

In the digital era, at the height of the information revolution, we observe the changing of paradigms that affect all spheres of society and contemporary culture. Solid and profitable institutions such as the world cinema, predominantly North American, seem not to have been affected yet by the new micrological directions that the contemporary cinematographic art is undergoing. The FILE - Electronic Language International Festival has a special interest in these new directions and is putting together a new event called Hyper-Cinemactivity ("hyper-cinemactivity"), which will exhibit several projects developing interactive cinema, hyperfilms, non-linear narratives and new ways of working with database.

"Hyper-Cinemactivity" is not merely restricted to the world of cinema, as it involves elements that are alien to it, but that strongly contributes to its transformation. When we talk about expanded cinema, it is always looked from the perspective of identity and progress; however, in the contemporary world what is observed is the dissolution of disciplinary frontiers and the unspecific and creative connection between them. Hyper-Cinemactivity is not, thus, a category or concept that seeks to determine the current kinematic situation, but tactically, rather a shifting positioning that makes possible to navigate through the current complexity imposed by the digital era. The first thing that one learns about Hyper-Cinemactivity is that there are several issues and solutions concerning it. At least, thus far, there are neither formulas nor enough history to determine a main stream. If traditional cinema is a river of clichés under the current Hollywoodian hegemony, then Hyper-Cinemactivity is an ocean to be discovered and explored. Digital art, hypertexts, hypermedia, hypersonority, digital games, high technology, database, artificial intelligence, narratology, ludology, interactive microfilms and virtual reality are part of the complex network of connections established for the materialisation of Hyper-Cinemactivity.

Actually, there is a cinema expansion following experiments such as cinerama, multiple screens, panoramas, dome projection. Hyper-Cinemactivity is not only restricted to this. Although all the previously mentioned activities have to be taken into account, Hyper-Cinemactivity cannot be seen as a simple evolutionary outcome of the traditional cinema. It is a rupture caused by the recent digital mentality.

During the 20th century, traditional cinema was mainly established as a public macrocinema, which was distributed worldwide to thousands of dark rooms, projection rooms, big screen rooms, where the audience should watch silently and passively the stimuli transmitted by the unilateral communication analogical film. In the digital era, another trend is observed, which may be called 'private microcinema'. This trend, already started by TV and radio, is now inevitable for two reasons: user interaction and the inevitable merge of TV, cinema and the Internet. Most likely, Hyper-Cinemactivity will not develop in the public macrocinema, mainly for its inadequacy to interaction and the restriction imposed by the collective single screen. In both cases, there is a need for multiplicity of screens. In traditional cinema, everybody watches the same film in the same room and at the same time, while on-line Hyper-Cinemactivity enables everyone to interact from different places in the same film and at different times.

In traditional cinema, there is invariably, universally, a linear narrative always depicting what has occurred, what has already taken place. Even when someone gets involved with the film excited about what is still to come, even when the film is a fiction taking place in the future, it is always about what has occurred (preestablished time). There is a present in what has occurred, in which one lives intensely, but a present that can never be changed, one that can only be endured. Traditional cinema is a destiny (fact). In it there is never a future, real time is never experienced, which would demand our participation and interaction, and it is precisely real time that distinguishes games and digital networks. In traditional cinema, what has occurred is always seen through the prism of an ideal observer (the author, the

director), who imposes a meaning to it, the same that the passive spectator will have to decode, feel, experience and, sometimes, interpret. Conversely, Hyper-Cinemactivity is concerned with the conception of a non-linear time (since the digital medium allows this to happen), which is not possible with the analogical, unidirectional, linear and closed traditional cinema.

In Hyper-Cinemactivity, what has occurred, the ideal observer, the passive spectator and the authorial sense do not work any longer. What matters is not anymore what has occurred, but instead what could occur, the range of possibilities, multiple beginnings, multiple means and multiple endings, in an exponential range of developments and events. If the linear narrative has to do with what has occurred (destiny), the non-linear narrative has to do with the occurrence (creativity). This brings about a huge complexity that must be faced by digital creators, but also brings about a mentality change on the part of filmmakers and of who interacts. The expectation becomes complex and thus demands complexity. One no longer considers the narrative of what has occurred, but of the connective potential of the transnarrative of the occurrence (undefined time). In this way, the ideal observer, the one who would narrate the facts as they have occurred (reference), becomes a strategist who calculates and composes openly the "compossibilities" and the "impossibilities" of occurrences (events), as well as its consequences and inconsequences. Hyper-Cinemactivity demands a change in the spectator's behaviour. So, interaction becomes necessary. It is pointless, as some would like, to minimise the importance of interaction, considering it a pre-digital condition. It is no longer only interpretative and subjective. It has become operational and navigational and, so, the spectator becomes an interactor and immersor, essential condition for him to be a virtual actor, bringing about his eventual participation in the building of meaning and action. Now, meaning is indeed an enormous problem for the creators of Hyper-Cinemactivity, since many of the possible outcomes may not make sense to the interactor. Therefore, not only does the calculation of combinations or of the combinatory matter, but also the tactical selection through which the compossibilities and impossibilities may adjust to the hyperfilm content and objective, thus allowing a proper multiplicity of proto-meanings that will take place with the interactor's participation. Still, if we think of the possibility of modification of the action into a non-linear narrative (in the hyperfilm) by the interactor, through the virtual actor (avatar), this will cause another problem, possibly even bigger than the issues previously referred to, as, in this case, the digital actor would not only interact with the other actors in the film, but with the non-linear production, thus modifying and transforming the stories of the actual hyperfilm. Hyper-Cinemactivity becomes thereby a window to creativity and reaches the highest level of participation: the creative interaction. Hyper-Cinemactivity will be giving birth to the kinematics of creativity.