. 35-38: Intra- and Inter-historical reference material

[74] The term 'inter-historical' refers to secondary sources of historical information. That is, evidence not related to the statements made by the interviewees, but rather information gathered by empirical research as well as from historiographic sources such as history books, autobiographies, the Internet and facts known about other similar historical events.

Finally, the 'Bosnia Now' poster (Figure 37) contains a particular *inter-textual*[75] reference to Francis Ford Coppola's canonical film text *Apocalypse Now* (1979). Coppola's film is a highly pessimistic depiction of American involvement in Vietnam (Figure 38). However, *Apocalypse Now* goes further than that by venturing to create a surreal world showing the chaos of war irrevocably married to the natural progression of the human condition. Moreover, as the film progresses into its final stage, it moves into an apocalyptic landscape littered with lost people buried by the complete hellishness of the horrors human beings are capable of. In relation to Sarajevo this comparison to the hellishness of warfare naturally holds particular significance.[76]

What is more, the fact that Bosnians felt the need to equate NATO and UN involvement to the American war in Vietnam, has major socio-political implications for the way in which *Shelved Memories* should be viewed.[77] Bosnians were not the only ones who felt the need to draw this link, as is clear from one of Malcolm's statements in the film:

> It is difficult, you know. I was proud to be there as part of the UN. You know. Extremely proud, because naively I thought, yes, we are actually here to do something useful, you know, something good. But then, at the end of the tour, you're like … you felt so dejected, you know. You felt like the fucking carpet was ripped out from under your feet, because it was a fucking sham. They said, go here, you know, you go there. You get there, you can't do this, you can't do that. You can't go here, you can't go there. In the end it was just, what the bloody hell are we doing here, you know? It was more along the lines of the old Vietnam things.[78]

Considering my approach to the docudramatic paradigm in relation to memory, this connection with *Apocalypse Now* becomes an additional factual reference, which aims to subtly enhance ones understanding of the situation in Sarajevo. However, the poster deliberately remains in the background of the shots. This link is therefore made brief

[75] The term 'inter-textual' is here used to suggest links made between my own film and other existing films.

[76] Interestingly, upon entering the city people were greeted with graffiti on a wall that infamously proclaimed: 'Welcome to Hell' – a fact that almost certainly inspired the title of Winterbottom's film about the siege (*Welcome to Sarajevo*, 1997).

[77] This direct reference to the Vietnam War also motivated my research into the connection between the unrepresented individual and memory during the Vietnam War (see p. 26).

[78] DVD Timecode 32:30-33.11.

within the overall spanning of the film since the camera does not linger on ‘Bosnia Now’ for long periods of time (though it is the poster most often visible in the film). Ultimately, all three posters are integrated into the fabric of the set as distant fragments with actual historical meaning. Together, the various elements comprising the set of Malcolm’s storyline build on this cumulative historicised aesthetic I mentioned earlier.

E. MEMORY-OBJECTS

I have so far indicated that the choices I made in relation to the film’s style are largely responsible for a dynamic intended to create a certain understanding of individual experience vis-à-vis memory. This view was further accentuated by my own experience and memory of Sarajevo when I went there in 2009 as part of my research. Here, I was confronted with the remnants of the war in a striking and unexpected fashion. Although I visited fourteen years after the end of the conflict, its fingerprints were still very much present on the streets and surrounding countryside. Many buildings in the city still had bullet holes sprayed across the walls, while other buildings (most of them homes) were left un-restored. Moreover, various shops sold empty cartridges and shell castings from the siege, which were adapted into ashtrays and umbrella holders. To the outside eye, the memory of the siege therefore still seems glaringly present in the city.

Fig. 39-40: Memory Object – Shelf

After the empirical investigation, I set out to incorporate some of the images and objects I encountered into the initial concept of the set. One image that probably had the most impact on me was one I saw when I entered a dilapidated house destroyed by a mortar. Inside the house I came across a destroyed kitchen. A hole in the ceiling revealed the bedroom above, while the entrance was almost completely blocked by debris. However, within this destruction, I found a shelf that remained unscathed (Figure

39). Bottles of food were still arranged as neatly as they had been before the shell hit the building. Layers of dust covered the lids and stained the glass. Due to the effect this personal experience in Sarajevo had on me, I visually transposed the memory of the moment into my filmic interpretation of Vladan's isolation (Figure 40). It inspired the (intentionally ambiguous) title of the film as well.

As an object, a remnant and a memento of the war, the shelf seemed to be particularly relevant in relation to the issues I am dealing with in the film. The shelf I saw survived the war and the effects of time so that I could find it in the present. It was a sad image since it seemed as if this shelf had been forgotten. But strangely it also generated a sense of hope in that the outside world is able to continue with life despite these remnants of war. The title took on this perspective in that, on the one hand, 'shelved memories' suggests the interviewees' process of recalling past experiences. On the other hand, it also underscores the socio-political comment that Sarajevo has become a 'shelved memory' within general historical representation – both during the war and after it.

Fig. 41-44: Images from my Research Trip to Sarajevo 2009

An additional aspect that struck me in this house was the sheer quantity of dust and debris that seemed to penetrate every corner of the home (Figures 41-44). The floors were covered, the shelf was covered – even the entrance to the kitchen was blocked

by debris from the collapsed ceiling. This aspect directly inspired the development of the set.

I noticed the potential of developing the equally ambiguous meanings of dust. Therefore, I made the texture of dust and debris an ever-present motif throughout the film – even the air has dust reflected in it (most noticeably in the betting scene, Episode 8). My view on this aesthetic was that it is the blanket of dust covering the objects that not only brings the devastating effects of war to the fore, but it also ironically uncovers the dusty memory of these objects. By design I therefore decided on making Vladan deliberately interact with the dusty objects. When Vladan arrives at home, the first thing he does is to pick up a hat stand, before hanging a coat on it. Similarly, his first action upon entering the bedroom is to pick up a dusty radio. He looks at it intently before giving a faint smile to suggest a connection with this object – a distant memory of some sort.


Fig. 45-46: Memory Objects – Dusting

Also, Vladan is often shown cleaning the objects around him. Before hanging up the coat he hits it a couple of times in the effort to remove the dust (Figure 45). Before switching on the radio, he blows off the surface dust before also wiping it with his hand (Figure 46). Seen in the context of my focus on recounted memories, these small actions are intended to be read as an important motif uncovering and visualizing memories that should not remain buried under the layers of time like the real shelf in Sarajevo. As soon as Vladan dusts off the radio, he turns it on. What follows is an intensely emotional conversation with a radio presenter about his experiences and his feelings towards the conflict.[79] In this light, the action of cleaning the radio was aimed at subtly proposing the following suggestion: Traumatic memory has to be dusted off

[79] I will expand on this scene in greater detail in the following chapter (pp. 131ff.).

in order for people to come to terms with the degrading aspects of war. One has to remember these events and one has to recount them in order to move on.[80]

As the above should begin to indicate, the role of objects and their treatment by the camera is an important facet of my attempt to visualise memory within a cinematic theatrical setting.[81] The camera is notably very selective at stages, focusing in and out of particular objects. This decision was motivated by the fact that, on the whole, the film's visual style is centred on the process of remembrance. Therefore the objects in the film become 'memory-objects', which are significant as visual manifestations of the abstraction that is memory. In other words, the camera takes the viewer away from the individuals towards seemingly insignificant but in fact quite significant objects surrounding them in their world that may reflect their subjective experience of their surroundings.

I particularly focus on this dimension during the narrative sequences in Vladan's storyline. To be sure, his narrative sections are less focused on the dialogue and more on his existence in the space and his interaction with his immediate surroundings. What is more, the analysis of his interview revealed that the Bosnian soldier's isolation from other people was a strong aspect of his experience during the war. Seen from a narrative perspective, isolation is a challenging aspect to represent in film, as it is characteristically not driven by action or interaction. It is potentially visually paralysing since it is a psychological experience and not a physical one.

To bridge this difficulty, Vladan's interaction with memory objects made critical sense (Figures 47-52). For example, when Vladan enters the kitchen for the first time since being back from the front, he is shown carefully handling objects that clearly

[80] Hence, the dusting of the radio is followed by a dialogue heavy section during which Vladan expresses himself verbally for the first time.

[81] The memory of objects in the real world is also an episodic process: *Cf.* Brockmole, James R. *The visual world in memory*, New York: Routledge, 2009, p. 99: '[…] visual memory for objects is episodically structured via association with the scene context in which the object appeared.' Additionally, the connection between objects and memory is a common phenomenon explored in films about trauma. See for example *Objects and Memory* (Danitz, Brian and Jonathan Fein, USA, 2008). This documentary explores the memory of 9/11 through objects of personal significance: 'Powerful events, whether historic or personal, divert the path to the future and produce ripples of change in their aftermath. In the face of sudden disruption and inexplicable loss, there is a strong need to bridge the irreplaceable past with a hopeful future […] Through this we see how the tangible can represent the intangible and, the deeply personal can reveal great truths about the human spirit.' *Cf.* http://objectsandmemory.org/About.html (accessed 24/06/2010).

cause him to recall his life from before (Figures 50-52). I decided to have the camera move with him, isolating each object as he discovers them. In doing so, I allow the audience to examine these objects with him. The audience however, does not know what these objects mean to Vladan – to him they are estranged objects and to the viewer they are strange objects. Nevertheless, we (re)discover them with him as he picks them up and turns them and brushes away the dust. We are connected to his subjective experience and visually introduced to a life as well as a memory of a life.

Fig. 47-52: Memory Objects

Although the camera moves with Vladan to reveal these objects as he finds them, I also wanted to isolate them from Vladan at the same time. The camera's movements away from the character towards these objects therefore become significant in that it means to highlight the gravity of what these objects mean to him, despite the fact that the audience do not necessarily know what they mean specifically. As a result many of these images communicate a deep sense of loneliness and loss. One of these images

occurs during the moment Vladan sits down at the kitchen table (Figure 51). As he carefully sits down, Vladan closes his eyes as if to savour the opportunity to actually sit on a chair and at a table. However, when he opens his eyes again, he fixes his gaze on the empty table in front of him as if the sight triggers a memory. As he places his hands on the table where a plate with food would once have been placed, the camera moves down to reveal this emptiness. The resulting image is one that foregrounds the object that is the table, while Vladan is almost completely cut out of the frame, except for his hands pressing down on the wood.

Here, my intentions were to detach the film from the individuals in order to focus on objects, while still communicating a sense of emotion/subjective experience and memory.[82] This presented me with the opportunity to visually reflect memory in another way, namely by means of the concept of instability. I suggest the instability of memory by literally filming the situations depicted in an unstable fashion. The use of the camera creates a feeling of ongoing movement that suggests the continuity of suffering despite the fact that I newly recreated the action/relived scenes more than a decade after the real events. In this light, the camera becomes a physical presence within the scenes, shadowing the characters wherever they go and in whatever they do.

F. INTERIORITY AND EXTERIORITY

The interiority and exteriority of experience is therefore visually reflected by the use of the camera. These two aspects are further delineated in terms of the 'real' by my use of the set. As can be seen from the set designs, the action is very much confined within clearly delineated boundaries. Such a spatial limitation is intended to set up notions of a historicised interiority and exteriority. Although the film remains within a theatrical space, I wanted to make the audience aware of the characters' placement in a 'real' world despite its visual artificiality. They are thus shown to interact with the 'real' world in a way that places the characters in a direct relationship with the 'real' outside/historical world of war torn Sarajevo.

[82] Although the use of objects is primarily associated with the Vladan storyline, it is also applied to the character of Malcolm: his use of cigarettes, the binoculars and various forms of alcohol.

For example, Vladan is never shown to venture outside his space in the scenes set in Sarajevo.[83] In fact, any interaction that takes place with the outside world is a hyper-fictional interaction. In other words, Vladan interacts with material from the historical world, which is either placed on the outskirts of the space or is later added through the editing process. I predominantly aimed to achieve this through the selective placement of the projections, sound and documentary footage within, or in juxtaposition to, the recreated sections in the theatre space. This allowed for a more reflexive tone during which Vladan is mostly silent.[84] Moreover, due to his constant isolation, he is forced to become focused on the interiority of the space in which he finds himself – and as a result the objects within this space become all the more important. Ultimately, his space becomes an escape from the world from which he entered. He recedes from the war outside into a 'mental space' where he ventures to make sense of his situation.

By contrast, Malcolm's interaction is constantly orientated outwardly as a defence mechanism. I intended to communicate this by designing his sections as dialogue heavy and more dramatically driven than those of Vladan. As already mentioned, the Bosnian actively engages with the set, often looking and touching objects placed within it. It is the destruction pictured by this set that appears to be affecting Vladan most of all. Malcolm, however, seems to be more affected by what is going on outside his immediate environment. When he physically engages with the elements within the set, it often reveals frustrated or violent overtones. All in all, his reaction to the set is more detached since he is shown constantly looking off-screen at the world beyond his space while never actually going there. To make this dimension more potent, I decided to restrict the audience's access to what Malcolm is looking at. His view is not restricted by borders, but that of the audience is strictly confined.[85] The viewer is denied the visual representation of the outside world, which Malcolm is so deliberately interacting with. Instead, our access to the outside world occurs through the dialogue and our mental re-creation of what Malcolm is witnessing. It therefore was a conscious decision on my part to keep him within the confines of the space looking out, but never moving beyond the set. Such a restriction would add to the critical evaluation of the implications of his actions during the war.

[83] See also my discussion on memory and the movement between spaces, pp. 80ff.
[84] *Cf.* 'Mediating Space', Chapter Three, p. 115.
[85] *Cf.* 'Mediating the Off-screen Space', Chapter Three, pp. 120-124.

The intention was to in this way create a rather paradoxical 'borderlessness' throughout the film. The boundaries the set creates are therefore visually made obvious in that I draw attention to these borders by means of the style. This system does not allow one to see what is going on outside the frame/created space. By denying this access, though, the audience is prompted to become aware of it. What is more, in this way death is rendered present within this hyperfictional world despite, or rather because of the fact that it is not directly shown. The realisation that death 'invisibly' does happen, finally transforms the film into a horrible open space.[86] One cannot see the civilians getting shot during the betting scene, but one can hear it. Similarly, one cannot see bullets and mortars dropping on the city, but one can constantly hear them in the background during Vladan's sections. Moreover, the bullet penetrating Vladan's world and his jacket is not seen either. It can only be heard, while its effects are shown by Vladan's reaction and the hole in his jacket, which he later reveals.

My intention was, by means of this 'borderlessness', to pose the possibility that the theatrical space in film can also be a legitimate cinematic space, when deliberately made part of the viewing experience. In this regard, I do not gloss over my strategies; they are viewed/experienced at face value. For example, I do not mean to 'trick' the audience into thinking that a real bullet has just almost killed Vladan in his own home. I also do not disguise my own interpretation of the interviews through realism and claims of truth. I thus take responsibility for the narrative re-creation, which the audience is invited to accept without suspicion of deceit.

G. UNPACKING DOCUMENTARY PERSPECTIVES

In the light of these practical developments, my next step in the production process required a re-evaluation of certain newsreel images. I decided to return to the news footage partly because I thought the interdisciplinary aesthetic I was establishing needed to be augmented more with 'real' images of the war. This would allow my practice to draw stronger links across various visual platforms.

[86] *Cf.* discussion on 'borderlessness', 'Mediating the Off-screen Space', Chapter Three, pp. 120-123.

Upon reviewing the material I became increasingly aware of self-inflicted borders contained within the documentary perspective – which in relation to the discussion above added an interesting dimension to the film. In this regard, one moment particularly caught my attention.

Fig. 53-54: Opening image – Panoramic Perspective

This shot involved a panoramic image capturing a wide angled view of the city (Figures 53-54).[87] The golden glaze that wraps the cityscape makes the image appear misty – a quality that is enhanced by the layering of the closer and more distant buildings through the long lens. After a few seconds, a bird in flight enters the screen and crosses it, while the camera follows its journey from left to right. As soon as the bird exits the borders of the frame, the camera stops. The crew behind the camera subsequently evaluate the quality of the picture judging it to be aesthetically pleasing: 'The picture looks nice' (Figure 54).[88] It is obvious that this view was specifically chosen for its aesthetic qualities – the cameraman informs the audience of as much. The viewer is first told that it is a 'picture' and then that it 'looks nice'. Thereby it is acknowledged that the image is constructed, but also that it is *beautifully* constructed. It is explicitly said what the audience is expected to think of the shot – despite the fact that it is actually an image of a city under siege.

Similar to the off-air moment during the news report, the cameraman's comments did not reach the public domain. I however decided to retain these comments in order to

[87] This shot could have been filmed either in the morning or at dusk. I suspect it was filmed in the morning due to the number of birds that can be heard on the soundtrack. In the evening, birds are generally more silent. Moreover, the degree of light reflected in the smoke as the sequence continues suggests that the sun is rising, not setting. Therefore, it is probable that filming occurred in the morning.

[88] This opening moment was added relatively late in the post-production process due to the fact that the various dimensions of mediation became more meaningful as I consciously started to place news clips into the flow of the film. For this reason, the description of this shot is not included in the screenplay.

extend the documentary perspective beyond the borders of the frame. In this way, I intended to make the audience more aware of an authoritative hand exercising control over the images we receive. The purpose of this opening moment is therefore twofold. On the one hand, I aim to unpack the constraints of the documentary perspective by showing how the viewer's access to the situation is limited by others through framing. On the other hand, the inclusion of this shot becomes a strategy employed to also break down conventional structures/borders.

Additionally, I sought to place the media's perspective under particular ethical scrutiny by choosing to open the film with this shot. This decision was motivated by Andrew Britton's view on mediation, which criticises the media's tendency to use production strategies to construct as well as conceal subjective points of view. He calls this tendency the 'documentary effect':

> Television reportage systematically employs the immediacy of the 'documentary effect' to substantiate discourses about reality which are mystified, partial and often simply false but which seems to be plausible because the reality in question is being photographed 'as it happens'.[89]

According to Britton, the documentary effect is characterized by a certain deceptive relationship that exists between the reality of the historical world and the conditions under which reality is recorded.[90] As stated previously, I deal with the problems created by the documentary effect by directly acknowledging them. Considering this effect in *Shelved Memories* therefore seemed sensible. Thus, I opted to reflect on this deceptive potential by again drawing specific focus on the construction of media images by making it part of my film's ideological make-up. In doing so, the exposure of the documentary effect becomes a reflexive strategy, which places the audience in an uncomfortable viewing position by confronting them with their own ideological complicity and more generally encourages the viewer to be aware of shaping contexts that are only too easily taken for granted.

[89] Britton, *op. cit.*, p. 27.
[90] See Britton, *op. cit.*, p. 27-29.

Set against a distanced image of Sarajevo, the cameraman's initial comment is thus not only intended to draw attention to the nature of news production, but it is also meant to illuminate the 'effect' the news has on the way one perceives images of reality. Moreover, as the opening words of my film, the statement is further intended to set the tone of the film in a way that is rather unsettling. I would therefore argue that from the very start, the film reveals the audience's complicity in the creation of aesthetically driven ideologies.

What is more, the distance of the shot's composition noticeably creates a layered view of the city that is visually qualified by the natural lines created by the city's dimensions. The camera is placed at a high angle either on or near Sniper's Alley. From here the view cuts across the older part of town towards the mountain ranges that surround it in the north.[91] Due to the painterly and picturesque quality of the image, the audience is invited to consider the suggested three-dimensionality of the image in that the deeper one's eyes are directed towards the back of the frame, the hazier our perception of the picture becomes. To the front of the image, the texture of the shot is darker and more detailed, while the mountains are merely a fuzzy and faded mass towards the back. A sense of depth is thus created, the details of which become more difficult to make out the further one is positioned from it. Moreover, although the presence of war is audibly noticeable on the soundtrack, it remains invisible to the eye due the distanced perspective the shot takes on. In other words, the distanced position from where one is asked to perceive this image as an image documenting war 'as it happens', becomes unconvincing: it covers up the disconcerting harshness of war with the limited perspective of a soothing aesthetic. Therefore, the image is in fact an illusion – an idyllic picture that endeavours to gloss over the actual devastation of war, in favour of an image one knows of course to be 'nice'.

To take this further, my project's interest in the construction (or, indeed, destruction) of perspectives undertakes to problematise approaches informed by a wish to create war images acceptable to a Western audience.[92] I argue that this is a position that developed directly out of the demands made by the news agenda as well as the value

[91] I judge this view to be towards the north on the grounds of my empirical research.

[92] This was an additional reason motivating my decision to move away from conventional modes in favour of a more experimental approach (though I realise I am not the first to do so). I wanted to challenge the viewers in their viewing habits.

placed on the composition of shots so as to achieve a sense of narrative, all of which revolves around production value and aesthetically pleasing qualities.[93] My practice investigates the ways in which one views reality footage, but crucially also from where one chooses to view these images. In relation to war representation circumventing the dilemma created by the documentary effect appears to be quite difficult. Paradoxically, the media are required to occupy a physical presence in conflict zones, while nevertheless deliberately placing themselves at a distance.[94]

Fig. 55-60: Cameraman – Voice-Over

93 This creative decision was inspired by Elsaesser's observation (*loc. cit.*) when he points out how 'brutally selective' the media have become: '[…] the media are always in need of visual short-hand, not caring what the "constructed" nature of such "representations" of the real suppresses, excludes or simply keeps off-frame'.

94 The UN also shares this dilemma, as Malcolm states: 'These people don't want us here. The only ones that want us here, are the ones that need help, but that could be anyone from any side, you know. I can't comment for the majority of the army – but I personally thought, fuck them, you know! Let us get out of here … Let them just kill each other until they run out of bullets, because we couldn't see a way round this, you know ... you couldn't be nice to somebody from one side in case somebody from the other side saw you being nice and reported you … So, we drank. I lost any sense of where I was or who I really was … So did a lot of people.' (DVD Timecode 38:28-39:10.)

As the shot continues, the documentary effect is further uncovered: The cameraman informs his colleague that he has just done 'a bit of a pan'. He then wildly starts panning the camera left and right to find something more specific down below. He subsequently zooms in to show his colleague a closer view of smoke rising from an obscured building. In the wide angled shot, this smoke was not visible. The cameraman, however, appears to know exactly where the smoke is, thereby suggesting that he is surveying the progress of the smoke – waiting for it to become more striking and therefore more 'filmable'. This suspicion is quickly confirmed as the angle is judged to be uninteresting due to a lack of flames (Figure 55). However, patience seems to be a virtue, since the flames are 'getting bigger'. He zooms out again to reveal an even wider angle on the city. Resembling a sniper searching for his next victim, the camera operator once more pans his weapon left and right in search of a more adequate subject, catching the edge of the window he is filming from in the process (Figure 56).

However, everything interesting is still too far away. He consequently decides to cut until the events below become more interesting (Figure 57). Having made hardly any change to his filming position, the next shot cuts in with him scrambling to capture the effects of a mortar that has just hit another building. Smoke is seen freshly rising towards the sky (Figure 58). The fact that he failed to film the moment of impact appears to cause some frustration – as illustrated by the following shot. Here, he is shown focusing his camera with a sniper's precision in preparation to shoot the next mortar descending on the city. As he waits he is heard whispering the wish: 'Come on boys … another one' (Figure 59). Towards the end of the opening sequence, I again include footage, which reveals the camera operator to be waiting for a moment of impact. This time only, his patience pays off. A mortar suddenly hits a white building directly in the camera's line of filming. He excitedly calls to his colleague: 'You just have your daylight shot!' (Figure 60),[95] thereby confirming the news agenda's preference for daylight images of war as opposed to darker images.[96] In terms of the re-

[95] This statement appears not to be completely accurate. For one, due to the luminance levels of the shot, a more likely timeframe would be dusk – after the sun has already gone down. However, a more problematic issue is brought to the fore in this shot: the precision of the framing prompts the question in how far the filmmakers had prior knowledge of the building being a possible target.

[96] Upon viewing *Welcome to Sarajevo* I discovered that Winterbottom also used this shot as part of a montage illustrating the destruction of the city. Interestingly, Winterbottom chose to enlarge the image significantly, bringing the building closer while also omitting the cameraman's comment.

quirements of the news agenda therefore, a distanced perspective seems to be conventionally accepted, whereas inadequate lighting is deemed limiting.

I explore this scene in such detail in order to make evident the logic I followed when analysing the uncovered statements in the light of those made by the interviewees. I wanted the opening to immediately set up a recurring motif investigating the desensitising effect of war. It highlights aspects of humanity, which are then honed through the focus on the ethical ambiguities articulated by the interviewees themselves. It consequently also provides a foundation for the interviews that follow. Analogous to Malcolm's intentions upon joining the UN, the cameraman's intentions could also be regarded as innocent or sincere, since they have largely been determined by standardised production methods. I therefore intended to underpin the documentary perspectives contained in the footage by a critical, yet sympathetic focus on individual experiences that were forced to develop into something more sinister by powers outside their control.[97] In this way, I deliberately aimed to place the effects of viewpoint in a historicised and critical context.

Moreover, the above view is further accentuated by Malcolm in the interview section prior to the cameraman's final comment. He specifically asks me not to judge him. At the end of the film, he reiterates this request – indicating a desire for the viewer to try and understand his actions in context:

> Like I said, don't judge me. There are lots of things that I am not proud of. My girlfriend she said to me, you know, what are the main reasons why you want to talk? And I said, 'cause I am sick and tired of all them bullshit stories coming out, you know … Absolutely bloody sick and tired.[98]

My aim to draw attention to human experience, which is situated *beyond* the borders of what is 'recordable', opens and closes the film. First, we hear the cameraman's ethically ambiguous comments during the opening sequence. At the end, the film similarly leaves the viewer with the actor's last line. As a result of this circular com-

[97] *Cf.* the next chapter's discussion on the betting scene, which also touches on the film's empathetic attempt to understand such ethical ambiguities.

[98] DVD Timecode 49:30-50:20.

position, the film physically surrounds its subjects with effects of destruction, which is as psychological as it is physical. This is also symbolically expressed by the opening's focus on the audible (psychological) and the visible (physical). The audience can hear the sounds of war, but they can by and large not see the sources of the sounds. Equally, they hear the cameraman's comments, while not seeing him. We do, however, get to witness Malcolm saying his lines in the interview as if to suggest that we should listen to and see the complexity that surrounds everything associated with the siege. I therefore argue that the various ethical ambiguities the film deals with can only be understood when acknowledged self-reflexively.

Moreover, the body of the film endeavours to visualise the memories of a war that is not physically accessible to a contemporary audience. The texture of the film therefore opens and ends with an audio-visual commentary on the ideologies contained within war representations of different kinds. The structures I develop can thus also be regarded as my attempt to make the invisibility of the psychological present and more tangible to an audience seeking to understand the reasons behind the things people do during war. The film therefore is not only interested in making the invisible visible, but also in making the inaudible audible. In doing so, the film illustrates how ordinary people struggle with what war is and with what war imposes (in unexpected and confusing ways) on their subjective experience and subconscious mind. The composition of the opening is consequently intended to thematise a certain detachment brought on by a specific set of preconceived ideals as well as by the trauma of being visually confronted by the effects of war. As illustrated above, this detachment is often characterised by distant on-looking.

H. ON-LOOKING

All the media clips described are characterised by viewing the action from a distance. The opening shots illustrate the distance with which the filmmakers look at the city. The only way in which they present the viewer with a closer perspective is when they zoom in on the various buildings they are interested in. What is more, the filmmakers are inactive on-lookers in that they patiently wait for significant events to happen before becoming active. As Vladan bitterly points out in one of the interview sections:

> …when every day a few people are killed, it also made a difference. But that is not shown, because when there were thirty people at once or when journalists could show how a grenade fell on a market place. That was much worse than when every day two people were killed secretly […] And here I am really furious at the whole world, because … to allow something like this … to let them shoot us like that and nobody does anything! The fact is, everybody only observed. So many journalists were there.[99]

In this segment, Vladan clearly communicates a deep sense of anger, even bitterness towards the media and the world. He points out that the media seldom reported with the same rigour on the killing of small groups by the Serbs as it reported large massacres.[100] Thereby Vladan seems to suggest that, to some extent, the media and the Western world share in the responsibility for the continuation of the war.[101] According to him, the world only observed and never truly intervened to prevent innocent people from being killed one by one.[102] In his statement, Vladan thus suggests that the 'secret' killing were not so much a 'secret' in as far as that they were not witnessed by journalists and Western soldiers, but rather in the fact that they were not documented or acted upon when witnessed. Such single events thus become 'secret' by virtue of their not being portrayed in the media.

War is thus perceived as a point of interest or as something visually striking. Moreover, the news report as well as the clip of the running reporter show the viewer occupying a distant/obscured view on the city in that the audience is forced to look at the journalist more than anything else. Finally, the way in which the opening introduces the characters transforms the camera into an active instrument of on-looking. In the same vein, on-looking becomes part of the subject-matter as the film moves into the narrative sequences.[103]

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99 DVD Timecode 40:16-40:42.

100 *Cf.* Storney's view on the representation of Vietnam (p. 26).

101 Interestingly, a great deal of the footage I found depicted scenes of massacres – especially those that occurred by means of shelling marketplaces, bread- and waterlines. I decided not to include these images precisely due to the Bosnian interviewee's criticism represented directly as quoted in Vladan's words cited above. Elsaesser's point regarding the media's search for 'visual short-hand' also impacted on my decision in this regard.

102 This is also suggested in an earlier scene (Episode 4), where Malcolm and JP witness two women being executed.

103 I will discuss this further in an analysis of the betting scene in Chapter Three.

In this light, active and inactive participation is an important aspect I wished to develop visually in the film – both in relation to the issues the film puts forward and to the audience. For one, I wanted to suggest by means of the film's structure, a deeply critical view in relation to the socio-political issues brought to my attention during my preparatory research on the siege. From my vantage point it seems as if Bosnian civilians and UN soldiers became the *helpless* on-lookers of war, while the media involved and warlords became its *profiteering* on-lookers. In each case different kinds of people acquired different kinds of roles. Civilians became marionettes, handled and manipulated by the various authorities active in the war zone. For example, no matter how desperately the UN soldiers wanted 'to do something good', they are ultimately left to become helpless on-lookers due to the mandate they were under. They are reduced and transformed into a kind of audience – physically inactive. However, it is this inactivity, this on-looking, that triggers intense emotional reactions. These emotional responses are shown to be deeply engrained in the memories of these individuals. Consequently, their relationship to the war is transformed into a duality in that they are shown to become innocent inactive onlookers while simultaneously being forced into the collective guilt of the distanced participant.

The further implications of this phenomenon are brought to light by the realisation that the inactive process of watching factual events implicates the audience of the film as well. This being the case, I wished to ask the viewers to consider their social, political and ethical responsibility. In other words, I wanted the various levels of responsibility to reach beyond the interiority of the filmic world, thereby extending into the exteriority of the world occupied by the audience. Not only the characters and the real individuals interviewed are therefore shown to be accountable for on-looking, but the audiences of both the film and the television news are also revealed to be at least partly co-responsible due to their inactive consumption of the images.

Consequently, the distancing methods I employ by using Nandi's hyperfictional process provide the opportunity to draw attention to this responsibility. A good example of such a moment would be an instant where I opted to place both the characters in the same space. They are shown watching a documentary projection, which seeks to ethically problematise UNPROFOR's role in the war. Naturally, this moment could not have 'really' happened, since the people behind the characters never actually met.

However, I wanted to place these characters in the audience's position by literally placing them on theatre seats while watching a news footage projection. Moreover, the expressions of both Malcolm and Vladan imply the emotion I wish to alert the audience to. Vladan's expression communicates, to be sure, a sense of anger and betrayal, while Malcolm is clearly consumed by embarrassment and guilt. When he hears an angry Bosnian man accuse UNPROFOR of not allowing them to defend themselves from the 'Chetniks', Malcolm looks away from the screen towards the floor (Figure 61).

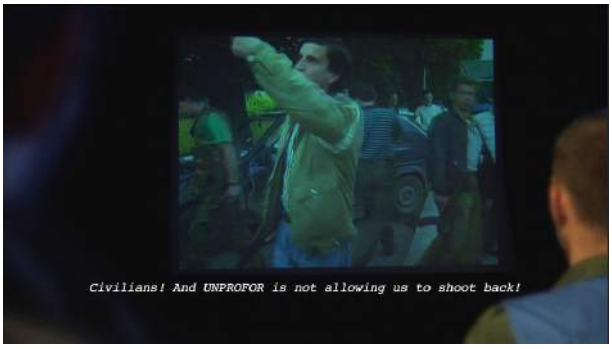

Fig. 61-62: Projection Scene

However, I did not want a sense of audience responsibility to stop here. I decided to go further than this in that I opted to also film the projection from the perspective of the audience – that is, from the perspective of the theatre seats (Figure 62). The camera is therefore placed amongst the characters: it 'watches' the projection together with the characters. Hereby I wished to imply that the audience carries the same level of responsibility as the characters.[104] This is a system that can be traced throughout the film, and which I will be discussing in greater detail in the following chapter.

[104] This dimension became even more complex at one of the film screenings, where the film was actually screened in the same room in which the specific scene had been filmed. The audience then literally occupied the same seats as the characters and were viewing the projection from exactly the same perspective.

The fact that we are looking at media footage filmed by Sky News further complicates the concept of responsibility. I intended to create two different worlds requiring critical reflection. On the one hand, I show a bigger, more distant world that is not interested in a close-up view of the situation in Sarajevo. The so-called objective media are revealed to be much less than intellectually objective. Instead, by means of the structures the film establishes, the media exemplify a physically and morally distant entity. As such, the news media are shown to be less informed, or, more disturbingly, even less interested in the reality of the events. This bigger world of the news media is thus shown to represent negative detachment as opposed to objectivity. On the other hand, the smaller world of the personal stories in the film was aimed at creating the opposite effect. The fact that the camera insists on remaining close to the characters is a significant decision for the very reason that these characters exist in a smaller world. By placing the bigger world in juxtaposition to the smaller world therefore, I ventured to test whether a focus on re-creation could be revealed as more interested in and more committed to the reality of events than conventional reality images created by the news media.

J. THE HYPERFICTIONAL: A POETIC SPACE

A residual feeling of suspicion is therefore not associated with the theatrical image, but with images created by the media. The narrative sections and the news sections thus stand in opposition, highlighting an ethical dilemma. One is revealed as a subjective interpretation made explicit, while the other is shown as a subjective perspective disguised.[105] *Shelved Memories* thus ventures to give opinion more authority by taking the subjective more seriously than images that are supposedly factual, objective and therefore more 'authentic'.

I wanted to accentuate this dimension by often situating the characters between the audience and the footage, thus placing the audience at an even greater distance from the 'reality' images.[106] In other words, the viewer's perspective is even more removed from the actuality of the represented event than that of the characters/actors placed in the overtly fictional space. According to my approach, such a removal may allow the

[105] *Cf.* Footnote 4 (p. 7).
[106] *Cf.* 'Mediating Space', Chapter Three, pp. 115-124.

realm of memory and subjective experience to operate at a heightened level of authority on reality and history. This is so by virtue of the fact that I place the characters, rather untraditionally, directly in front of 'real news images'. By doing so, I seek to provide the audience with the opportunity to critically distance themselves from the news footage thereby creating a more valuable viewing position that would qualify the power of the documentary effect.

This is a hyperfictional space at its most evident in that the filmic world retains a significant degree of ownership over the real by the very fact that I place real historical material in a particular relationship with the artificial world I create. The overtly staged dramatisation of remembered events creates a certain dialectic due to the use of space and set. This dimension is specifically enhanced by the fact that the recreated scenes in the television studio as well as those in the theatre are deliberately framed by news footage – which is shown to be no less staged from the outset of the film, since this is the first kind of image one sees. However, as the film moves into the recreated narrative images, the media images are revealed to also be contained within the remembered dramatisations due to the fact that it is projected and viewed on the various kinds of screens. Like the audience, the characters 'on stage' seem to look out of their world at these 'reality' images – and as a result the characters also take control of them.

Another self-reflective technique I decided to employ to further highlight this dimension from the outset of the film was the inclusion of a single *purely* artificial image – a three-dimensional simulation of Vladan's bedroom, which is subsequently destroyed as a mortar pierces the image and covers the screen in digital dust and debris (Figures 63-64). I did this in order to suggest the film's critical intention to discard any sense of conventional realism. This was an important strategy for me since it allowed me to put in place a system of artifice, including its historicised relationship with the real. Its positioning at the beginning of the film was therefore essential. As highlighted above I chose to hyperfictionally frame documentary material with the artifice of the theatre space. Here, I similarly frame the most artificial image in the film by other visual material. This time, however, it is framed by a mode connoting realism on the one hand (documentary), and a mode connoting artifice on the other (narrative re-creation). The

film's structure thus shifts from realism, to a completely artificial image, which is then 'blown up' as it moves into a mode merging both realism and artifice.

Fig. 63-64: Animation

This shift was also designed to dramatically uncover the audience's immediate assumption that they are watching a documentary. In fact, even the animation could still be judged as being just another component of a documentary. This assumption is further encouraged by the animation title overtly highlighting that the image is a reconstruction. However, I subsequently break this illusion as the image explodes towards the audience – the dust and debris blocking the audience's view of the scene. By shattering all illusions of realism in this visually violent manner, the audience's expectations are deliberately challenged.[107] They are motivated (or perhaps forced) to actively engage with the film's style as strongly linked to the socio-political themes exposed by the film's subject. What is more, in light of docudrama's 'promise of fact', the aim of the animation is to also extend to the audience another kind of promise – namely a promise to shatter the documentary effect, that is, the illusion, by moving beyond realism.

The animation is therefore a highly significant element within the film since I opted to closely link it to the ambiguity of the documentary effects in the opening. The six-minute segment (comprised of media footage, the introduction of the characters and factual inter-titles) at the start of the film is notably set apart from the rest of it in that each shot is essentially self-contained or episodic in nature – each exemplifying a specific form of mediation. Together they reveal the various dimensions of principles associated with the representation of real events on screen. Starting with an extended reflection on documentary production the sequence systematically escalates in its me-

[107] *Cf.* Hardy's use of the explosion metaphor to forcefully reveal reality, Footnote 2 (p. 7).

diation until it is ultimately transformed into a purely simulated image. The presence of a filming camera is suggested in this image by a tracking shot slowly venturing into the interior of the digitally produced room. This slow movement is accompanied by a voice-over claiming that ‘Everything is over now’. Then, as indicated above, this image is destroyed, along with the exposed strategies that preceded it – thus signifying a fresh start, a new beginning. Indeed: ‘Everything is over now’. The first narrative sequence emerges out of this destruction, consequently highlighting the film’s strong intentions to discard conventional idea patterns in order to start anew with an alternative methodology based in reconstruction.

Fig. 65-68: The Treatment of Time

I continue to challenge the audience’s expectation even more by my ‘poetic’ treatment of time. The hyperfictional space within which the characters find themselves is intended to be a timeless space promoting critical reflection. Among other things, this timelessness involves the physical appearance of the actors in the narrative as opposed to the interview sections (Figures 65-68). Realistically, the actors should look significantly older as the events take place fourteen years apart. However, except for minimal make-up, the film ignores their expected older appearance. The notion of distance is thus highlighted, since ‘now’ and ‘then’ are thereby collapsed into each other. There is no physical difference between the moments during which the characters recall their

experiences in the present studio situation and the characters moving within the re-created historical world.

Apart from being theatrical, such a treatment of characters throughout the film aims at suggesting that to these people the past is not a distant idea, but very much still present within their daily existence. They are still affected by the events of the past as if they were still there. It is their memories that still place them in the past.[108] In other words, although the viewer is looking from the perspective of our current social system, the old structures remain. In Brechtian terms therefore audiences are able to recognise these structures by an engagement with a historicised image of the past, that is, the narrative recreations. The past is not only present to these characters, but the disregard of 'realistic' time structures has the effect of making the past present also to the audience. Therefore, the memories of the interviewees become the extended memories of the audience through the interpretive strategies I employ.

Moreover, the fact that the characters remain relatively young in the interview sequences highlights that the issues the film deals with are still pertinent and highly relevant in today's socio-political environment. The characters' age suggests that things, in a broader perspective, have not changed either. The lack of change is therefore intended not only to reflect the characters' emotional involvement with their pasts, but also to illustrate that society, war and the problems it causes have basically remained the same. The UN is *still* battling with the same ethical questions on peace-keeping. The contemporary situation may be slightly different in that wars are now fought elsewhere in the world, but the same dilemmas prevail – the wars in Afghanistan and Iraq being two examples. Soldiers and civilians are placed in precisely the same relative situations. However, it is important to note in this regard that the film does *not* mean to suggest that change is impossible. On the contrary, in conjunction with my thoughts on the shelf in Sarajevo, visualising age in this way also endeavours to express a degree of hope, by the very fact that I try to take these people's emotions seriously and try to understand them here and now.

[108] This view is further supported by the rather unsteady and therefore unconvincing tone of the voice-over during the animation just before the image explodes: 'Everything is over now. I have a wonderful life'.

In this regard Brecht's strategies again become relevant, since the film expresses the opinion that all social systems are temporal *and therefore alterable* – a notion that is supported by the last lines of the film:

> I am sick and tired of hearing all them bullshit stories coming out, you know … Absolutely bloody sick and tired.[109]

The age of the characters is therefore additionally intended to guide the audience towards a self-conscious involvement with the artificial spaces the film creates. It aims to transform the characters into symbolic representatives of the real people. In this way the audience is helped to experience consciously the tension between documentary, acted-out interviews and the theatrical spaces from a distanced or Brechtian, alienated perspective. Together these methods of distancing intend to create the possibility for the audience to identify with a place and space rather than simply with a one-dimensional identification with character. What is important is that the dilemmas facing the characters are revealed through the space and its juxtaposition with other visual material, rather than through identification with modes asking the audience to suspend their disbelief. Consequently, the audience's interaction with the characters, the different spaces as well as the subject itself becomes an intellectual one.

The possibility thus also emerges for the viewer to negotiate history *as memory* and *as interpretation* and *as representation.* The viewer watches layers of interpretation, creativity and responses to 'raw' material. My theory contends that in this way the viewer is not only made aware of the construction of the film, but is also prompted to engage with the labyrinth of subjective meaning that can be found within the material. As a result, the audience becomes acquainted with the various filmic processes and the creative structures set out in this chapter.

[109] DVD Timecode 49:25-50:20.

Chapter Three
Discoveries and Results

The previous chapter provided a detailed overview of the variety of research intentions I concerned myself with during the structural development of my practical project. This included a concentrated involvement with methodological strategies in order to design a range of visual systems that would critically challenge the audience's perception of conventional production modes. From the outset, these strategies were motivated by my interest in the way the 'real' could usefully be placed in a direct relationship with re-created scenarios based on actuality.

However, this overarching intention, further specified as it is by means of a critical reflection on documentary filmmaking, highlights its production as a deliberate process 'of selection, organisation and evaluation which are in principle no different from those involved in creating fictional film'.[1] Notions around self-reflexivity and mediation thus emerged as a prominent focus of my research. In this regard, I set out to visually define my creative motivations in terms of narrative strategies including the use of the camera, objects and sets. These visual systems subsequently developed into a critical engagement with the notions of interiority, exteriority and on-looking as framed by a clearly defined socio-political event, i.e. the siege of Sarajevo. In this light, I have also indicated how these critical systems are situated in the development of a hyperfictional space that looks back on history while inevitably still located in the present. I have further highlighted that my approach seeks to develop an aesthetic style, which by means of narrative codes and conventions attempts to interpret and make visible the invisibility (or the actual inaccessibility) of the past. I thereby reflect on my observation that, if one's intention is to visualise past events through film, creative filmic codes are often required.

The structure of the previous chapter thus introduced the theme of my practice that attempts to unite documentary and narrative filmmaking, including the dominant ethical considerations involved with both forms. In this chapter, I will unfold this aspect by focusing on how the overall flow of the film endeavours to create a holistic view on film's ability to re-present the past. I will do so by closely analysing key scenes in

[1] Britton, *op. cit.*, p. 27.

Shelved Memories. I hope to demonstrate how my approach drew on significant critical discoveries of the impact of various forms of memory on historical experience in film. This detailed discussion will then lead into the principal contribution of the thesis in terms of its self-professed relationship with the genre of docudrama.

The interaction between the various visual fragments I employ is very much the driving force behind the style of *Shelved Memories* and as such, is designed to generate a 'mixed reality mise-en-scène'. By this is meant the construction of a creative environment developed out of various kinds of 'realities' and/or facts: the historic reality of the siege, the 'realities' documented by the media, the 'reality' of the interviewees' memories, the 'reality' of my engagement with the material and the placement of actors in a constructed world.[2]

These 'realities' become fragmented perspectives on a distant event, which interact with one another on various levels. This interaction is visual as well as cognitively and emotionally motivated. Together the deliberate association between these fragments creates a bigger visual framework, which opens up the past and allows it to be freshly interpreted. The visual organisation of the overall film is thereby not only intended to initiate a critical reflection on a form that draws attention to interactions between *filmic* spaces, but also between different kinds of '*reality*' spaces. During the visualisation of my film I discovered that some of the visual environments became strongly connected to psychological processes, and as such were transformed into '*mental*' spaces reflecting on the real situations.[3]

In order to lay bare the complexity of these interrelationships, I wish to turn to a comparative study of three consecutive episodes in *Shelved Memories*. To start with, I consider the role of space in one of Vladan's key scenes towards the middle of the film. Here, he reveals how trapped he is by his situation and the memory of what he has witnessed (Episode 7). The next episode involves the visualisation of a moment in Malcolm's history, which also illustrates the psychological impact of war (Episode 8). Finally, I consider how Malcolm (and the film) uses his imagination in the attempt to understand his own involvement in the Bosnian war (Episode 9).

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2 See also Nandi's use of the term in 'Mixed Reality Story-Telling: Story-setting and Story-sharing', in *Digital Art and Culture*, 2003.

3 *Cf.* my intention to create 'mental spaces' (p. 95) in the section 'Interiority and Exteriority' of Chapter Two (pp. 94-96).

A. MEDIATING SPACE

1. Mediating Documentary and Narrative Spaces

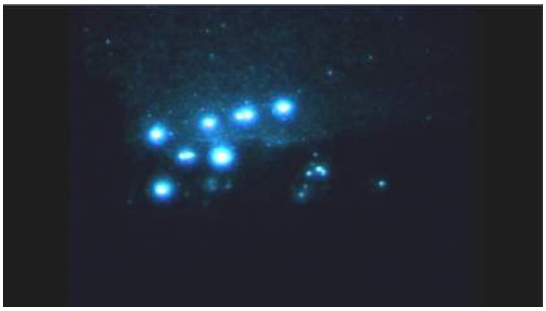


Fig. 69-70: Blending of Spaces

Just before Episode 7 starts, I present the viewer with two news images of Sarajevo by night. Initially, the first image is completely cloaked in darkness. As soon as shots are fired, a string of tracers cuts through the air to illuminate the sky (Figure 69).[4] Similarly, the next news image begins with the city almost entirely invisible to the naked eye. A further shot is then heard somewhere within the darkened space. As a single tracer travels through the air, it quite literally opens the space up to the viewer in that the city momentarily becomes visible in a quick succession of explosive flashes. At this point, the twin towers of Sarajevo briefly yet distinctly emerge out of the blacked-out space (Figure 70). Most interestingly, the revealed view bears striking similarity to the view from the Holiday Inn discussed in Chapter Two.[5] However, the space quickly closes up again as the tracer travels off-screen, thereby pulling the towers back into darkness.[6] A third shot underscores the invisibility of the space, for it largely remains in darkness – except for two tracers that quickly shoot through the space into the distance.

[4] The use of tracers in this way was typical of the war in Bosnia. The UN soldier explained to me that, as illuminating rounds, tracers are normally fired at a 1:4 ratio (that is, one tracer for every four bullets fired). However, as these images illustrate, it was not uncommon in Bosnia to see tracers being shot at a 1:1 ratio.

[5] It is therefore made apparent how limited the range of viewpoints are in the represented footage in that the camera crew's activities seem to be restricted to the confines of the Holiday Inn. The view above even appears to be filmed from the same window than the footage discussed in Chapter Two.

[6] It is widely known that during the war Sarajevo rarely had electricity. More often than not, the city was left in complete darkness for significant periods of time. Consequently, these shots reveal that often the only source of light in the city originated from devices bringing destruction and potential death.

Fig. 71: Blending of Spaces

The film then leaves the 'reality' of the documentary space to enter the theatrical space where Vladan is sitting on a bed (Figure 71). The quality of this shot is however distinctly different in that it is an entirely visible image filmed in high definition. The bluish lighting is deliberately used to suggest paradoxically a room without electricity at night. Placed in juxtaposition with the visual limitations of the media footage, the lighting of this narrative image draws attention to its status as re-creation. Apart from being narratively motivated, the colour contrast in the re-creation makes for a very 'filmic' image, which is completely distinct from the pixelated media shots. The film thus structurally moves from an unclear distant perspective to a perspective concentrated on the minutest of actions by a single individual.[7]

The artificial lighting of the shot is further intended to illuminate the set in such a fashion as to complement a detailed performance. Generally, this episode represents the darkest moment in Vladan's narrative line. There is nothing left for him and, as he states later in the scene, the only goal that remains is for him to get out of Sarajevo. He thereby suggests the pointlessness of his current struggle. He literally cannot take it anymore. This attitude is strongly reflected in Vladan's whole demeanour from the start of the scene onwards. The camera notably concentrates on Vladan's senseless interaction with the bedroom wall. He meekly touches it with his finger while inertly staring at the pointless action. A sense of physical and mental exhaustion is further suggested when he slowly, almost painfully, lifts his head to peer over the top of the wall (or what is left of it): as he does so, his cracked lips catch the light (Figure 72). Where before his lips were hidden from view by a dark shadow cutting across the

[7] In this way I aim to suggest that individuals were also engulfed in this dark and dangerous space. I attempt to do so by bringing this fact in clearer focus through the narrative codes I employ.

lower part of his face, this movement deliberately draws attention to the physical scars his situation has left on him. A few moments later, he reveals another scar when he turns way from the wall to look at the bullet hole in his jacket (Figure 73). The pained attitude Vladan overtly expresses in the dialogue as the scene unfolds is therefore already visually implied here by means of a performed/calculated presentation of his scars to the camera.[8] What is more, such detail revealed by means of the lighting suggests the shot to be calculated and moulded to communicate a specific set of ideas strongly connected to Vladan's subjective experience of the reality implied by the news image.


Fig. 72-73: Presenting the Scars

Despite these visual differences however, the documentary and theatrical spaces remain connected by means of the soundtrack. The sound of bullets and mortars audible in the news material is transposed to the theatrical space where it relentlessly stays for the rest of the scene. Although it is evident that the sound is not actually part of the theatrical setting, it nevertheless becomes connected to the artificial space through its intentional mediation. Due to its association with reality, I meant for the sound to artificially invade the theatrical space, thereby enabling the audience to accept that an artificial environment carries authentic meaning. In this way, I argue that the space in question functions authentically in relation to Vladan's psychological state at the time. Moreover, in close parallel to the real interviewee's memory, the theatrical space thus becomes haunted by reality. From my perspective, it is this sense of possession that makes this scene deeply psychological. An outside force (the sounds of war) has a clear impact on the interiority of the theatrical space as well as the interiority of the mind. It penetrates it and takes it over. The scene therefore becomes an audio-visual

[8] I deliberately asked the actor and the cinematographer to focus on the presentation of his scars in this section.

incarnation of what trauma actually is – an experience which the audience is asked to share prosthetically.

To some extent, the audience thus also enters into a specific relationship with the spaces described above. While real sounds enclose the space of the character, they also surround the cinema space occupied by the audience. By forcing the audience to actively make sense of the various fragments, the 'real' sounds from the news footage are not only 'transposed' to the theatrical space within the film, but they are also 'transposed' to the theatre space from where the audience is viewing the film. We too are placed in a darkened space overwhelmed by the sound of real war. We are made to hear with Vladan.

If the film were approached in a more realistic fashion, that is, in a way that ignores its own artificiality, such a connection between the audience and the material would be harder to achieve. I would argue therefore that such an experiential connection is primarily made possible due to the film's artificial setting and mediatory style. The audience is thus forced to not only cognitively consider the historical situation, but also to grasp its implications by means of a phenomenological experience: This is what a night in Sarajevo was like – namely, a dark and isolated space surrounded by the largely invisible presence of war. In this way, the interaction between the recreated space and the sound in the news footage begins to suggest how mediation can function to develop a sense historical understanding.

In this scene there is an additional dimension of mediation that links the historical world with the narrative world. As my discussion has so far highlighted, Figures 69 and 70 represent two shots that were recorded during the siege itself. They present the viewer with historical facts concerning the technique of warfare in Bosnia. However, they are media images that were intended for television screens and not for the cinema. To signify this dimension, I decided to leave these shots in their original 4:3 aspect ratio. As we cut to Vladan's bedroom though, the aspect ratio changes to one that is generally associated with fictional films and contemporary television screens, namely 16:9. Consequently, the news images and the re-creations are deliberately disconnected from each other, thereby creating distinct spaces with their own associations. The 4:3 images are connected to codes signifying the 'real', while the 16:9 im-

ages signify the fictional elements of the film. However, these assumptions are challenged in the shot following Vladan peering over the top of the bedroom wall.

Here, the audience is offered another news image showing a string of tracers being fired (Figure 74). However, there is one significant difference in the way this image is presented to the viewer. Instead of the usual 4:3 ratio for the news footage, I decided to rescale the image so that it takes up the whole 16:9 frame. As a result, the news image becomes part of the narrative in that it is mediated to suggest Vladan's point of view. The 'reality' footage thereby leaves the documentary space to enter the re-created space.[9] Moreover, this integration occurs by means of narrative codes and conventions, i.e. the point-of-view shot. Consequently, the news material is transformed into an 'as-if' image, which seeks to give the viewer more insight into the magnitude of the assault on Sarajevo. Vladan thus does not interact with an image re-created by myself, but with an image recorded during the real historical situation. One could argue that in this way Vladan is able to openly interact with the past by looking directly at an image representing the past. The factuality of the historical event is therefore made more personal since it becomes connected to a subjective experience.

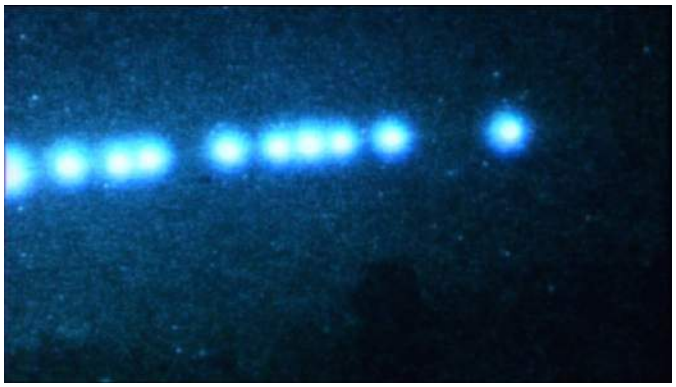

Fig. 74: Rescaling from 4:3 to 16:9

Additionally, the 4:3 images present a detached perspective used as a series of shots to represent the 'records' or the 'recordings' of historical facts. The rescaling of Figure 74 however brings the image closer since in order to make it fit a bigger ratio it necessarily had to be zoomed in during editing. Moreover, these images were not

[9] *Cf.* 'System of "Artificialising"', pp. 85-86. Additionally, along with interview scenarios, I often use 4:3 aspect ratio images to abut different narrative strands.

simply 'images' to the people of Sarajevo. They were reality. They were seen up-close and in *full* view by individuals such as Vladan. Rescaling is thus intended to offer an approximation of the visual experience of people in Sarajevo. Thereby, the meaning of Figure 74 is transformed from a distant *statement* of fact, into a personal image communicating an *experience* of fact – a living reality as seen by Vladan. I would therefore argue that by changing the ratio, the media shot becomes a living image lingering in Vladan's memory as well as in the public memory of the event.

2. Mediating the Off-screen Space

I take this dimension further in the following scene by using the 4:3 images to create a sense of visual detachment. This strategy is intended to separate the audience from the narrative while simultaneously problematising various thematic notions of distancing.[10] This is perhaps best illustrated by the opening of Episode 8. The sequence notably starts with a blacked-out frame as the sounds of gunshots and people screaming fade in and gradually escalate in volume. Then, the blacked-out image is replaced with a montage of fourteen 4:3 media images depicting civilians running across the streets of Sarajevo while being shot at.

Paradoxically, the majority of these images reveal a more involved perspective than many of the other media clips in the opening. The camera is shown to be in the thick of things often filming from within a group of civilians. Not being connected to a character's point of view, this montage presents an unusually up-close and personal perspective that involves the audience with the experiences of the civilians.[11] For example, the shot in Figure 75 quite strikingly reveals the extent of the danger civilians were in. In stark contrast to the shot of the running journalist (Figure 6), not only are the people in the shot exposed completely, but they also do not have a chance to defend themselves against a distant and invisible enemy.

[10] Following an emotional sequence with Vladan, this detachment accompanies a scene that depicts the UN soldiers' emotional and physical detachment from their direct environment.

[11] This could have something to do with the fact that the majority of the footage does not originate from Sky News, but from the Tunnel Museum in Sarajevo (with the notable exceptions of shots 5 and 6 in the montage, both of which are from Sky News). The more involved media images are intended to heighten the detachment that is to follow as the film re-enters the narrative to show the soldiers observing similar scenes from the distance.

Fig. 75: Civilians Running

The shot opens with a man dressed in denim as he sprints across the street. Just as he reaches the other side, a bullet is fired. Upon hearing the piercing sound, the woman in the foreground of the frame instinctively ducks down. Watched in real time, the bullet shoots by almost invisibly. However, if one slows the clip down and watches it frame by frame, the path of the bullet can be seen as it passes between the two people and carries on down the street. The bullet literally enters and exits the frame – which again brings to the fore the critical concept of a 'borderless' filmic space mentioned in the previous chapter.

This idea was further enhanced, since by its inclusion within the sequence the shot specifically made me aware of a threatening presence beyond the borders of the image. What is more, it made me reflect on my own experience of viewing the montage. I found myself actively imagining a faceless sniper hidden somewhere in a building shooting at these people unprovoked. By creating my own mental image of an off-screen space, the reality of what the on-screen civilians were facing became more pronounced. As a result, I found that my imagination was transformed into a cognitive process that enabled me to understand the nature of the conflict more effectively. The interaction between the actual space depicted on screen and the imagined/mental space in my mind thus became significant in my attempt to access the meaning behind the suggested historical event.

Moreover, viewed in concert with the other footage in the montage, the threat of an outside force is only strengthened in that it seems to be an omnipresent force. This is filmically implied through the editing of the sequence. The images are edited in quick succession while the shot selection utilises all visual dimensions. One sees civilians

running away from the camera, towards the camera, from left to right, from right to left, from up close and from afar. Consequently, the montage was conceived as more than just a range of images of running civilians. It is about the relentless reality that exists outside the frame. It is not about them running around, but about them running the constant risk of being shot.

What is more, the apparent omnipresence of an outside force further resulted in the development of another dimension of 'borderlessness', which in retrospect is fascinating to me in relation to my project's treatment of the filmic space as a space characterised by the act of on-looking. These documentary images notably extend the space of the historically real image out towards the actual space occupied by the audience. Instead of simply operating between the borders within the world of the screen (i.e. the idea of a sniper within that world), the montage operates outwards towards the audience, implicating the audience, who are also looking at these individuals by means of an apparatus. My intention was thus to try and make an audience complicit in the process of on-looking, which has ethical implications for the media in the light of the fact that these individuals were simultaneously targeted by on-looking snipers and by the 'shooting people' of the media.

This critical dimension is based on the self-conscious consideration that the camera itself is a telescopic apparatus. As the opening of the film reveals, the camera has the ability to zoom in and out, change its perspective and isolate. It can bring objects closer or distance them from our view. As audience members, we therefore have no way of knowing from which distance these images were actually filmed. The camera appears to be looking at the civilians from a more involved perspective, yet may actually still be quite detached. By virtue of their related looking-in on the potential victims, the cameraman, the viewer and the camera itself are linked to the sniper, who is looking through his rifle's sight at these civilians, thereby bringing them closer before shooting at them. *Shelved Memories* draws attention to this possibility – namely that the filmic medium has the ability to alter its and our perspective on reality. The perceived closeness of these images is thus questioned, while the impersonal treatment of the subjects is ethically problematised.[12]

[12] The image or concept of the sniper is often visually suggested in the film – a direct comparison in Episode 9 being the most apparent example of this.

In the light of my contextual summary of memory theory in Chapter One, this subtle link to the sniper's rifle becomes a further interesting dimension of the montage. As mentioned before, photographic and filmic equipment was first thought to be able to preserve the past and the dead. [13] It was even thought able to render death obsolete. In other words, filmic images were thought to be able to preserve the memory of the dead. Although functioning in a similar way, the montage images in my film are more complex since we can never know what really happened to these people. What is therefore preserved is not the memory of the dead, but the memory of the *potentially* dead. As a result, the images exemplify the memory of a past that is undetermined and unknown. Far from showing death to be obsolete, these images suggest a possible reality in which death could indeed be absolute and, in the case of war, untimely.

For that reason, despite the fact that these people were alive at the moment of filming and that we can still view their images today, the context within which the images are shown in *Shelved Memories* strongly prompts the viewer to consider death, rather than life. Moreover, given the death toll of civilian casualties, there exists a strong possibility that some of these people on screen may not have survived the siege as Vladan did. In filming their live bodies, death is only ostensibly made obsolete. It is quantified in that the mental space created by the imagination of the audience views them not as survivors, but as possible victims. In the mind of the audience, these images therefore become figures of the 'living-dead', running from death (or indeed towards death).[14]

This point is made more explicit when the scene enters the re-creation. By bringing the news images into a direct relationship with a narrative scene, they function in a Brechtian fashion. The betting scene noticeably illustrates the principle of distancing effectively in that it accentuates the historical in the light of the theatrical. The audience is thereby placed in a position from where they are encouraged by the film's strategies to consciously negotiate with various suggested spaces. As a result, a his-

[13] *Cf.* Chapter One, Footnote 67. See also pp. 27ff.

[14] This connects closely to the words uttered by Vladan before this scene during the telephone conversation: '… Mi zivimo a zapravo ne zivimo. To nije zivot. Mi ne pricamo vise o kvaliseti zivota … to jednostavno nije zivot. Zato jer u stvarnosti ti pitas samog sebe, ka ce doc moj red?' ('…We live without really living. It is no life. We are not talking about the quality of life anymore … it simply is no life. Because in reality you ask yourself, when is it your turn?'). I will return to the telephone conversation later on in this section.

toricised image is created, which contains contextually significant meaning. This occurs primarily by means of a self-conscious arrangement of various elements not only contained *within* each image, but also *outside* of it. In this regard, it is worth considering in greater detail the moment in the betting sequence when the documentary space first moves into the narrative space (Figures 76-77).

Fig. 76-77: Media footage linked with Narrative

By means of this obvious shift in the film's visual mode, I encourage the audience to draw certain links between the information contained within both modes. For example, the last image in the media montage is of a civilian running across the street from left to right with his dog (Figure 76). The next shot is a low angled view on JP as he takes a sip of beer (Figure 77). The direction of his gaze, however, follows a trajectory opposite to that of the civilian and his dog – namely right to left. When placed next to each other in the sequence, the directionality of both shots suggests that JP is looking at the civilians running across the street. However, it is not intended to be a literal connection, claiming that JP witnessed those media moments as part of his historical reality. It is rather intended as a distancing mechanism, illustrating the general historical phenomenon of civilians running while soldiers were watching (a fact that was also described to me by the British soldier).[15] Moreover, this symbolic link is further accentuated by the sound of a dog barking as JP notices something in the distance. In relation to the concept of distanced on-looking, further thematic similarities are thus drawn between the preceding media footage and the re-created material. A system based on symbolic links is therefore initiated and taken further in the following episode.

[15] For this reason, I decided to keep these media images in their original aspect ratio.

B. MEDIATION AND THE MIND

1. Graphic Mediation of the Imagination

In Episode 8 I draw graphic links between the character Malcolm and an imagined Serbian sniper. Up until now the sniper has remained an invisible presence located on the outskirts of the frame. This episode, however, deliberately gives the sniper form by bringing him into the visual world of the film. My decision to do so is based on a close analysis of the UN soldier's account, which to me revealed a fascinating dimension of the soldier's attitude towards his own conduct in Sarajevo. As can be gathered from the voice-overs in the scene, the interviewee remembered a moment in his past where he found himself creating a surreal scenario in his head where he saw an inexperienced Serbian sniper faced with a life-altering choice:

> It was a surreal thought. I was imagining that the Serbian sniper, you know, whoever he was, was actually an amateur, you know. He had never done it before. And now that he had actually hit someone, he was like: 'Oh my God, I've hit somebody!', you know … I was like, wow! […] What if he were up there now and he has just put the rifle down and go: 'that's it. I am never going to do that again'. […] But then there were also some you knew was just absolute animals, like.[16]

In the light of his own ethically ambivalent actions visualised in the previous scene, Malcolm's attempt to understand the Serbian position is highly significant. Throughout Episode 8, Malcolm seeks to actively detach himself from the victims of the war. He is completely unable to identify with them. In Episode 9 however, he *does* bring himself to identify with an imaginary 'villain' of the war.[17] Not only does he seek to place a human face on the Serbian sniper by imagining him bound by official orders (a mandate of sorts), but he also uses similar terminology to what he used previously in his description of the UN soldiers' position.[18] The links between what he imagines

[16] DVD Timecode 33:50-35:31.

[17] This connects closely with my thoughts on representing the perpetrator and docudramatic conventions (*cf.* p. 22).

[18] He for instance previously described the UN soldiers as capable of being animals: 'Yes, we can be animals. Yes, we can be drunk. We can be, you know, absolute thugs at times'. Moreover, the fact that he imagines the sniper breaking orders bears significant similarities with JP's reaction after witnessing the Bosnian women getting shot: 'I tell you now, as God is my witness, restrictions or no restrictions ... I am never ever just going to walk away from anything like that again'.

the young Serbian sniper to be going through and his own situation within the UN are therefore evident. Disillusionment has obviously begun eroding at his preconceived opinions of the enemy.

Malcolm thereby paints a picture of an individual making a wrong decision and immediately regretting it. As the sniper pulls the trigger, the camera quickly travels up the sniper's arm to his sweat-covered forehead as the terrible realisation sinks in – he has actually killed someone. How is one to proceed now? – Malcolm seems to deliberate. In the face of such regret, is one to continue down the same course simply because one is bound by orders? Or is one to rebel by refusing to make the same mistake again? In Malcolm's 'as if' scenario, the Serbian sniper chooses to put the rifle down and walk away – an unbelievable option it seems, judging by Malcolm's dumbfounded reaction ('I was like, wow!'). In Malcolm's imaginary world, there exists the option to disobey orders just by walking away and doing what one believes to be right. In his actual situation, however, this does not seem to be an option. I visualise this observation by graphically linking elements in Malcolm's actual world with elements contained in his imagination. In my opinion, the fact of this imagination (as documented by my interview with the real soldier) is very real and *needs* to be expressed in a film that concerns itself with narratives based on facts. What is needed, I believe, is a mode to interpret it visually – which is what I attempt to do here.

As the images below illustrate, Malcolm and the cigarette are graphically matched with the sniper and his rifle. Having learned in the previous scene how Malcolm has obtained the cigarette he is now holding, the cigarette loses its status as an insignificant object. Instead, it is transformed by association into a symbol connoting everything Malcolm finds to be wrong in his circumstances. Malcolm seems to be aware of the meaning carried by the cigarette as he stares at it smoking in his hand (Figure 78). It is as if the cigarette becomes a smoking gun, an object signifying his feelings of guilt. To emphasise this suggestion stronger, the following shot shows the sniper holding his weapon in his arms in a way that echoes the dimensions of the previous shot (Figure 79). The sniper then slowly places his finger on the trigger. After having pulled it and killed the woman in the implied off-screen space, the soldier is seemingly trying to digest the significance of his actions by pointlessly looking around the space (Figure 81). Being a figment of Malcolm's imagination, it is suggested by

means of another graphic match that Malcolm is attempting to similarly digest the moral implications of his own actions (Figure 80). Eventually, the sniper decides to put his rifle down. As he does so, Malcolm immediately decides to throw his cigarette on the ground and stamp it out with his boot – despite the fact that he has only consumed half of it (Figure 82). As the next image cuts in, one can again notice the graphic similarity with the imaginary image as the soldier leaves the frame. As Malcolm's boot exits the frame, it leaves the cigarette on the dusty ground with an imprint cutting across it diagonally. Similarly, as the sniper's hand leaves the frame, the viewer is left with a close-up view of the rifle – also placed in a diagonal position (Figure 83).

Fig. 78-83: Graphic Match

This is where the reverie ends. While the sniper has put his gun down and walked away, Malcolm can only turn around to reposition himself in his original place. Then, JP's hand enters the frame offering Malcolm a bottle of beer (Figure 84). Instead of

walking away, Malcolm decides to take the bottle of beer in the attempt to drown his thoughts. As he takes a gulp, a rapid succession of gunfire can be heard on the soundtrack (Figure 85). In this way, I intended the bottle of beer to become a quasi weapon 'shooting' Malcolm in the head, subsequently killing his feelings of guilt by transforming it into a passive form acceptance.


Fig. 84-85: Breaking the Graphic Match

The statement given to me by the British soldier therefore suggests his own entrapment brought about by his own feelings of guilt. Unable to act upon them, Malcolm begins to equate his own inaction with the lethal actions of a Serbian sniper. In many ways therefore, the scene becomes less concerned with the fact that Serbs were equally forced into certain situations in conflict with their moral being. Instead, it becomes much more about Malcolm's attempt to cope with his own impaired ability to make decisions according to his personal feelings of what distinguishes right from wrong. The tragedy contained within this seemingly harmless reverie therefore lies in the fact that in Malcolm's imagination, the sniper is able to act upon guilt, while Malcolm is forced to live with his. In other words, he does not merely expose his lasting feelings of guilt, but he also reveals a great aversion towards his own person.

2. Revealing Emotional Trauma

The visualisation of the sniper scene therefore not only represents the fact of the interviewee's statement, but it attempts to unpack the detail contained within that fact by 'reading between the lines'. I have taken a single statement and by means of a practical process of analysis discovered a hidden emotional dimension, which exposes some of the UN soldier's unexpressed trauma. From engaging with the interviewee personally, I would even argue that this dimension still remains unacknowledged by the real soldier himself. A process of fictionalisation was therefore necessary in order

to uncover this dimension. As a result the scene represents a mixed-reality mise-en-scène blending various kinds of spaces in order to access a hidden mental space. This space may not be the visualisation of an objective verifiable event, but it is a space owning historical significance by virtue of the UN soldier's subjective experience of the event.

Furthermore, by mixing various 'realities', the sniper sequence exemplifies a confluence of every spatial device I have thus far set up in the film. In a single episode, I notably blend all three central spaces – the artificial narrative space, the documentary space and the re-enacted interview space. I also include a diverse range of camera techniques such as focus pulling, slow motion, hand-held and locked camera movements, all of which span the three spaces in the episode. Moreover, the soundtrack is made up of media sounds of war, sound effects, music and voice-overs. The lighting of each section is significantly different as well. The recreated shots of Malcolm are for instance designed by means of a highly theatrical lighting arrangement, while the sniper is lit in a more cinematic fashion. The media clips are naturally lit, whereas the interview space is placed under a general wash. Due to these mixed devices, this sequence thus becomes a melting pot of various impulses, which critically carries interesting similarities to the dynamics associated with memory and the imagination.

My analysis of this scene points towards the more subjective effects of on-looking. The sniper scene suggests that the soldier felt/feels the need to look back on his past in order to find a way to explain his uncritical acceptance of the role given to him during the war. This process of 'looking back' necessitated my involvement as an 'objective' recipient of his memories. In order for his memories to become 'real' or to exist outside of his own experience, they had to undergo a degree of mediation, that is, historicisation. The interviewee thus allowed me to transpose his memories of the past into a virtual/fictional environment that not only re-creates his experiences, but also tries to understand the emotions that drove him to react in certain ways.[19]

Such an approach holds the potential to make the UN soldier's experiences visually perceptible and ready to be re-experienced by others. This is relayed to the audience

[19] As another visual illustration of my mediation of Malcolm's memories, the gaze of the camera in the betting scene may also be mentioned since it exclusively looks at the soldiers and their responses to the events happening off-screen.

from the soldier's perspective filtered through my (the artist's) emotional and intellectual response to his account. I would argue that emotional subjectivity as a cerebral process consequently becomes the primary element leading to intellectual and historical cognition. For pursuing this line of argument, the betting scene may once more provide a useful point of reference. This disturbingly satirical scene culminates in the soldiers' witnessing a Muslim woman they call 'Cindy Crawford' being seriously injured by a Serbian sniper. Having bet two cigarettes on her chances of survival, JP finally offers Malcolm only one cigarette. When Malcolm asks why, JP simply answers: 'Well, she is only half dead'. Accepting this to be a legitimate answer, Malcolm takes a sip of beer.

Seen as an 'objective' event, this is surely a callous act that cannot be condoned in any way. The natural response would be the question how anyone can look on so indifferently as, in front of their very eyes, innocent people are essentially murdered. However, the counter-question would be: can these actions be understood by also drawing into the equation the subjective emotions/traumas that accompanied such a detached, apathetic attitude towards the lives of others? Consider the following statement given by Malcolm following the betting scene. He remembers in the words of the real interviewee:

> It turned into a game. We were placing bets on who would make it across or, whether someone would get popped … and I am not proud of it now … But I just remember at the time, you didn't think of the inhumanity of the fact that we were betting on whether people will be shot or not. It was … it is almost like … it is a different … that I have lived a different life … totally … It's difficult. I was proud to be there as part of the UN. I know, extremely proud, because naively I thought, yes, we are actually doing something useful, good. By the end of the tour, you're like … you felt so dejected. You felt like the carpet was ripped out from under your feet, because it was a sham. They said, yeah go here, you go there. You can't do this, you can't do that. And in the end it just came down to it. What the hell are we doing here? It was more along the lines of the old Vietnam things.[20]

[20] DVD Timecode 31:36-33:11.

His real, yet confused and guilt-ridden experience of his actions transforms the viewer's initial response to the event into something that could be described as a form of understanding. It is an understanding however which hardly condones their actions, but seeks to place them into a historicised context.

Fig. 86: Visual Entrapment

Building on the above, Episode 7 also engages with unpacking hidden traumas. But here the process is slightly more understated. Where Malcolm predominantly disconnects himself from the world in order to work through his trauma, Vladan desperately seeks out personal connections in a war-stricken world where there seems to be none. Accordingly, the telephone scene, though still highly fragmented, establishes longer links with Vladan by means of an altered visual style. Towards the middle of the scene for instance, Vladan gets up from his bed and walks over to the destroyed bedroom wall. He then sits down, turns the radio on and starts a conversation with a Bosnian radio presenter over his mobile phone. This conversation largely consists of verbatim quotations from the interview I conducted with the real veteran. What is more, the section is visually constructed out of four hand-held set-ups cutting only seven times in a five and a half minutes section.

The main angle of the scene however is the one illustrated above (Figure 86). In terms of both distance and duration, this shot is the longest and most dialogue-heavy in the scene, which results in a meaningful shift in the film's visual style. Where up until now, the camera was closely attached to Vladan's body and the objects around him,[21] this shot breaks the system by widening the space between the viewer and the character allowing the viewer to literally see 'the bigger picture'. Generally, the overall film

[21] *Cf.* 'Memory-Objects', Chapter Two, pp. 89-94.

uses the camera in a highly dynamic fashion in that it is constantly moving despite the fact that the action is mostly quite still. My hope was that a constantly moving camera-style would again draw the attention to my role as a mediator since the camera does not merely observe, it consciously mediates what is being filmed by moving with the action. The editing of the film complements this system of movement by cutting at a fast pace. However, in the shot above both these systems are deliberately broken in that the camera remains steady, while the pace of the editing slows down considerably.

This shift in distance and pace is motivated by the emotional quality of the scene in that it represents Vladan's most vulnerable moment. By means of the dialogue, the viewer learns that he is a volunteer, who has been fighting on a cold and distant frontline for two months. The performance communicates an overriding loss of purpose in that he deliberately expresses his belief in the futility of fighting for Sarajevo. It seems as if no matter how much one resists, any opposition is merely met with more attacks. What is more, to Vladan death has become meaningless. His life, the life of the presenter's dead wife, that of the father and his murdered daughter – the lives of all strangers in Sarajevo – have been reduced. War has denigrated life to something that has no value. When the presenter asks him what frontline he specifically fought on, Vladan brushes it off as insignificant: 'The arse of the world, somewhere on a mountain'. The details are not important to him. What *is* important to him, it seems, is the opportunity to express what he is feeling. The 'bigger picture' the audience is presented with therefore has nothing to do with the importance of factual evidence or statistics about the siege. It has much more to do with the act of listening to a stranger, allowing him to express his inner trauma the way he wishes to. The audience is shown a slice of a life affected by the siege. War's impact is thus not measured by the destruction or the number of bombs that fell on the city. It is rather measured by a visible reduction of a deeply pessimistic man, emotionally desiccated by the constant fight for survival.

Accordingly, I arranged the camera to present the viewer with a distant perspective on a section of the set, which is visually constructed to communicate his mental vulnerability. It is a fragmented image illustrating destruction, but not the destruction of a wide and impersonal city. What the viewer is made to focus on is the destruction of a

small section of a man's home. What is more, this section is contained within the most private space in the house – the bedroom. In other words, the narrative is visually focused on a corner of a destroyed bedroom, inside a destroyed house, which is located in a destroyed city of the destroyed former Yugoslavia.

To the left of the frame for instance, one can see half of a smashed brick wall. A mirror is placed in the corner angled towards the camera. Partly visible on the right-hand side of the frame, one can additionally see a broken wardrobe. A few pieces of clothing are still visibly hanging inside while most of the clothes are bleeding out onto the floor. Situated centre frame, Vladan protectively wraps his body with his arm as if to make himself fit into this unnatural environment. However, he appears to be trapped in an awkward space too small for him. His discomfort is pronounced visually by placing him within a small confinement surrounded by destruction. Moreover, his image is not only trapped within this restricted environment, but also by the mirror in the corner of the room. This entrapment is then further accentuated when he switches the radio off and turns to directly look at his own image reflected in the mirror. In this way, Vladan's body is literally cornered at a moment when the narrative shows him to be emotionally at a complete loss.

Furthermore, a cold indigo hue dominates the overall image. The only pronounced section of colour is contained inside the wardrobe. Used as a symbolic object, the wardrobe in *Shelved Memories* obtains specific meaning. Most obviously, it indicates the destruction caused by the siege in that it is missing a door. However, I did not intend its meaning to end here since the lack of a door reveals to the viewer an emblematic arrangement of cloths. Their red-blue-white colour scheme starkly reminds one of the Serbian flag. As the scene continues, Vladan voices his until now unexpressed bitterness towards the war and the Serbian forces that are attacking the city. At one point, this bitterness is explicitly proclaimed when he goes as far as to call an unknown Serbian soldier a 'bastard Serb'. The skeleton in *his* wardrobe becomes the Serbian flag. One could therefore argue that the wardrobe visually uncovers the contents of Vladan's emotional pain, while the elements of the confined mise-en-scène underlines this pain. The reality that Vladan is living with, is a reality classified by physical and emotional entrapment.

C. MEDIATING POLARITY

1. Visual Contradiction

The above has much to do with the way in which the film constructs its narrative sections in order to communicate a sense of subjective experience. The betting scene notably interprets the British soldier's subjective emotional reaction to his time in Sarajevo, by visually creating a contradictory image. The result is an image containing a kind of 'Jekyll and Hyde' motif that simultaneously lays bare the mental struggle the soldiers are going through and the inherent moral dilemma facing the political body they represent.

The fact that the British soldier is now remembering his actions with regret suggests that at the time he was subconsciously aware of the ethical implications of his detachment, but that he chose to ignore this in order to cope with an emotionally overwhelming situation. In this light, another dimension of on-looking comes to the fore. In the soldiers, the figure of Jekyll was of necessity suppressed thereby inducing a state of on-looking as their Hyde-like, callous alter egos surrendered them to inactivity.[22] In effect, their inactivity was brought on by an emotional paralysis, which they were unable to escape due to the circumstances they faced. Now having acquired a certain degree of distance from the situation, the British soldier is able to revert back to his true personality. This enabled him to look back on his behaviour and articulate the extent of his past predicament in the interview.[23]

While Episode 7 by means of the dialogue voices some of the issues that led to Vladan's emotional breakdown, the betting scene deals with the *unspoken* impact of

[22] By using the metaphor of 'Jekyll and Hyde' in these terms, I do not mean to suggest that the soldiers were as murderous as Hyde was in the novel. I rather mean to articulate the duplicity of their personalities where the original one is suppressed by the more callous version. I wish to communicate, as Edgar would, that their 'public and private faces are at war' (this is further suggested by the inclusion of Malcolm's emotional response in the interview following this episode). The fact that they bet on the lives of people while drinking and making jokes about it, is 'active' in the sense that they were participating in something morally base, and 'inactive' in that it forced them to *not* respond to the situation in a way that they were naturally inclined to (see Episode 4 where JP responds instinctively).

[23] Additionally, this dimension is subtly suggested by Malcolm's emotional appeal not to judge him, highlighting the reality that in retrospect there are many of things he is not proud of.

war and distant decision-making by using the dialogue as a coping strategy. In order to communicate the unspoken elements behind the words and actions of the soldiers, I also needed to subtly implement abstract visual strategies. I endeavoured to do so by visually incorporating this emotional duplicity within which the UN soldiers were forced to operate.

Fig. 87: Visual Differences

Consider Figure 87 as an example. Here, JP and Malcolm are placed on the same level, next to each other and framed in the centre as they look out towards the civilians off-screen. Both are dressed in the same United Nations uniform. However, there are subtle differences in the way they are placed in the scene. JP is wearing a helmet while lying down on his stomach. His body language is closed and apprehensive, suggesting that he is actively surveying a frontline situation as a participant. When he speaks, he stutters while scrutinising the scene below with a tense wide-eyed expression.

By contrast, Malcolm is sitting upright with his head dangerously exposed. Generally, his body language is more relaxed as he leans slightly backwards exposing his chest to the camera. Additionally, he appears to be more indifferent in the way he presents himself. The scene starts with him dozing off – not paying attention in the slightest to what is going on below. The way in which he objectifies the civilians further underlines this dimension. Also, on JP's right one can see a beer bottle, while conversely Malcolm is holding a bottle in his hand.

In other words, although they clearly represent two sides of the same coin, the contrast in their visual appearance is significant.[24] While presented with the same situation, the impact of what they are going through manifests itself differently in both these men. JP appears to be the more nervous individual. Similar to Vladan in the previous scene, JP's exterior veneer expresses the need to close himself off, to protect himself from the horrors he is witnessing and participating in. Clearly, he was deeply affected by the death of the two women in an earlier scene (Episode 4). Now that he witnesses yet another woman getting shot, he again demonstrates a degree of shock, but attempts to mask his response by acting in direct contradiction to it. However, through constructing his visual placement in this way, I subtly point at the emotional turmoil he is enduring while simultaneously showing that he is denying to acknowledge it. In other words, externally he is reacting in direct contradiction to his internal emotions, while the visual construction of the shot subtly reveals the illusion of his apparent apathy. This also holds true for Malcolm's placement in the scene. Though equally affected, he reacts more nonchalantly – his raw fingers and chewed nails presenting the only visual evidence to his true emotional state (Figures 88-89).

Fig. 88-89: Raw Fingers

The elements of visual contradiction do not stop here. In my opinion, as they look on and make their playful predictions, the soldiers also represent the fact that the UN itself made its observations from a distant moral high ground. In other words, the UN (represented by Malcolm and JP who are wearing their uniforms), share in this claim to morality. I thus intended the callous behaviour of the characters as well as their placement in the scene to reflect this notion. Visually, I aimed at communicating this

[24] They are part of the 'same coin' in so far as that they are both UN soldiers who are both deeply affected by what they are witnessing and by what they are asked *not* to do. However, the way in which they deal with the situation is slightly different – hence the use of the expression 'two sides of the same coin'.

criticism by placing the characters on an elevated platform from where they watch events happen. The dimensions of the shot however place them at the bottom of the frame so that the composition geometrically situates them on a symbolical moral low ground.[25] Thereby I further highlight the suggested argument against tokenism expressed in Chapter Two.

The whiteness of the crate is additionally contrasted by the blackness of the background that surrounds and isolates the characters. It is as if the background becomes representative of the reality of what they are doing – an aspect enhanced by the lighting of the scene. Both men are lit in a deliberate way in order to communicate both sides of their struggle. They are lit in a high key from the left, thus creating a stark contrast between the left and right sides of their faces. This lighting is particularly evident on Malcolm, as a shadow splits his face down the middle thus suggesting the duplicity of his emotional response to the conflict.[26]

2. Involvement and Detachment

In all three the scenes analysed in this chapter so far, the psychology behind the men's mental isolation is overtly expressed in each case. During the telephone conversation, it is clear that Vladan has reached the end of his tether as he appeals to a disembodied stranger – a voice on his mobile/radio. Firstly, after talking to the presenter quite superficially, Vladan turns the radio off, thereby blocking our access to the voice of the presenter. In this way, I intended to force the audience to react to Vladan's words separately from the presenter's response to them. It is at this point that the scene's emotional intensity increases. Our epistemic alignment is therefore completely attached to Vladan's state of mind in that he literally tells us what is occupying his pri-

[25] This system that considers the geometrical arrangement of the characters within the frame in order to suggest hidden emotional dimensions runs through the film. Other moments include the telephone conversation (Episode 7) where Vladan sits down on the ground at a moment when he is at his lowest point emotionally. Upon his arrival at home (Episode 1), I also made the decision to have him first walk half-way up the staircase before turning around and sitting down where he is. As the camera then tracks away from him, Vladan is shown sitting half-way between the upstairs and the downstairs areas, leaving him in a kind of no-man's land. Stuck in the middle of the frame, Vladan is thus again shown to be small and isolated within the space.

[26] I deliberately lit Malcolm in order to suggest hidden emotional responses, which contradict the situation that is depicted on the surface. In this scene I attempt to do so by means of the lighting arrangement. Episode 5 (a scene highlighting the loss of domesticity) also uses lighting to create the shadow of a window that is not there. Other scenes uses different strategies to the same effect: Episode 7 uses a mirror to also suggest duplicity; Episodes 10, 12, 13 and 14 use barbed wire/fencing to point the audience to hidden dimensions that are not overtly expressed.

vate thoughts. The audience is therefore admitted into a closed space, locked by virtue of its being a private moment characterised by Vladan's emotional condition.

As his emotions become more pronounced, the fact that he is talking over the phone becomes quite revealing. He notably became so isolated and emotionally overwhelmed that he felt the need to express himself by whatever means – but more importantly, he felt the need to be heard. The fact that he is talking to a presenter is therefore not the issue here. What is important is rather that he is for the first time talking about his experiences and how he feels about them.[27] Therefore, I decided to gradually move the conversation from one between two individuals to a paradoxical one-way conversation. As a result, his words are directed both outwardly towards the audience and inwardly towards himself. The inclusion of the conversation is therefore not intended to provoke a concrete response or action. It is rather aimed at provoking reflection on the part of the audience – thus exemplifying a move into a more psychological space.

Additionally, by having this scene remain within this space for its duration, the intention was to create a mental space by virtue of its being emotionally driven. I aimed to strengthen this dimension by consciously denying the audience access to the outside world. On the one hand, this geographical limitation is symbolised by the act of turning the radio off. On the other hand, it is also exemplified by the previously discussed decision of not letting the camera venture into the outside world.[28] Similarly to the implied off-screen space in the betting scene, the telephone conversation therefore reflects on the emotional *impact* of an invisible world as described to the viewer through Vladan's words. Take as an example the moment Vladan witnessed an eight year-old girl and her father crossing a street. Judging by the performance and the detail of his description this event had a huge effect on him:

> I mean, I saw a father and his eight year-old daughter, right. They were running across the street. As they ran, then suddenly, whoop! The bastard Serb shot the child. She fell like a bag of potatoes. The father picked her up in his arms and shouted. He just

[27] This is interesting also in relation to a comment made by the British soldier, who told me that he agreed to the interview in order to gain a sense of 'closure'.

[28] *Cf.* 'Development of Vladan's set', pp. 80ff.

> shouted: 'Shoot me! You took my daughter away from me! Shoot me too!' […] They didn't. They kept him alive. It is impossible to remain objective. How can I react normally towards such things?[29]

That civilians were indeed killed when crossing the streets of Sarajevo is widely documented. As a witness to such an event, however, Vladan cannot remain objective about it since the act of witnessing includes emotional involvement. Vladan thus rhetorically asks how he should remain objective and how he is supposed to react normally after witnessing such events.[30] They have an emotional impact that can only be dealt with subjectively.

This rhetorical question continues into the betting scene in that the UN soldiers attempt to detach themselves from the civilians in Sarajevo by objectifying or depersonalising them. Visually, this occurs by means of the characters' direct interaction with the off-screen space. It is a scene that visualises a comparable scenario to the one described by Vladan above. However, both JP and Malcolm are situated at such a distance from what they are witnessing that they cannot clearly see without the aid of binoculars – another telescopic piece of equipment.[31] Consequently, the whole sequence is characterised by a conversation based on the two-dimensional images they can see through the aperture of the binoculars. In this way, their actions once more underscore a critical ambiguity involving the notion of on-looking.

As they jokingly discuss what is taking place in front of them, the field glasses are casually passed between them (Figures 90-95). When JP initially notices something of interest, he quickly grabs hold of the glasses in order to get a closer view of the situation (Figure 90). He subsequently hands the binoculars to Malcolm, who immediately evaluates a little boy's chances of getting killed. As he does so, he points towards the space beyond the borders of the frame, while still looking through the glasses (Figure

[29] DVD Timecode 26:18-27:09. Bosnian lines: To je to. De staje to? Vidio sam oca sa osmagodisnjom cerkom, jel. Tracli su preko ceste. Kako su tracli, samo odjednom, foop! Dubre srpsko upucal dijete. Pala je ko vreca krupira. Otac ju je podigo rukama i zudero se. Samo se Zadero: Upucau me! Uzeo si mi cerku! Upucaj I mene! Nisu. ostavli su ga zivog. Nisu ostavli su ga zivog. Nemoguce je ostat objektivan. Kako da ja normalno reagiram na takve stvari?

[30] The dilemma contained in Vladan's question bears similarities to the questions asked by Browning regarding the representation of perpetrators (see Footnote 48, p. 22).

[31] *Cf.* my discussion earlier in this chapter with regard to the camera and the rifle as telescopic apparatuses.

91).[32] At this stage, a conventional approach would show the optical point of view of the two characters. However, by deliberately not including a shot of a boy carrying a carton of milk, the audience is forced to participate in the events the episode is suggesting because I prompt them to imagine the boy for themselves. The intention being that, in a truly Brechtian fashion, they would become active participants in the creative process. Moreover, I create a situation during which the viewers (as well as the actors) are asked to relate to unseen objects within the narrative world.

Fig. 90-95: Documentary linked with Narrative

[32] The different way in which I employ technology in Vladan's narrative section is significant. Where Malcolm's world is associated with technology aimed at enhancing vision, Vladan's space uses technology associated with the acts of hearing and listening. The instruments in Malcolm's world become quite destructive. The instruments in Vladan's world however create connections between people in a more productive fashion. Using the binoculars in the betting scene supports Malcolm's detachment, while Vladan is able to finally voice his suppressed feelings.

Since the viewer is unable to see these objects, he/she is obliged to create a mental picture of the scene unfolding in front of the characters. Similar to Malcolm's imaginings in Episode 9, I was therefore interested in inviting the audience to become involved in the characters' world by undertaking a mental reconstruction of the event as they imagine how it may have taken place. I endeavoured to establish a psychological relationship with the material in this way, which may as a result prompt a deeper understanding of the world the soldiers lived in. The mental pictures formed in the audience's heads therefore become symbolic objects or symbolic referents that systematically build up a contextual argument. Thereby the audience is asked to for themselves actively visualise/imagine these images, which are suggested by the characters. This is a process that is decidedly subjective within the minds of the audience and bears interesting similarities to the process of remembrance.

The audience also become implicated in the process of inactive on-looking, since the very act of watching a film is at least physically an inactive process. By the spatial shift from the documentary space to the narrative space, the viewers' visual alignment is separated from the symbolic link with the sniper suggested by the preceding media montage.[33] It is subsequently re-aligned with the perspective of the UN soldiers.[34] The audience look on as the soldiers are playfully 'killing time' by observing the fate of people being killed in the off-screen space.[35] In this way, the film not only places the audience at a greater distance than the UN soldiers (Figure 96), but also highlights the impossibility of actual involvement by the viewer.

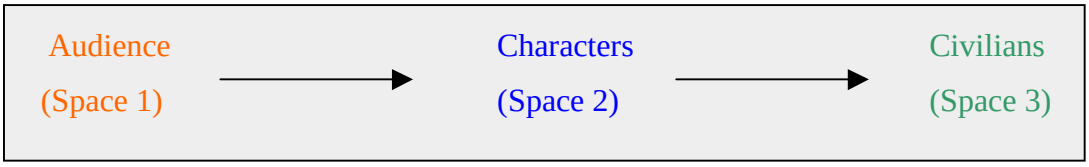

Fig. 96: Interaction through Spatial Distance

[33] *Cf.* the analysis related to Figure 75.

[34] There remains a subtle link between the soldiers and the sniper in that the soldiers too look through a telescopic view in order to see the civilians better.

[35] The parallel with the act of consuming media images again becomes relevant in this regard – as Elsaesser (*loc. cit.*) points out: '[…] we have had the luxury of building a culture and a cultural memory of the banal, the everyday, of what interests ordinary people, what amuses them and what moved them, what they saw in the movies and on TV: a history of leisure and of "killing time", alongside the history of all the killing fields on television.'

In other words, by watching the film the viewer is witnessing what is happening to the characters within the film in very much the same way as Malcolm and JP merely look on as the civilians in Sarajevo run across the street. The act of on-looking is therefore very much associated with ideologies characterised by the need to consume and to be entertained. I thus wanted the audience to realise the loss of their status as innocent observers and realise instead that conventional image consumption amounts to being boxed into a voyeuristic corner.[36]

Moreover, Malcolm and JP are essentially watching the events playing out in front of them as if they are conventionally watching a moving picture. As a result, the events taking place in the off-screen space of the narrative world illustrates the detachment with which the soldiers are witnessing. The fact that the audience are denied access to a visual image of that space highlights this detachment. What is more, similar to the experience of watching a film, the soldiers watch the images unfolding in front of them without acknowledging the reality of what they are seeing and experiencing. To the soldiers, the events remain distanced and without form. This notion is enhanced by the way in which Malcolm describes the experience of witnessing two Muslim women being murdered. He describes the moment as being a 'traumatic image' rather than being simply 'traumatic'. Thereby Malcolm gives the viewer an insight into the polarity of detachment and simultaneous involvement in the workings of his psyche. He continues to point out that this was so due to the fact that they were able to view events from a 'desensitized' position:

> The face of that French marine will stick in my head forever and feeling sorry for him in the fact that he'd experienced what I thought was a pretty … not a traumatic experience, because at the time it wasn't. It was a … it was a traumatic image, but it was like we were desensitized and so nothing really mattered, you know.[37]

In my opinion, the polarity of involvement and detachment extends to the audience as well. Contemporary audiences of *Shelved Memories* are – by means of the film's

[36] This notion connects closely with the ways in which I have discussed my intentions regarding the news images and the documentary perspective in Chapter Two.
[37] DVD Timecode 19:49-20:17.

prosthetic strategies of re-membering – enabled to experience the events that happened in the past, but are also left completely unable to do anything about them. Subsequently, the viewer is paradoxically rendered inactive while actively engaged in the film by means of the Brechtian strategies employed. I consciously used this methodology in order to emulate the complexity of the situation that the UN soldiers found themselves in due to the mandate they were subjected to.

Therefore, not only does a relationship between the filmmaker and the material exist, but an association also develops between the audience and the subjects of the film. The audience become involved in the men's story and to an extent also become implicated in the ethical issues the film raises. However, what Episode 8 illustrates (as the other two episodes also do), is that all this happens while the viewer is still placed at a distance by means of the theatrical setting as well as the camera's observational style, that is, its manner of continuously looking on as events unfold. The conflation of these elements systematically evolves as the film continues until finally it not only implies an association with distance, but also and especially an involvement with a sense of closeness, i.e. the tension between objectivity and subjectivity, which connects directly to the film's focus on negotiating/analysing the emotional dimensions of episodic memory.

I would thus argue that interaction across spaces becomes important in that the film draws the viewer into the narrative by making the viewers look at the space and the recreated world *with* the characters despite the fact that we may not always be able to see what they see.[38] By means of a Brechtian engagement with the material, I ultimately invite the viewer to also experience what the characters experience.

[38] This may be illustrated by the following: Firstly several scenes, such as Vladan entering the kitchen, where the audience looks with him at the objects of his interest (Episode 5), the telephone conversation scene where one looks into the mirror with him (Episode 7), the betting scene where the characters look through the binoculars on behalf of the audience (Episode 8), Malcolm gazing into the off-screen space while imagining a Serbian sniper (Episode 9), Vladan looking at images of the burning city (Episode 11), the projection scene where the audience have the same perspective from their theatre seats as the characters watching media images, the dog scene in the final narrative shot where we see Vladan looking at his own reflection in a television screen – as he presses an imaginary off-button on an imaginary remote control, the narrative sections end (Episode 15). See also previous discussions related to memory-objects (pp. 89ff.), interiority and exteriority (pp. 94ff.), onlooking (pp. 103ff.), blending of spaces (pp. 115-120).

SUMMARY

A major result stemming from the translation of my theoretical reflection into practical research is the way in which the various spaces in the film deal with mental processes, thereby putting pressure on ones conceptions of what historic reality is and how it 'should' be presented and judged on screen. From this perspective, a close analysis of *Shelved Memories* further reveals that the project functions on four inter-relating levels closely connected to memory and psychological manifestations of trauma:

- Firstly, '*mental*' spaces function on a level of mediation where characters visually engage with different kinds of spaces as part of the mixed-reality mise-en-scène. In this way, the audience is provided with visual indications as to the film's reflexive interaction with real history and film form.
- Secondly, the re-creations produce a filmic environment in which the characters' unexpressed emotional states are incorporated into the performance and arrangement of the shots, thereby being translated into visual images.
- Thirdly, these spaces also function in a more abstract way in that they relate to the cognitive engagement of the audience in the events portrayed by means of the re-constructing faculty of the mind – i.e. the imagination.
- Finally, the creation of these spaces not only represents my own interpretation of the interviewees' memories, but they also become substitute images for those memories themselves: they become prosthetic memories aiming to clarify the mental processes the soldiers were subjected to. In this sense, many of the images in *Shelved Memories* become visual incarnations of the interviewees' imagination.

In all three the scenarios therefore 'distance' and the process of 'on-looking' emerged as decisive components associated with the representation of traumatic historical events and memories. In this light, the betting scene is evaluated as an example where both these issues combine productively in that the historically 'real' is not *claimed* but *suggested* by means of reflexive processes. Additionally, the telephone conversation uses these processes to construct a creative mise-en-scène that not only blends various spaces, but also uses elements contained in the visual make-up of the scene to uncover

historical information. In this light, the sniper scene equally puts forward that visualising the imagination of witnesses plays a pivotal part in understanding the ways in which individuals experience their past. The fictional images that emerge out of such an approach to representing the real consequently become prosthetic images enabling critical reflection on events crippled by trauma.

Conclusion

A. The Guiding Research Questions and their Directive Role

Growing from thoughts and discoveries acquired by means of an experimental investigation, the main body of my thesis was aimed at systematically demonstrating how my practical methodology allowed me to come face to face with some of the ethical considerations that confront a docudramatist. Essentially, I have posed the following questions:

- What are the critical and practical implications when *subjective perspectives*, such as the traumatic memories of unrepresented witnesses, are interpreted in factually based filmic narratives?
- How can a docudramatic structure that is conventionally associated with *realism*, be combined effectively with the *symbolic* nature of experimental film in order to generate conscious reflection on socio-political concerns?

These questions guided my thinking towards the conclusions. These include the following logical flow of results:

(a) In the process of production, the effects of mediation and the role of the filmmaker have positive as well as negative dimensions.
(b) Depending on their application, these effects are closely connected with the issue of historicisation.
(c) Historicisation is inevitable in any attempt to visually represent the past. In other words, the visualisation of the past invents or simulates images of the real in order to explain historical events.
(d) The visual representation of history draws attention to the actual inaccessibility of the past.
(e) An honest reflection on the past needs a degree of artificialisation – especially if the past is accessed though the memories of victims.

In this regard, Bertholt Brecht states that his theatre is not ‘speaking in the name of morality but in that of the victims’ since ‘the victims are often told that they ought to

be contented with their lot, for moral reasons'.[1] This statement further guided my methodology as I started to visualise the lasting impact the Bosnian conflict had on two of its victims. I have suggested throughout this thesis, the siege was a period during which the morality of a vast range of social and political systems was questioned. One of the most prominent of these was that of the United Nations, a 'peacekeeping' (as opposed to a 'peacemaking') organisation operating under strict regulations in a region already consumed by war. However, the notion of morality became compounded by the question as to how one is to approach a subject riddled with national and international ambiguities – particularly in the effort to understand it from the perspective of a victimised individual. Alfred D. White further underlines this view about the victim by stating that, rather than being regarded as morality plays, Brecht's work should rather be seen as 'statements about society made in the hope of encouraging change'.[2] The approach illustrated and discussed in the previous chapters takes up this perspective in the hope of encouraging new ways of presenting socio-political issues while refraining from a one-dimensional moral evaluation. Instead, the aim has been all along to reflect on strategies that would present a montage of statements (or visual fragments), which the audience is then asked to interpret. My focus on the siege of Sarajevo not only intended to prompt the viewer to remember its innocent victims, but also to point towards the ambiguous multi-faceted nature of victimhood, often negating as it does conventional good-evil distinctions common to films based on past conflicts.[3]

Though not in all respects identical with mainstream docudramatic theory, the investigation presented in Chapters One and Two sets out how my proposed research should be considered in relation to docudrama's theoretical framework. The overall concept of my method is notably placed near that of docudrama without completely conforming to its generic conventions. My role and responsibility as the filmmaker were foregrounded by placing my views close to those articulated by Lipkin, Paget and other docudrama scholars. Lipkin specifically considers the ethical responsibility of the screenwriter by pointing out that docudrama's historical value stems 'from its

[1] White, Alfred. *Bertolt Brecht's Great Plays*, London: Macmillan, 1978, p. 27.
[2] White, *op. cit.*, p. 28.
[3] *Cf.* Chapter One, pp. 21-22.

proximity to actuality'.[4] In other words, the writer's direct exchange with the individual who experienced a historical event forms a crucial part of the docudramatic process since it bases the event within specific temporal and spatial boundaries – that is, those defined by the memories of witnesses.[5]

Since my research methodology is based in practice, this notion of 'proximity' informed my initial approach in a profound way. As the filmmaker and interviewer, I was in a direct exchange with history through a relationship with the actual historical subject. Such a proximity to the remembered event consequently aided its documentation, for which I am claiming an interpretive legitimacy. However, I proposed that the relationship of the filmmaker to actuality is additionally defined by a certain *detached proximity* since the experience of the past is characterised by the subjective memories of both the filmmaker and the victim. The film's association with theatrical Brechtian strategies highlights this seemingly paradoxical notion of being simultaneously close and distant from past occurrences.

What is more, by putting pressure on these issues by means of my practical approach and the subsequent theoretical substantiation contained in this thesis, I have ventured to explain how my research necessitated a combined consideration of *docudrama as a visual mode* reflecting on past occurrences and *memory as a mental process* reflecting on the experiences generated by the past. Introducing the key concepts associated with both these notions, Chapter One initiated a discussion of my research as a multifaceted investigation exploring alternative possibilities, which consciously ventures beyond simple fact/fiction distinctions. On the one hand, docudrama was discussed as a highly dynamic form despite the controversy that surrounds its relationship with facts and the past. This is due to its status as a documentary response that seeks to elicit diverse perspectives. Additionally, Chapter One particularly drew attention to the dramatist's ability to extract the complexity as well as the essence of human behaviour from seemingly objective facts and statements known about the past. On the other hand, the visualisation of memory was discussed as an aspect of documentation

4 *Cf.* Rosenthal, Alan and John Corner, *op. cit.*, p. 460.

5 Lipkin, Steven and Derek Paget. '"Movie-of-the-Week" Docudrama, "Historical-Event" Television and the Steven Spielberg miniseries *Band of Brothers*', in *New Review of Television Studies*, Vol. 7, Nr. 1 (March 2009), p. 99.

that not only represents remembered events, but also contributes to the construction of collective identity and experience. In this regard, memory becomes dependent on the 'physical space of its enactment'.[6] In contemporary society therefore, the recreation of memories adds to a person's understanding of history. Furthermore, memory was metaphorically compared to a procedure called prosthesis, which replaces missing body parts with artificial devices. In this sense memory becomes an aid for the interpretation of history. It entails a deliberate engagement with the re-construction of the past by means of the imaginative faculty. The chapter ends with a brief discussion of the postmodern notion of metafiction thereby initiating my intension to approach docudrama by specifically reflecting on form and construction.

Subsequently, Chapter Two considers the structural development of *Shelved Memories.* Emphasising the film's status as a construction, this chapter intensified Chapter One's combined focus on docudrama and memory. I thus commenced by hypothesising that docudramas opting for unconventional cinematic strategies have the potential to historicise the past in productive ways. In order to put this assertion to the test, I focused on my own approach, which utilizes Brechtian principles while foregrounding the episodic quality inherent to the articulation of remembered events. Where Chapter One pointed out that artificial structures are accepted as authentic in the theatre, Chapter Two illustrates how I reflect on this observation by consciously bringing theatrical distancing techniques into the cinematic space. Alok Nandi's theories on the virtualisation of the real proved to be of methodological importance in this light. By explaining my application of hyperfictional and transfictional strategies, I suggested how the film's professed relationship with 'the real' is warranted. However, I continued to underline that the warranting of the real also necessitates an appreciation that the visualisation of the past is inherently a perpetual process of displacement.

I emphasised this notion by particularly taking issue with the constructed quality of documentary forms – such as the news – that are regarded as realistic and factual representations of global events. I described my engagement with this dimension by articulating my own response to the news footage I uncovered during the preparatory phase of my practical research. This initial analytical process thus brought me to ques-

[6] *Cf.* Kitzmann, *op. cit.*, pp. 45-66.

tion the ethics of certain media strategies. Consequently, Chapter Two became a critical articulation of my ambivalence towards the unacknowledged application of creative codes and conventions in news production that equally construct perspectives and fragment the 'authenticity' of real events.[7] I began to suggest that by not consciously articulating the implications of construction within documentary practice, an avenue could unintentionally be created where ideological motivations dictate the construction of images. In this light, I therefore argued that an emphasis on the subjectivity of production could pave the way for more rounded filmic representations of real events. I therefore suggested the need for visual strategies in documentary/docudrama, which self-consciously recognise creative decision-making and shot construction as an inescapable, yet revealing dimension of the production of images. As such, I argue, that these strategies hold significant documentary value.

Crucially, the second chapter systematically set out the film's intention to organise itself structurally around a critical interpretation of the past, its memory as well as its representation as a constructed view. In this light, the self-consciousness provided by the implementation of Nandi's practical concepts could provide an opportunity to situate 'the episodic' as a vital component for the ethical representation of remembered moments. I fleshed out this facet of my research by expanding on the concept of the imagination as a legitimate historical discourse. I notably argued, as Arendt does, that the artificiality of the imagination enables the filmmaker to make present what is absent. From this perspective, the idea that docudrama has the ability to fill informational 'gaps' again comes to the fore. The various creative decisions I made in terms of sets, props, make-up and camera techniques all become prosthetic devices aiming to make the past visible. Granting that this is achieved from an altered dimension disconnected from 'realism', the argument of Chapter Two contends that such an approach does not automatically disconnect itself from 'reality'.

Amplifying this line of reasoning, Chapter Three ventures to evaluate my process through a detailed sequence analysis of three consecutive episodes in *Shelved Memories*. This shift from a substantiation of my theoretical thinking to an analysis of three

[7] *Cf.* Winston, *op. cit.*, *passim*. By means of a critical evaluation of Griersonian principles, Winston also cautions against an unproblematic treatment of documentary authenticity and the hidden ideologies it contains.

completed sequences was aimed at putting pressure on my own methodological approach set out in the previous section. This analytical investigation particularly drew out the positive dimensions associated with the self-conscious mediation of documentary and reconstructed narrative spaces. Consequently, the chapter developed a perspective on mediation that could contribute to a possible annexe to the docudramatic form, which seeks to enhance existing documentary responses in dynamic ways. This extension is characterised by a conscious shift moving from a physical or 'real' space where facts are the dominant measure of truth to a mental space where the experiential impact of historical events become the decisive measure of historical experience.

Episode 7 was discussed in terms of how *Shelved Memories* approaches the simultaneous mediation of the documentary space and the narrative space by connecting them through the character's interaction with media material. The structural form of the film was highlighted in that a shifting aspect ratio is used throughout the film as a strategy to reflect on the impact of mediation. Later the same episode was shown to limit the interaction with 'real' images of Sarajevo by moving into a more condensed psychological space aimed at unpacking the hidden traumas that still persist in the minds of many unrepresented survivors. The issue of form thus again plays a significant part in the creation of meaning, since while the film *de*taches itself from the character in terms of distance, it also *at*taches itself in terms of time. By remaining on the character for a prolonged period, the film gives precedence to the personal realities Vladan faced during the course of his experiences.

Episode 8 further investigated the use of documentary material to stimulate an engagement with the off-screen space – thereby making the 'undocumentable' space, (that is, the gap in history that resists representation because it was not recorded), conscious in the mind of the audience. However, a focus on personal and traumatic emotions creates the opportunity for contradictions to come to the fore, which may sit awkwardly with the facts known about a historical event. This dimension was subsequently also explored by considering how film form can point towards contradictions inherent to the representation of witness statements. However, these contradictions were shown to provide latent insight into 'ordinary' people's experience of the siege.

The analysis of Episodes 8 and 9 particularly explores this aspect through an investigation of how creative mediation could draw attention to the hidden meaning behind objective statements. In this regard, the use of editing strategies and graphic matching links the real space, the narrative space *and* the imagined space thereby illustrating how the imagination again has an important place in the understanding of historical events. Finally, the heightened mise-en-scène that these scenes employ visualises the gaps that exists between what *people do* in reality and what *people actually feel.*

B. THE RESULTS FLOWING FROM THE ARGUMENTS PRESENTED

Although all results in the humanities and the natural sciences are tentative in the sense that they can only claim provisional validity until the arguments upon which they are founded are disproved or improved, they must be formulated if their relevance is to be shown. In this sense I now offer the specific findings to which my research has led – not to make 'final' claims, but to contribute to the academic discourse on the topic.[8]

My overall results concur with the claim that docudrama holds the ability to portray historical events. Despite this ability of docudrama, my thesis also accepts the limitations created by the form's hybridity pointed out by Paget. According to him, the links that are established through the merger of documentary and drama promote an aesthetic style that enhances the genre's claim to truth. Rather paradoxically however, the docudramatic camera does so by:

> […] denying its actual deficiency (it was not there in fact, but we can pretend it was in fiction). Our gaze as audience is disembodied; we are in the 'there-but-not-there' realm of the record at the same time as we inhabit the 'I-am-there' identificatory realm of the drama. In both cases the hidden corporeal presence behind the camera lens in real time is composed of a several-bodied film crew, but in television time (i.e. when we watch) there is only ever 'us alone' as we wrestle with the demands of evidence and belief.[9]

[8] The focal points are printed in bold type.
[9] Paget, *op. cit.*, p. 89.

Docudrama thus deliberately ignores the 'deficiency' of documentary and dramatic representations by 'disembodying' our gaze from our cognitive (that is, our critical) involvement with the material. The audience is asked to suspend its disbelief and accept the narrative as actuality. Consequently, docudrama rejects the fact that it is actually recreating the past in the present. Moreover, it ignores the existence of the camera as well as the presence of a film crew. From this perspective, the 'there-but-not-there' realm created by docudrama appears to situate homogeneity as a prerequisite for an authentic representation/experience of real events in narrative film. The hybridity of docudrama as a form is thus not made obvious, but seamless – a tendency which, I argue, cradles much of the genre's controversy.

The above statement however does not suggest that my thesis has argued against the legitimacy of a homogenous approach. I am simply offering a different perspective on docudrama in the attempt to resolve the ongoing debate linked to the genre's authenticity, which after fifty years still appears to be unsettled. For this reason, making inverted use of Paget's observation within my approach challenges the need for exclusive homogeneity in cinematic and television docudrama.

In *Shelved Memories* this view became apparent, for example, in the highlighting of the camera's deficiencies by illustrating the ambiguity connected to the process of recording. Moreover, the audience's gaze is deliberately disembodied from the document as well as the drama by means of the film's structural style and its relationship to subjective/traumatic memory. It also exposes the corporeal presence of the film crew within the news footage and the recreations – thereby exemplifying how historical documentations that ignore the subjective hand, promote the creation of gaps within the fabric of history. By acknowledging these gaps therefore, my approach attempts to give power back to the docudramatic camera by revealing how its gaze is particularly constructed as well. In this way, a primary outcome of my thesis is its proposal that self-conscious production processes may indeed give weight to the 'camera's promise of complete seeing'[10], but do so by stylistically indicating how **intellectual understanding and awareness are deeply connected to an emotional, yet critical connection with the material**.

[10] *Cf.* Paget, *op. cit.*, p. 89.

Apart from documentary's capability to contextualise and juxtapose opposing testimonies, my thesis has argued for the related conclusion that narrative interpretation can go one step further: **It can attempt to make sense of historical contradictions and representational ambiguities by drawing the audience's attention to formal choices**. Through the use of certain codes and conventions unique to dramatic film narratives, one may draw closer to epistemological and hermeneutical cognition. Essentially therefore, my approach to the docudramatic genre places just as much historical value on form as on content. The other side of this finding is also important to note: **that my application of narrative structures neither attempts to explain incomprehensible events nor claims the ability to do so.**

Instead, the creative structures of *Shelved Memories* rather try to recognise the emotions connected to such events in the attempt to understand why people 'do what they do'. An outcome of such a recognition could be that it **stimulates a greater sense of ethical responsibility on the part of the filmmaker and the audience** since it is made obvious that authentic emotional experiences are considered in conjunction with factual information.

In order to emphasise this aspect, I paid particular attention to David Edgar's statement regarding docudrama's ability to bridge 'the gap between what people say, and what they mean, and what they subsequently do'.[11] Where the essence contained in this assertion of course holds great value for the docudramatic paradigm, my research ventured beyond Edgar's words to suggest that valuable historical reflection may occur when these gaps are not simply bridged but addressed head-on for what they are. They are black holes in historical knowledge where the past remains unverifiable, invisible and often lost. Creative interpretation is thus essential. However, this interpretation may take on many different forms, not only realism. The so-called factuality of the film's expressed argument consequently becomes secondary to the *process* with which the film approached the material and reached its end. In other words, a docudrama such as *Shelved Memories* becomes less of a chronological explanation of historical events, and more of a sequential visualisation of a critical process attempting to make sense and construct its own perspective on history. This leads to the conclusion

[11] *Cf.* Footnote 36 (p. 16) and Footnote 78 (p. 30).

that **the gaps of the past are crucial to the production of analytical docudramas that not only depict but also reflect on the material in the search for answers and understanding.**

In this light, my research indicated an ignored dimension in docudramatic theory – namely the possibilities of a methodological strategy, which employs an aesthetic style that places value on these gaps. In other words, it does not intend to smooth over the cracks that can be found in the construct of history. Instead, this area of historical reflection **values a style that structurally thematises these gaps as inevitable or even necessary for an accurate appraisal of traumatic events**. 'Filling in' or 'bridging' suggests a process of making *in*visible or ignoring the existence of gaps. Alternatively, however, emphasising their presence and drawing out diverse or conflicting perspectives as a symptom of these gaps may provide a starting point to locate their significance in historical discourse. What is necessary, I argue, is a process of making the gaps *visible*, which may then initiate individual as well as collective evaluation of historical events. The audience is thereby invited to actively engage with the past as a flawed entity, which often denies simple solutions to complicated situations. The lack of straightforward answers does however not mean to suggest an inability to live with the lack. In many ways the engagement with as well as the very acceptance of the uncertainties of the past may not only reveal the historical value of such gaps, but also motivate progression towards the future. Therein lies the crux of my intellectual and artistic response to the docudramatic paradigm – that is, the critical investigation of historical ambiguities by their creative visualisation.

A prominent method with which I approached this visualisation was the application of Nandi's notions of 'hyperfiction' and 'transfiction'. My argument concludes that this strategy creates the possibility for visual storytelling to result in the recognition of responsibility. It does so by aesthetically drawing attention to gaps created by visual forms. As a result, such an aesthetic may also identify additional gaps in historical representation. **I found that the interaction (hyperfiction) and transportation (transfiction) of factual material into a virtual re-creation link the cognitive with the emotive.** The documentary constituent articulated within this thesis thus places particular value on approaching historical content by transforming it into a virtual in-

terpretation of real events remembered by witnesses. Since witness accounts may also highlight gaps in historical experience due to the fragmentation of memory and its articulation, it made logical sense to consider memory as a possible avenue for historical reflection – if the aim is to draw attention to the significance of gaps. As Chapters Two and Three have indicated, the accounts given by the two interviewees both reflect elements of contradiction, fragmentation and denial spawned by traumatic memory. **Consequently, it emerged on numerous occasions that memory has a prominent place in docudrama**. This is an important result, which can be summarised in this conclusion by means of a final representative illustration derived from the interview itself.

In Chapter Three, I have discussed the psychological scars that Malcolm's experience left on his memory illustrated by the way he remembers the French marine. I have shown this dimension in order to reflect on the polarity of detachment and simultaneous involvement inherent in the interviewee's memory. As representative illustration of this the actual statement that inspired Episode 6 (the French marine scene around the table), may be taken as an appropriate example for the purpose of this conclusion:

> When we got back to the PTT building it was the first time we sat down with these French marines and actually had a drink. And we were drinking brandy and hot chocolate […] I remember, one of the French marines […] just had tears streaming down his face. He was saying, 'I've lost count of the amount of times that I have driven into that situation.' And he said, 'I feel totally helpless. I can't do anything' … and my mate said, 'I am never ever just going to walk away from anything ever again if I see that'. And I must admit, I felt like that as well […] The restrictions were just unbelievably suffocating … So … the face of that French marine will stick in my head forever … and … feeling … sorry for him in the fact that he'd experience, what I thought was a pretty … not traumatic, because at the time it wasn't … it was a traumatic image … but it had almost become like we were desensitized and so, nothing really mattered. Your brain went from one week of thinking how can human beings do this to each other, to the next week of, fuck them all. And that is the bit I can't explain. Just, I don't care. I don't care. I just absolutely cannot see a way out of this

> madness. I … I don't know how it is going to be cured, or, or, or stopped or anything like that. So, you are actually … I think … for the most amount of that particular Bosnian tour, your brain and emotions are on this massive rollercoaster of emotions, which I think screwed you up more than anything. [12]

This quote reveals numerous 'gaps' in our knowledge, as it does not provide a detailed setting. Nor does it inform us of how the British soldier responded to the situation at the time. There is only one fleeting remark stating that he felt the same as his friend. Mostly however his account reflects what he observed around him. The memory of his own *experience* seems to have muted his own *voice* to some extent.[13] Judging by the statement, it was almost as if he were acting as a distant observer rather than a participant in the experience. This is an example of how re-creation can play a helpful role in that it is able to visualise the emotional experiences, otherwise hidden from view and therefore from understanding.

Moreover, the following affective performance in the interview section of the film quite overtly reveals to the viewer the impact his memories still have on him today.[14] However, re-creating a source of trauma that contributed to his becoming a certain kind of person during the war allows the viewer to see Malcolm not as the perpetrator of Western detachment, but as its victim – a socio-political comment only strengthened by the juxtaposition of the narrative re-creation with the re-staged affective interview. I argue therefore that the whole interview in *Shelved Memories* becomes an authentic performance that utilizes the conventions of documentary as well as the conventions of narrative and what constitutes 'good' acting. The actor steps in to give an affective performance on behalf of the real witness. The actor and the performance thus act as substitute, or as Landsberg would say, as a prosthetic limb, that by its re-creation visualises something that has been absent or missing from public conscious-

[12] A depersonalised extract from the British interview (for reasons of privacy the full transcript is not included as an appendix).

[13] He remembers what they drank (brandy and hot chocolate). He remembers the French marine's tortured expression and his friend's angry response. He remembers nothing about himself.

[14] It also provides context for other morally more ambiguous events he participated in later during the war (illustrated by the much discussed betting scene).

ness. It visualises the phenomenon that is traumatic memory and as a result creates the potential to also generate understanding.[15]

The logic here follows along a similar line to Vivian Sobchack, when she states that 'history can't happen without us', that is, without the experiencing or re-membering individual.[16] In other words, if one were to ignore the essence of historical awareness, human memory, one simultaneously ignores the interpretive forces that mould following events. History thus cannot exist without remembrance. Logically, the indispensable concept of historical experience needs the 'human element' that re-members or mentally re-creates the actual event in order to make it visible. Such visible products of historical reflection aim to understand the past's influence on the present.

This would indicate the need to also regard memory and its interpretation as evidence of perspectives. The notion that only 'provable' facts should inform artistic observations based on fact seems to be rather limited from this perspective. The factual *does* inform such narratives, but the dynamics of fact and narrative illustrated in all three the preceding chapters show that the theoretical basis of docudrama as a form is potentially much wider and less constricting than it is currently seen to be. **The overall contribution of my thesis therefore considers the significance of docudramas deeply concerned with the memory of real events. Such docudramas, I propose, become docu*memories*.** However, the documemory image is not to be seen as disconnected from docudrama, but rather as a sister image, which by the interpretation and visualisation of real events historicise the significance of subjective experience throughout history.

Furthermore, documemory's connection to docudrama may become even more evident if one were to link Lipkin's theories on docudramatic evidence with Nandi's experimental approach. **Nandi's view on the process of factual fictionalisation notably bears interesting similarities to the concept of docudramatic 'warranting' described by Lipkin**, who isolates three aspects of warranting techniques within narratives based on fact. Firstly, Lipkin notes that 'modelling' represents the iconic re-

[15] In this regard, the discussion in Chapter Two of the moment when Vladan remembers the French marines also highlights the significance of performing memory (pp. 63-67).
[16] *Cf.* Sobchack, *op. cit.*, p. 2.

construction of various referents in order to create a consistent set of meanings. Secondly, he identifies 'sequencing' as the logical arrangement of different kinds of images into a series of scenes, which finally creates an 'interaction' between actual and recreated images. Together these three aspects construct a clear visual aesthetic that transforms historical data into a virtual actuality, which brings reality (that is, the document) into a creative cinematic space enabling critical reflection on the past. With this theoretical focus in mind, documemory as an alternative form of docudrama sees the visualisation of memory as a hyperfictional process warranted by the sequencing of various kinds of documented memories.[17]

In order to underpin documemory's relationship to docudrama, I wish to illustrate it visually in terms of Paget's 'Non-fiction-Fiction Continuum'. This is a useful spectrum developed so as to judge the visual prominence of factual and narrative elements within film and television.[18] In red, I place my practice in relation to the other hybrid forms that constitute the gamut of fact and fiction in film:

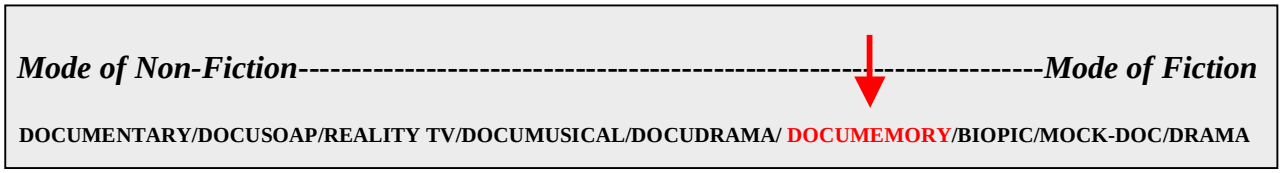

Fig. 97: Non-fiction-Fiction Continuum – Derek Paget

By linking my practice to that of docudrama through the introduction of a new term alongside it, this thesis therefore attempts to open **an investigation pointing at the possibility for a broader conception of the genre that not only contains a fact/fiction distinction, but also clearly values the power of observation and interpretation as evidence**. Such an approach must necessarily draw from documented history, but it is not to be defined by it. Instead, its defining feature and its scholarly value would lie in its power to analyse rather than to describe.

In conclusion, this thesis is an introductory reflection on the possibilities of the concept of documemory. *Shelved Memories* is one possible filmic articulation of such an

[17] *Cf.* Lipkin, *op. cit.*, p. 13.
[18] Paget, Derek. *No other way to tell it: Docudrama on Film and Television*, Manchester: Manchester University Press, 2nd edition 2011, p. 3.

approach, which as I continue my research will be put to the test and refined in subsequent practical ventures. However, blending various levels of documentary evidence and creativity, **the documemory image leads to a multi-dimensional perspective on history based on an interpretation of various kinds of memories**. All the issues that I have begun to address in this thesis explicate an interest in memory as a vital ingredient of social consciousness. As such, I argue, it not only has a rightful but also a necessary place within documented history. What I have tried to do in this thesis is to offer what in the German academic tradition is called *Grundlagenforschung*. That is, research that reflects on the foundation and goals of what is to be applied in practice, not merely the formulation of categories for classificatory purposes. I believe this is especially appropriate for a study of this kind – presented as it is in film practice. I have ventured to establish practically some of the theoretical principles on which the kind of filmmaking that interests me can arguably be said to stand – namely, the principles of Documemory.

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Appendix A

SARAJEVO: SHELVED MEMORIES – TREATMENT VIII

1. Malcolm's Interview: Text giving information on how the siege started. Then an image of Malcolm appears as a radio microphone is being put on his shirt by the film's sound technician. We cut to another text providing the statistics of how many people were killed.
2. Vladan's Interview: An image of Vladan as he sits on the stage. A member of the crew can be seen arranging lights. We cut to another insert stating that on the 22nd July 1992 alone, 3777 grenades were dropped on the city.
3. Malcolm's Interview: The filmmaker can be heard explaining to Malcolm the nature of the interview: *'I don't want to ask specific questions. I just want you to tell me what you remember as you remember it'*. Malcolm nods. We cut to an insert stating that throughout the siege 4 million grenades were used on the city.
4. Documentary Footage 1: Sky News report → *'Every night in Sarajevo, you think it can't get worse. But it does, making a mockery of the attempts of mediators to bring peace to the city, which is enfolded in war'*. The reporter pauses for a second, then says 'cut'. As he walks off screen the image cuts to the final two inserts: The first one states the dates of when the two interviewees met with me and from which perspective they spoke, while the last one states that the following film is based on their memories.
5. Vladan's Interview: Vladan asks the filmmaker what she requires, his concrete history or his opinion. The filmmaker replies, both. Vladan then starts talking while the sound from the coming documentary clip fades in. This is dominated by continuous gunfire and a high pitching noise.
6. Documentary Footage 2: The gunshots and pitching noise can still be heard as we are shown a Bosnian man standing by the side of the road. A BiH tank enters the screen. Over the rumble of the approaching engine, the gunshots continue.
7. Malcolm's Interview: 'The only thing I ask is … don't judge me'.

8. Documentary Footage 3: A mortar hits a building and a cameraman can be heard proclaiming: '… *you just have your daylight shot*'.
9. Vladan's Interview: Vladan states that he was in Sarajevo for 25 months of the siege. At the end, everyone just wanted to get out. Now, he realises that he never really tried to come to terms with what happened to him.
10. Animation: A static shot of a small bedroom. Suddenly, a shell hits the building. The screen is covered in dust and debris. On the soundtrack, we can hear Vladan ironically describing his current life: '*Everything is over now. I have a wonderful life*'.
11. Vladan's Narrative: Vladan arrives home after a period on the frontline. He finds his house shelled and deserted. This does not really seem to affect him too much as he remains emotionally numb.
12. Malcolm's Interview: Malcolm is a soldier who did five tours in Bosnia (with the UN and NATO). Only one of these tours brought him in direct contact with Sarajevo. He remarks how empty the capital appeared to be.
13. Malcolm's Narrative: Malcolm inspects the destruction of the buildings on Sniper Alley. Feeling uneasy, he looks up at a building. Then he takes a photo of it with a small camera, before opening a beer can.
14. Vladan's Narrative: Vladan enters the destroyed bedroom. As he walks around the room, a bullet suddenly passes through his jacket. Thinking he is hit, he falls back and pulls off his jacket. He reveals that there are hand grenades strapped to his body. Miraculously, the bullet missed both his body and the grenades. On the soundtrack, Vladan marvels about his lucky escape.
15. The Interviews of Vladan and Malcolm Intercut: Vladan ponders the normality of sudden death – an accepted element of life. Malcolm introduces a recurring thought, namely, his disgust with what the UN asked of them without offering any kind of support. They compare themselves to animals in that survival instinct took over. They gradually lost their humanity. These extracts thus illuminate the way in which the soldiers see themselves and wish to justify their actions.
16. Malcolm's Narrative: Malcolm accompanies a platoon of French marines on patrol. They come across Serbs, who have captured two Muslim women. Seeing that they are from the UN, one of the Serbs smiles and shoots both the

women. Malcolm cannot bring himself to react. His friend, JP, however tries to pull out his gun, but is stopped by the French marine. It is against UN regulations. They are only there to observe. They leave without doing anything.

17. Vladan's Narrative: Vladan, as he climbs into the kitchen.
18. Vladan's Narrative: Vladan finds a shelf untouched by the surrounding destruction. Bottles with food are still arranged on the shelves. He takes this in before opening a bottle of gherkins.
19. Malcolm's Narrative: Malcolm is having a drink with the French marines. Not knowing how to deal with the situation, Malcolm tentatively asks a marine if he is alright. The marine proclaims that he cannot count how many times he has witnessed such executions. The restrictions are suffocating him, but his hands are tied. JP refuses to accept this. He believes it is a decision and vows that he will never just walk away again. On the soundtrack, we can hear Malcolm recalling the face of the French marine. At the time, Malcolm was strangely not as affected by the event as one would think. He acknowledges just how desensitised he had become. Nothing really mattered to him anymore.
20. Malcolm's Interview: Malcolm tries to make sense of his guilt by reflecting on his desensitisation. His outlook changed from disbelief and disgust to an apparent lack of interest – an emotional rollercoaster that changed him.
21. Documentary Footage 4: Night shot of bullets flying through the air.
22. Vladan's Narrative: Vladan is looking at the bullets outside. The light from the bullets cuts across his face. The constant bombardment is clearly affecting to him. He notices a radio nearby.
23. Vladan's Narrative: Sitting down on the bed with the radio, Vladan decides to call a radio presenter. They end up discussing the following documented issues: Everyone just wants to get out of Sarajevo; lack of goals (war for war's sake); the need to defend oneself; life is like being dead. However, the contradiction in his feelings is clear to him. Disillusionment sits uncomfortably with the fact that civilians are getting killed. He should go on fighting, but where and when does it stop? In a voice-over, he informs us that their conversation lasted over an hour. However, at some point during the conversation, the presenter takes their conversation off the air but continues talking to Vladan. When this happens, we don't hear the presenter's voice. We only hear Vladan's responses.

24. Documentary Footage 5: Civilians are running across the street. After a few seconds, we hear Malcolm and JP laughing.
25. Malcolm's Narrative: Malcolm is tanning on the roof of a UN Landrover/truck while looking through binoculars at civilians running across the street. He hands the binoculars over to JP, who looks through them as one civilian gets shot. We can hear the cries of pain coming from the victim in the distance. Malcolm takes a gulp from a beer can and hands JP cigarettes. They continue betting and drinking.
26. Malcolm's Interview: Malcolm explains that it did not occur to him how inhumane they were by betting on the lives of innocent people. He now feels very guilty and remembers a time when he felt proud of being part of the UN. He used to feel as if he was doing good. He continues remembering how completely dejected and lost he felt. He compares Sarajevo with the war in Vietnam. The sound of a mortar can be heard on the soundtrack, then cuts to:
    26.1 Documentary footage 6: buildings exploding and shots being fired.
    26.2 Malcolm's Imagination of the Serbian perspective: The silhouetted out-of-focus image of a young Serbian soldier can be seen shooting through a hole in a destroyed building. After pulling the trigger a few times, he freezes, slowly turns around. Eventually, he puts the rifle down and sits down against some sandbags. While this is happening, Malcolm recounts on the soundtrack that he had a surreal thought when he saw a civilian get shot by a Serbian soldier. He imagined that the Serb had never actually done it before, and is horrified by his actions. Malcolm however also states that he believes many were 'animals' too, making use of the opportunity to shoot Bosnians. But perhaps, not all reacted in the same way to their orders.
    26.3 Vladan's Interview: Vladan states how sorry he felt for the UN French marines, since they were actually only children of about twenty, whereas he, although also young, had already been on the front line for a year and a half.
    26.4 Vladan's POV shot: of the French marines as they turn around, shocked to see Bosnian soldiers standing behind them. Vladan continues by explaining UN's reaction on the soundtrack. The UN soldiers could never really know who the people were who approached them, but always gave them everything they could – usually water.

26.5 Vladan's Interview: Vladan states he will never forget those French marines.

27. Malcolm's Narrative: Malcolm gives a Bosnian man a canister of diesel in return for a canister of Slibowitz (local plum brandy). Smiling gratefully, the man hands Malcolm traditional cakes wrapped in a tea towel. At first, Malcolm does not want to accept it, but does so finally – touched by the gesture. Then, Malcolm is heard saying on the soundtrack that the Bosnians did not want them there. Those who wanted them there were the ones who needed humanitarian help and protection. Yet, they were unable to give it. So, he stopped caring.

28. Malcolm's Interview: Malcolm explains he just wanted to leave Bosnia. Let them kill each other. He could not do anything about it. No matter how helpful he wanted to be, he was not allowed to help. So, he started drinking.

29. Vladan's Narrative: Not caring about his safety, Vladan is standing on the edge of the crumbling bedroom wall. His figure is silhouetted by the image of a burning building on the opposite side of the road (Documentary Footage: a projection on the opposite wall). On the soundtrack, Vladan highlights the facts as he sees them. It does not matter who threw the grenades. The real concern should have been the thousands of children in the city.

30. Vladan's Interview: Vladan ponders the fact that Sarajevo was only interesting when it was sensationalist, i.e. when the media could film massacres. Deaths that happened every day in smaller numbers were of no interest, though it ultimately made a huge difference. To him that was horrible.

Throughout the following three documentary sections, Vladan and Malcolm are sitting in the theatre seats looking at the projection of these images. They sit on opposite sides of the room, but still in the same row. This scene cuts between the footage (31, 32, 33), Malcolm and Vladan. As the two men look at the screen, we can also see the documentary footage being projected onto their faces.

31. Documentary Footage 7: We can see wounded civilians in a BiH tank on Sniper Alley. The conversation is hectic. Some civilians appear to have just been killed. The Bosnians' words are translated in subtitles.

32. Documentary Footage 9: The tank's door closes on the dead civilians. As the tank drives off, volunteer soldiers angrily shout at the camera while pointing around them. They keep proclaiming that the Serbs are shooting at them from

all sides, but UNPROFOR is not allowing them to shoot back.

33. Documentary Footage 10: The tank carrying the civilians' speeds by as we hear Vladan saying how angry he is at the world.
34. Vladan's Interview: Vladan continues by stating that despite the media's presence, he cannot understand why the killing continued and nobody did anything.
35. Malcolm's Narrative: Malcolm and JP are killing time at UN headquarters. They have built their own net inside of a freight container into which they are hitting the golf balls. They are both drunk again. A senior officer arrives, informing them that the Kate Adie from the BBC will be visiting soon. Therefore, they have to make sure that they dress properly and clean their vehicle. The prospect of the media annoys both the soldiers, but they obviously submit to the officer's orders.
36. Malcolm's Interview: Malcolm laughs at the fact that nobody wanted to be around when Kate Adie was there. Terrible things tended to happen when she was near. While Malcolm speaks we can see the AD sitting in front of him. She has the word AD written on the back of her shirt. This is intended as a wordplay/pun on 'Assistant Director' and 'Adie'. The AD has a similar bob hairstyle to Ms Adie.
37. Malcolm's Narrative: They are still playing golf as JP notices the Bosnian civilian (who took diesel from them) carefully approaching with his daughter. He is holding an empty canister in one of his hands. Both soldiers are highly irritated by this. Deciding to deal with the man once and for all, Malcolm forces him to leave despite his objections. This act ends up being emotionally very difficult for Malcolm to handle. After throwing the man and his daughter out, he angrily walks back to JP, sits down on a crate and opens up another can of beer.

    We then hear Vladan stating that everything he did was appropriate and that he can live with his conscience.
38. Vladan's Narrative: Vladan is having canned beef for breakfast as he sees a dog staring at him by the entrance to the room. He holds out some beef and the dog carefully walks closer to take the food out of Vladan's hand. He smiles and gives it more. As soon as they finish the beef however, the dog runs off again. Desperate for some kind of companionship, Vladan chases after it down the stairs.

39. Vladan's Narrative: As Vladan comes down the stairs, he sees the dog standing by the door. Realising it only wanted food, nothing more, Vladan lets it leave.
40. Interview Two: Malcolm explains the reasons why he agreed to the interview. He is sick and tired of all the 'false' accounts that are given of events. He wants to tell the truth. The film ends by lingering on Malcolm's face before fading to black.

Appendix B

FINAL SCRIPT

Sarajevo: Shelved Memories

Reina-Marie Loader

FINAL SCRIPT: *SARAJEVO: SHELVED MEMORIES*

Text: On 5th April 1992 Serbian forces fired into a crowd of anti-war protesters in Sarajevo. Suada Dilberović and Olga Sučić were killed on this day. They are now considered to be the first casualties of the longest siege in modern-day warfare.

INT. INTERVIEW. MALCOLM. DAY

MALCOLM, a British man, is sitting in an interview space. A MAKE-UP ARTIST is putting some MAKE-UP on his face. He seems very out of place and uncomfortable.

CUT TO:

Text: It is estimated that over 12,000 people where killed during the siege. 85% of these were civilians. Additionally, over 50,000 people were severely wounded.

INT. INTERVIEW. VLADAN. DAY

VLADAN, a Bosnian man, is also shown sitting in the interview space while CREWMEMBERS are walking around arranging LIGHTS.

CUT TO:

Text: On 22 July 1993 alone, 3,777 grenades were dropped on the city.

INT. INTERVIEW. MALCOLM. DAY

Malcolm is listening to the FILMMAKER, who is speaking on the edges of the frame.

FILMMAKER

I don’t want to ask specific questions. I just want you to tell me what you remember as you remember it.

Malcolm nods.

MALCOLM
(Birmingham accent)
Okay. Sure.

CUT TO:

Text: Throughout the duration of the war, 4 million grenades were used on the city.

CUT TO BLACK:

INT. HOLIDAY INN. DOCUMENTARY FOOTAGE. DAY

An image of a NEWS REPORTER as he delivers his report. He is standing in front of a window with Sarajevo's two towers in the background.

NEWS REPORTER
Every night in Sarajevo, you think it can't get worse. But it does, making a mockery of the attempts of mediators to bring peace to the city, which is infolded in war.
(beat)
Cut.

He then walks off, exiting the frame.

CUT TO:

Text: On 16 May 2008 a Bosnian soldier remembered his experiences of the siege. On 16 February 2009 a British soldier also reflected on what Sarajevo meant for him.

Text: The following film is directly inspired by their documented memories.

VLADAN (V.O.)
Well, I don't know ...

INT. INTERVIEW. VLADAN. DAY

VLADAN (CONT'D)
... what interests you more? My concrete history? I could tell you broadly how everything happened. Or are you more interested in my opinion or both?

FILMMAKER
Both, please. Definitely.

VLADAN
What happened was that, from my perspective in 1992 I was on the wrong side of Sarajevo. Two months later I managed to get to the other side.

CUT TO:

EXT. DOCUMENTARY FOOTAGE. DAY

A BOSNIAN MAN is standing by the side of the road with his back to the camera. He is anxiously looking at something off-screen.

We can still hear the gunshots and the loud pitching noise that faded up in the previous scene. It is now clear that these sounds are actually part of the documentary footage and not part of the re-created material.

As the BiH tank enters the screen, the man turns his head to reveal his face. The tank advances slowly, while the man exits the frame.

The camera remains on the tank. In the distance we can hear gunshots over the rumble of the engine.

INT. INTERVIEW. VLADAN. DAY

Vladan sits back in his chair as he speaks to the film-maker off screen.

VLADAN

I was there for exactly 25 months as a soldier. That means on the 6th or 9th of August 1994 I got out. It was irrelevant who you were. If you were from Sarajevo, you just wanted to get out. You just couldn't take it anymore. I experienced it myself ... I would suddenly remember something again. I mean, it has been a while now. It is already thirteen and a half years in which I am ... well not exactly trying to suppress things, but I don't try to come to terms with them.

INT. INTERVIEW. MALCOLM. DAY

Malcolm slowly sits forward and addresses the camera.

MALCOLM

The only thing I ask is ... don't judge me.

The SOUND of a MORTAR being fired can be heard on the soundtrack. Then, a second mortar can also be heard:

CUT TO:

INT. DOCUMENTARY FOOTAGE. PROJECTION. DAY

A mortar hits a building. As the pieces of concrete crash to the ground a cameraman can be heard proclaiming:

CAMERAMAN (O.S.)

...you just have your daylight shot.

CUT TO:

Title: Sarajevo: Shelved Memories

Over the title, single gun shots can be heard.

INT. ANIMATION. DAY

A shot of a small bedroom. It is a simple, yet neat room with a BED, a self-made QUILT, an unplugged FLOOR LAMP, a wooden WARDROBE, a MIRROR and a SELF-MADE POT STOVE. The atmosphere is calm and untouched. Bullets holes can be seen against the wall.

Somewhere in the distance, birds are chirping.

VLADAN (V.O.)
Everything is over now. I have a wonderful life.

Suddenly, a TANK GRENADE shoots through the wall, transforming the room into a cloud of DUST and DEBRIS.

INT. FRONT ROOM. DESTROYED HOUSE. DAY

A boot steps into frame and stops. Then the grip end of a M.84 RIFLE enters the shot to rest down right beside the boot. On the handle we can see a BiH FLAG STICKER.

Cut back to reveal Vladan standing in a blown up building. To his right there are some STAIRS leading towards the upper level.

Shots can sporadically be heard in the distance.

Eventually, Vladan shifts his attention to the DOOR lying on the ground near him. He looks at it for a few seconds before going to pick it up. He places it against the entrance wall. Then, he turns around scanning the area around him.

He turns around to the staircase. Its RAILING has severely been damaged.

VLADAN
(in Bosnian)
Brother?

Cautiously, he makes his way up the stairs. Half-way however, he stops. He stays there, standing without moving for a few seconds before turning around. Then, he sits down on one of the steps.

It is as if he has suddenly run out of strength.

INT. INTERVIEW. MALCOLM. DAY

Malcolm is addressing the camera in a medium close-up. He is a bit slouched over, very uncomfortable, but he moves his body expressively as he speaks.

MALCOLM
I did five tours in Bosnia. First as part of the UN, then with NATO. Unfortunately or fortunately, only one of them brought me in contact with Sarajevo ... and it was the first one ... when it was all really nasty. I remember the first that really hit us was how empty ... for a capital city. It was just, it was eerily empty.

CUT TO:

EXT. DESTROYED NEWS BUILDING. SNIPER ALLEY. PROJECTION. DAY

A PHOTO of Sarajevo's local NEWS BUILDING on Sniper Alley fades up on the wall as it is projected on it. It seems as if the image is fighting against a weak transmission signal. Throughout the scene it flickers on and off.

Malcolm enters the shot. He is mesmerized, perhaps even slightly frightened by the sheer destruction. He then takes a photo of the building with a tiny CAMERA he takes out of his pocket. As he presses the button of the camera, the images stops flickering.

He then reveals a BEER CAN, opens it and starts drinking.

INT. BEDROOM. DESTROYED HOUSE. DAY

Vladan, enters the room through some HESSIAN now serving as an entrance. Irked by the state of the house, Vladan looks around the room. He notices an old RADIO on the ground and walks closer to pick it up. A faint smile registers on his face.

We can still hear gunfire in the distance.

He turns around and walks towards the opposite wall. It has been blown away by the mortar. A hole takes the place of where it once was. After taking in the view briefly (PROJECTION), he puts the radio down on the floor and walks to the bed.

Reaching the RUBBLE covered bed, he immediately drops his BACKPACK to the floor and throws his rifle on the bed.

Then, suddenly a BULLET sings through the room and shoots right through his JACKET. Instinctively, Vladan falls back onto the bed.

For a split second he seems shell-shocked, then frantically starts to take off his jacket. He seems quite panicked now.

As he takes the jacket off, he reveals a bundle of GRENADES strapped to his body. Realizing that the bullet has not hit him or the grenades, his breathing calms down somewhat - though he is completely shaken.

VLADAN (V.O.)
Two or five centimetres deeper, I would have been dead. Five centimetres higher, well ... nobody would have been able to put me together again. I mean...

INT. PARALLEL INTERVIEWS. INTERCUT. DAY

VLADAN
(pointing at his upper body)
... if a hand grenade explodes there!
(beat)
You reconcile yourself very easily with the fact that you can die any day. And it was much more dangerous for us to be away from the frontline than on it - at least it was like that for me ... because on the front-line, you are like an animal.

MALCOLM
Yes, we can be animals. Yes, we can be drunk. We can be, you know, absolute thugs at times. But a vast majority of soldiers on the ground HAVE to know the reason they are there ... that there is a point to it. You expect the backup, say, from the UN headquarters in New York, to be there. When that is not there and you see more and more of these people out for jollies and stuff like that ...

Malcolm gives a grunt of frustration.

EXT. A STREET IN SARAJEVO. NIGHT

TWO SERBIAN SOLDIERS have captured TWO BOSNIAN MUSLIM WOMEN. They force the women down onto the ground. As they kneel down with their hands behind their heads, a rumbling

sound of an approaching vehicle can be heard. The Serbian soldiers noticeably tense up.

As the vehicle arrives it's lights illuminate the scene. As soon as it stops, Malcolm and JP immediately jumps out. A FRENCH MARINE also gets out and cautiously evaluates at the situation.

JP

What the hell!

FRENCH MARINE

(to the UN soldiers)

Just stay back.

The French marine looks at one of the Serbian soldiers, who turns to look straight back at him. Then, he smiles at them and draws his pistol.

As he does so, the French marine turns around completely to look at JP. Behind them the Serbian soldier shoots the two women through the neck.

JP cannot believe what he sees. Glancing over at the French marine briefly, he goes for his RIFLE.

JP

Fuck this! I'm not having it.

The French marine, however, steps forward to stop JP from drawing his weapon. He steps up very close to JP whilst restraining him.

FRENCH MARINE

No, don't. You cannot. You cannot!

Eventually, JP gives up.

JP
How can this be right? Fuck all of you!
(at Malcolm)
Fuck all of them!

He walks off, leaving a shocked Malcolm behind.

INT. DESTROYED HOUSE. KITCHEN. DAY

Vladan as he climbs into the kitchen and looks around.

CUT TO:

INT. DESTROYED HOUSE. KITCHEN. DAY

Vladan's hand tracing the edge of the TABLE, which is also covered in RUBBLE. He sits down on a wobbly CHAIR. He seems to relish the act of sitting down at a table. He smiles faintly.

He looks up to see a SHELF in front of him. It is almost undisturbed by the shelling. There are BOTTLES OF FOOD still neatly arranged on it.

He gets up and walks over. He traces the sides of the shelf. Eventually, he goes to take a bottle of GHERKINS. But decides not to.

Instead, he leans back against the table and just looks at the shelf. Then, finally, he takes the bottle and places it on the table.

INT. BAR. PTT BUILDING. NIGHT

Malcolm as he places a GLASS OF BRANDY on a table. He then sits down next to JP, who is just staring out in front of him. He is holding a glass of brandy in his hands as well, but does not drink from it.

On the other side of Malcolm, the French marine is sitting with a CUP OF HOT CHOCOLATE in front of him. He is holding his hand over his eyes in exhaustion.

Malcolm does not really know how to deal with the situation. He tentatively leans closer to the French marine.

MALCOLM
Are you alright, Sir?

The Frenchman looks up. The sight of his tear-stricken eyes, takes Malcolm slightly by surprise.

FRENCH MARINE
I've lost count of the amount of times that I have driven into that situation. I can't do anything. These damn restrictions. But, what can I do? My hands are tied.

JP
(cold, bitter)
No they're not. It's a decision.
(beat)
I tell you now, as God is my witness, restrictions or no restrictions ... I am never ever just going to walk away from anything like that again.

JP gets up and walks away.

Malcolm sits back in his chair, not being able to respond in any way. He then looks at the French marine, who takes a sip of his hot chocolate.

MALCOLM (V.O.)

The face of that French marine will stick in my head forever ... and ... feeling sorry for him in the fact that he'd experienced, what I thought was a pretty ... not traumatic, because at the time it wasn't. It was a traumatic image, but it had almost become like we were desensitized and so, nothing really mattered.

INT. INTERVIEW. MALCOLM. DAY

MALCOLM

Your brain went from one week of thinking, how can human beings do this to each other, to the next week of, fuck them all. And that is the bit I can't explain. Just, I don't care. I don't care. I just absolutely cannot see a way out of this madness. I don't know how it is going to be cured, or, or, or stopped or anything like that. So, you are actually ... I think ... for the most amount of that particular Bosnian tour, your brain and emotions are on this massive rollercoaster of emotions, which I think screwed you up more than anything.

Malcolm pauses for a second and looks straight into the camera.

EXT. DOCUMENTARY FOOTAGE. NIGHT

A night shot of bullet tracers shooting through the air.

INT. BEDROOM. DESTROYED BUILDING. NIGHT

Vladan is looking out of the house at the shots. The LIGHT from the tracers cut across his face.

Eventually he sinks back to where he was lying on the floor by the side of the bed. His jacket is on his lap. Deep in thought he puts his finger through the hole.

The overpowering sound of the shots is clearly getting to him as it continues outside.

He looks away and again notices the radio on the other side of the room.

CUT TO:

INT. BEDROOM. DESTROYED BUILDING. NIGHT

He sits down on the other side of the room and picks up the radio. He turns it on and retunes it. He pauses on a station, which is playing some music. He brings the radio to the side of his head in the effort to drain out the sounds coming from outside.

The music comes to an end and a presenter starts talking. This takes Vladan by surprise.

PRESENTER
(in Bosnian)
Priblizavaju nam se dva sata.. Ako imate neku glazbenu zelju nazovite me na 461 578. Volio bi vas cut.
(It is now coming up to 2am. If you want us to play you a song, please call me on 461 578. I would love to hear from you.)

Considering for a second, Vladan reaches for his bag and takes out a very old looking MOBLIE PHONE. He switches it on and calls the number.

PRESENTER
Halo,koga imamo na liniji?
(Hello, who am I talking to?)

VLADAN

(in Bosnian, hesitantly)

Huh, Vladan.

PRESENTER

Dje si Vladane.Sta oces da ti sviram?
(*Hello, Vladan. What can I play for you?)*

VLADAN

Huh. Jel bi ti smetalo da samo malo popri-
camo? Vratio sam se fronte nocas.
(Huh. Do you mind, if we just talk for a while? I got back from the front tonight.)

PRESENTER

(taken aback slightly)

Nemas problema buraz. Pricaj.
(Sure, my friend. Let's talk.)

VLADAN

Ok. *(Okay.)*

Beat.

PRESENTER

(tentative)

Na kojoj si fronti bio?
(On which front were you?)

VLADAN

U supku svijeta, nedje na planini.
(The arse of the world, somewhere on a mountain.)

PRESENTER

Kolko dugo si bio?
(For how long?)

VLADAN

Dva mjeseca...vani.
(Two months ... outside.)

PRESENTER

Jel imas s ikim pricat tamo dje si sada?
(And you don't have anyone to talk to where you are?)

VLADAN

(looking around the room)

Nema nikog kod kuce. Buraz bi trebo bit al ga nema.
(Nobody's at home. My brother should be, but he isn't.)

Moment.

PRESENTER

Vladane? Jesi tu?
(Vladan? You there?)

VLADAN

Jesam. Razmisljo sam.
(Yes. I was thinking.)

PRESENTER

O cemu? *(About what?)*

VLADAN

Fronta je bila luda. Svi su htijeli pobjec.
(The front was crazy. Everyone wanted to run away.)

PRESENTER

Ali ti si osto. *(But you stayed.)*

VLADAN

Ne znam zasto.
(I don't know why.)

PRESENTER

Da oslobodis Sarajevo.
(To free Sarajevo.)

VLADAN

(bitter laugh)
Nisam ni znao dje je Sarajevo. Samo sam bio nedje i spavo po svuda.
(I didn't even know where Sarajevo was. I was just somewhere and sleeping anywhere.)

PRESENTER

Pravi patriota. *(A real patriot.)*

VLADAN

Ne (No.)
(beat)
Ne! Znam zasto sam volontiro, ali to nije bilo zbog ciljeva za koje vise ni ne znam. Nema ih osim da se bjezi van.
(No! I know why I volunteered, but I didn't do it to fight for goals I don't even know about anymore. There are none except to get out.)

PRESENTER

Ostani na liniji prijatelju. Moram pustit drugu pjesmu. Ostani na liniji da jos malo pricamo . Ovo je Seal, sa Crazy.
(Would you hold on, my friend? It is time for another tune. Stay on the line, though, we'll talk more. This is Seal, with Crazy.)

Music starts playing. After a few seconds, the presenter starts talking to Vladan privately on the phone again.

VLADAN

(turning the radio off)

Da, halo. Tu sam.

(Yeah, hello. I'm here.)

The presenter's voice cannot be heard anymore.

VLADAN

Pesimistican? Pretpostavljam da jesam. Al koga briga?

(Pessimistic? I suppose I am. But who cares?)

Moment as presenter speaks.

VLADAN

Ti mislis da smrt tvoje zene znaci nesto? Nista nema smisla. Mislim slusaj nas. Mi smo totalni stranci i mi razgovaramo o stvarima koje bi trebali zaborvit. Zasto?

(And you think your wife's death means anything? None of it does. I mean, listen to us. We are total strangers and we are talking about things we should forget. Why?)

(getting angrier)

Nas napadaju i napadaju. Al nista se ne dogada. Mi zivimo a zapravo ne zivimo. To nije zivot. Mi ne pricamo vise o kvaliseti zivota ... to jednostavno nije zivot. Zato jer u stvarnosti ti pitas samog sebe, ka ce doc moj red?

(We are attacked and attacked. But nothing happens. We live without really living. It is no life. We are not talking about the quality of life anymore ... it simply is no life. Because in reality you ask yourself, when is it your turn?)

Long pause.

VLADAN

To je to. De staje to? Vidio sam oca sa osmagodisnjom cerkom, jel. Tracli su preko ceste. Kako su tracli, samo odjednom, foop! Dubre srpsko upucal dijete. Pala je ko vreca krupira. Otac ju je podigo rukama i zudero se. Samo se Zadero: Upucau me! Uzeo si mi cerku! Upucaj I mene!
(That's just it. Where does it stop? I mean, I saw a father and his eight year-old daughter, right. They were running across the street. As they ran, then suddenly, whoop! The bastard Serb shot the child. She fell like a bag of potatoes. The father picked her up in his arms and shouted. He just shouted: 'Shoot me! You took my daughter away from me! Shoot me too!')

Moment.

VLADAN

Nisu. ostavli su ga zivog. Nisu ostavli su ga zivog. Nemoguce je ostat objektivan. Kako da ja normalno reagiram na takve stvari? Ne mogu. Sta god i mislio ti, ti pastajes ludi i ludi.
(They didn't. They kept him alive. It is impossible to remain objective. How can I react normally towards such things? I can't. No matter what you think, you get angrier and angrier.)

(beat)

I tako to ide dalje. Borim se. Al ne mogu vise ... ne mogu. *(So, it goes on. I keep fighting. I can't anymore ... I can't.)*

CUT TO BLACK:

EXT. DOCUMENTARY FOOTAGE. PROJECTION. DAY

Civilians are running across the street. The Malcolm and JP jokingly comment on each civilian as they run.

CUT TO:

EXT. PTT PARKING LOT. DAY

Malcolm is looking through BINOCULARS. Behind him there is a projection of the PTT building.

They are looking off-screen into the distance at Bosnian civilians running across the streets.

Eventually, he hands the binoculars over to JP, who looks through them as one civilian gets shot. We can hear the cries of pain coming from the victim in the distance.

Malcolm takes a gulp from a BEER CAN then takes out some CIGARETTES and hands them to JP, who takes them laughing.

INT. INTERVIEW. MALCOLM. DAY

MALCOLM

It turned into a game. We were placing bets on who would make it across or, whether someone would get popped ... and I am not proud of it now ... But I just remember at the time, you didn't think of the inhumanity of the fact that we were betting on whether people will be shot or not. It was ... it is almost like ... it is a different ... that I have lived a different life ... totally ... It's difficult. I was proud to be there as part of the UN. I know, extremely proud, be-

(MORE)

MALCOLM (cont'd)
cause naively I thought, yes, we are actually doing something useful, good. By the end of the tour, you're like ... you felt so dejected. You felt like the carpet was ripped out from under your feet, because it was a sham. They said, yeah go here, you go there. You can't do this, you can't do that. And in the end it just came down to it. What the hell are we doing here? It was more along the lines of the old Vietnam things, you know.

CUT TO:

EXT. PTT PARKING LOT. DAY

Malcolm is leaning against the white crate with the letters UN written on it. Dragging deeply on a CIGARETTE, he is clearly in a more pensive mood now. He peers into the distance.

His POV: Documentary footage of a wide angle shot of Sarajevo.

As Malcolm thinks and smokes his cigarette, his image is intercut with the image of a SERBIAN SNIPER preparing to shoot a civilian.

INT. INTERVIEW. MALCOLM. DAY

MALCOLM
It was a surreal thought.

INT. SERBIAN SNIPER. NIGHT

MALCOLM (V.O., CONT'D)
I was imagining that the Serbian sniper, whoever he was, was actually an amateur.

The Serb pulls the trigger.

MALCOLM (V.O., CONT'D)
He had never done it before. And now that he had actually hit someone, he was thinking: 'Oh my God, I've hit somebody!'

INT. INTERVIEW. MALCOLM. DAY

MALCOLM (CONT'D)
I was like, wow!

EXT. PTT PARKING LOT. DAY

MALCOLM (V.O. CONT'D)
What if he were up there now and he has just put the rifle down and go: 'that's it. I am never going to do that again'.

Malcolm looks away as if confused, irritated.

INT. INTERVIEW. MALCOLM. DAY

MALCOLM (CONT'D)
But then you also know that there wuz just some absolute animals.

EXT. PTT PARKING LOT. DAY

Malcolm throws his cigarette to the ground and stumps it out.

Suddenly, JP's hand enters from above holding a BOTTLE OF BEER. Malcolm takes it - the reverie now over.

INT. INTERVIEW. VLADAN. DAY

The television studio with all its equipment can be seen as Vladan talks to the filmmaker in the background. The

letters ‘AD’ can be seen on the back of the filmmaker’s shirt.

VLADAN

The poor Frenchmen ... they were children really of about twenty. I say children, but actually I was also about that age, but by 1993 I'd already been on the frontline for one and a half years. I remember, we ap-proached them one time.

On one of the television screens, we can suddenly see a UN SOLDIER in the middle of a forest. The image is very blurred as it flickers in and out of view. His back is turned to us. As the camera moves in, the unknown soldier suddenly turns around to look straight into the camera. His face is shocked, almost scared.

VLADAN (CONT’D)

The poor guys got such a fright. You could see how they were shaking, because obvi-ously, they only saw a few random idiots coming at them with weapons.

Vladan pauses as he remembers the UN soldiers.

VLADAN (CONT’D)

Yeah. Those poor guys. I will never forget them. They always gave us everything they could.

EXT. PTT BUILDING. NIGHT

Malcolm, as he pours DIESEL into a CANISTER. He closes the lid and then hands it to a BOSNIAN MAN. In return, the man gives Malcolm a CANISTER OF SLIBOWITZ (local plum brandy). Smiling gratefully, the man also hands Malcolm TRADITIONAL CAKES wrapped in a TEA TOWEL. At first, Malcolm does not

want to accept it, but does so finally - touched by the gesture.

MALCOLM (V.O.)
These people don't want us here. The only people who want us here, are the people who need help, but that could be anyone from any side. You know ... I can't comment for the majority of the army - I personally thought, fuck them! Let us get out of here...

INT. INTERVIEW. MALCOLM. DAY

MALCOLM (CONT'D)
Let them just kill each other until they run out of bullets. Because we just could-n't see a way around this. You know ... you weren't allowed to be nice to one side in case somebody from the other side saw you being nice and then reported you ... So, we drank. I lost any sense of where I was or who I really was. So did a lot of people.

INT. BEDROOM. DESTROYED BUILDING. NIGHT

Vladan is sitting on the edge of the crumbling bedroom wall. His figure is silhouetted by the image of a BURNING BUILDING on the opposite side of the road (Documentary Footage: a projection on the opposite wall).

VLADAN (V.O.)
These are merely the facts. Regardless of whether the Serbs were always directly re-sponsible for every slaughter back then or not, what does it matter? What about the twelve thousand or so deaths in Sara-jevo...?

INT. INTERVIEW. VLADAN. DAY

VLADAN (CONT'D)
...when every day a few people are killed, it also made a difference. But that is not shown, because when there were thirty people at once or when journalists could show how a grenade fell on a market place. That was much worse than when every day two people were killed secretly. When you walked in the city ... then ... whoom ... you were dead. That is horrible.

EXT. DOCUMENTARY FOOTAGE. SKY NEWS. DAY

Killed civilians are being transported in a BiH tank. The surrounding Bosnians are very angry as they speak to the camera in Bosnian. The situation is confused as people speak simultaneously.

CUT TO:

EXT. DOCUMENTARY FOOTAGE. SNIPER ALLEY. SKY NEWS. DAY

Throughout the following documentary sections, Vladan and Malcolm are sitting in theatre seats looking at the projection of these images. They sit on opposite sides of the frame.

This scene cuts between the footage, Malcolm and Vladan.

The footage consists of the following material:

1) Civilians who have just been killed are shown in a BiH tank on Sniper Alley. The conversation is confused and frustrated.

2) The tank's door closes on the dead civilians. As the tank drives off, volunteer soldiers angrily shout at the camera while pointing around them. They keep proclaiming that the Serbs are shooting at them from all sides, but UNPROFOR is not allowing them to shoot back.

EXT. DOCUMENTARY FOOTAGE. SNIPER ALLEY. DAY

The tank carrying the civilians speeds by the camera.

VLADAN (V.O.)
And here I am really furious at the whole world, because ...

INT. INTERVIEW. VLADAN. DAY

VLADAN (CONT'D)
To allow something like this ... to let them shoot us like that and nobody does anything! The fact is, everybody only observed. So many journalists were there.

EXT. PTT BUILDING. DAY

Malcolm and JP are having more time out playing GOLF. They have constructed their own little NET inside a big FREIGHT CONTAINER into which they are hitting the GOLF BALLS.

Malcolm is obviously drunk.

As a SENIOR OFFICER approaches them they stop playing and stand to attention.

SENIOR OFFICER
Good morning.

MALCOLM AND JP
Good morning, Sir.

SENIOR OFFICER

Just a quick thing, boys. Some people from the BBC are coming down tomorrow. We need you to make sure that all around your vehicle is tidy and you need to dress properly.

Malcolm and JP are noticeably annoyed by this.

JP

What? They need another photograph of the airport proving they've been to Sarajevo?

SENIOR OFFICER

Be nice.

JP

Sorry, Sir. It just really hacks me off.

SENIOR OFFICER

Look, I know this is a nuisance, but they might interview you. Be on your best behaviour.

JP

Who's coming, Sir?

SENIOR OFFICER

Kate Adie.

MALCOLM

Adie!

JP

Get us the fuck out of here then!

MALCOLM (V.O.)

(laughing)

Man! Adie!

INT. INTIERVIEW. MALOCOM. DAY

Malcolm’s image is framed by a SERIES OF SCREENS as he talks to the filmmaker in the background.

MALCOLM (CONT’D)
The joke was wherever she went shit was going to hit the fan. You just did not want to be within a mile of her.

FILMMAKER (O.S.)
Did you speak to her?

MALCOLM
Nah! She turned up, but she didn’t interview us or anything.

EXT. PTT BUILDING. DAY

Malcolm, as he hits a golf ball into the net.

JP (O.S.)
Ah, man! What’s he doing back?

Malcolm turns around to see the same Bosnian man he gave the diesel to standing by the WIRED FENCE. He is holding his YOUNG DAUGHTER by the hand.

Malcolm’s heart seems to fall to his shoes.

JP
He brought his fucking daughter.

MALCOLM
I'll deal with it.

He walks over to them. Really annoyed.

JP watches Malcolm trying to reason with the Bosnian man, who is trying to introduce his daughter to him. Malcolm does not want to hear it. He gets angrier and angrier, while the Bosnian man gets more desperate. He realises Malcolm is ushering him out.

The whole scene crescendos into a desperate struggle between Malcolm and the man. Malcolm is noticeably finding it very difficult to handle.

Finally, Malcolm lifts the golf club as if to hit the man. At this point, the Bosnian man gives up and retreats with his daughter.

Angrily, Malcolm returns to JP.

MALCOLM
I'll fucking shoot him if he comes back again ... regardless of him being with his kids or not. I will fucking shoot him!

He goes and sits down on a CRATE with his back to JP. He opens another BEER.

VLADAN (V.O.)
Everything I did was appropriate. What has always been most important to me was that I could live with my conscience ... I must live with my conscience.

CUT TO:

INT. LIVING ROOM. DESTROYED HOUSE. MORNING

Vladan is sitting on a SOFA preparing breakfast on a little GAS STOVE. He is having CANNED BEEF.

Hearing something by the door, he looks up to see a DOG staring at him by the ENTRANCE to the room. It seems scared and very nervous.

They stare at each other for a while.

Strangely excited by the dog's presence, Vladan tentatively beckons the dog over. He holds out some beef.

Clearly hungry, the dog crouches down and carefully walks closer to take the food out of Vladan's hand.

Vladan smiles and gives it more.

As soon as they finish the food, the dog turns around and heads for the exit again. However, before it exits, it stops to look back at Vladan.

Remaining there for a few seconds, the dog eventually runs off - leaving Vladan alone.

FILMMAKER (V.O.)
Is there anything you want me to be aware of or take into account?

INT. INTERVIEW. MALCOLM. DAY

MALCOLM
The only thing I ask. Don't judge me. There are a lot of things I am not proud of. My girlfriend she said to me, okay, what's the main reasons why you want to talk? And I said, because, I am sick and tired of the bullshit stories that keep coming out.
(pause)
Bloody sick ... and tired.

The shot remains on Malcolm's face.

FADE TO BLACK.