INTERACTIVE STORYTELLING IN THE DIGITAL AGE:

NEW ONLINE OPPORTUNITIES FOR INDEPENDENT DOCUMENTARY MAKERS

BY

Christina Rupp

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"Reality changes, in order to represent it, modes of representation must change"

Berthold Brecht

MANAGEMENT SUMMARY

The main objective of this study was to explore the online tools and techniques that independent documentary makers can use to make their productions more interactive and engaging. The research was conducted with an international documentary audience and international documentary producers in mind, and thus aims to introduce globally accessible online media tools and techniques that can be applied in contemporary independent documentary production.

In order to gather relevant information and to ultimately formulate valuable advice for international documentary producers, a number of different research methods were used. Qualitative information about online media and digital storytelling was collected by means of an interview with the UK-based producer and interactive digital storytelling expert Krishna Stott. Furthermore, two industry focused panel discussions, which were organised by the DOK.forum, 2014 (an initiative of the 29th International Documentary Film Festival Munich), were visited to gain insight into the innovations in the field of documentary, as well as the new ways of engaging with younger audiences. These panels featured a combined total of eight international professionals from different areas of expertise, including social and web TV production, documentary production, broadcasting and audience research.

Furthermore, to attain a better understanding of the techniques and practical issues surrounding the use of online media, three contemporary documentaries were explored as case studies. The three documentaries, Fort McMoney (2013), 24h Jerusalem (2013) and <<netwars/ out of CTRL>> (2014) were chosen as they represented three diverse and contemporary approaches to online media use within the genre of documentary. Lastly, quantitative research was conducted to find out more about the viewing preferences and motivations of the international audience regarding independent documentary and online media. This information was obtained by means of an electronic survey. The results featured the opinions of 71 respondents from 18 different countries.

The core findings of the research revealed that documentary is watched regularly only by a minority of the audience. However, the audience members that did watch more regularly were under 35 years old and therefore constitute the viewers of the future. In addition, in terms of the willingness towards and type of

interaction with independent documentary, the audience was revealed as highly fragmented. Once again however, the viewers that did want to interact to a higher degree were the younger ones.

The main conclusions of this research show that online media is used quite diversely in contemporary documentaries. Among the primary roles that online media fulfils are the facilitation of real time interaction between the documentary producers, characters and audiences. Furthermore, online media was also used as a platform for sharing user-generated content and allowed for the creation of online information hubs, the cross promotion between different media platforms and giving the documentary a more playful and entertaining character.

In terms of *successfully* interactive and engaging content, a strong added value regarding the documentary and the audience was found to be essential, as well as the provision of exclusive and unique views into the documentary story world by means of online media use. Moreover, a well-constructed user experience was found to be crucial. Among the online tools that were discovered were various social media, (interactive) websites, an interactive interface, a second screen application, email and an interactive graphic novel.

Concise and factual information, different perspectives on the documentary topic, as well as on-demand and niche content were revealed as most important in terms of audience preferences concerning online interaction. With regard to the roles that the viewers can take on in interactive documentary, four main roles were concluded. Audiences can participate in interactive documentary as the (1) viewers, (2) commentators and sharers, (3) explorers and (4) co-creators or collaborators.

Lastly, the final advice that was formulated for independent documentary makers consisted of a strategy of six recommendations. It includes (1) the definition of the *documentary mode* for an allocation of the appropriate online tools, (2) the defining of the desired *degree of audience interaction* and (3) the allocation of interactivity along the *main elements of a story*. Furthermore, the recommendations include (4) the construction of a *persona and scenario* to create a good user experience, (5) the creation of *target group-specific insights into the documentary story world* by means of online media and, finally, (6) the *exploration and experimentation* with additional online tools and techniques.

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CHAPTER 1. INTRODUCTION

Over the last years. the media landscape and international media industry have changed dramatically. The industry has been subject to profound changes occurring in all stages of the media production value chain. Books, music, news, film and also documentary are being produced, marketed and distributed quite differently today than in the years before. The landscape and structure of the creative industry is continuously transforming. Several aspects have contributed to this, for example data highways that lead to a substantial acceleration of content creation and distribution through facilitating a more effective infrastructure (Martell, 2011). Another factor is globalisation, which has contributed to the decline of geographic and temporal barriers, so that interaction across borders, time zones and between diverse groups has become commonplace in the digital age.

For professionals working in the creative industry, these developments are as inspiring as they are disruptive and require reorientation and adjustment. In this context, this research report will focus on contemporary online media tools and techniques available to global independent documentary producers to increase interactivity and engagement among their audiences. The aim is to explore the current online media 'toolbox', focusing on new media concepts such as interactivity and digital storytelling within independent documentary production. Furthermore the techniques regarding online media application used by the creators of pioneering productions are investigated and explained. Lastly, the research is constructed in a way that both audience's needs and the (partially limited) means of independent documentary makers are taken into account.

1.1. Description of Problem Situation

Lower prices in digital equipment, cost-effective online distribution channels and alternative funding models, such as crowdfunding, have lead independent documentary making into a new and exciting era (Costa, 2012). Furthermore, the rise of digital rather than analogue content and the social web have contributed substantially to a breakdown of industry barriers. As a result, especially in the creative industry, the role of the content curator no longer solely lies with a small number of industry professionals, but expands more and more to online 'interest communities' (Carter, 2011) For independent and first-time documentary producers these

developments promise a number of opportunities, such as easier access into the industry.

However, not only the production environment but also the consumption end of media is changing. With user-generated content being uploaded continuously to the Internet in form of text, audio, images or video and in areas of education, communication and entertainment alike, the lines between the medium, content, producer and consumer are blurring (Rose, 2012). The online video platform Youtube alone, for example, reports that hundred hours of audiovisual material are uploaded every minute (Youtube.com, 2014). The large amount of online media and the audience's seemingly increasing urge to contribute, personalise and control content, compel independent documentary makers to find new ways of engaging a future audience, who is already growing up with a plethora of unedited, short paced and personal narratives on the web. In fact, with digital natives said to more than double in developing countries in the next four years (International Telecommunication Union, 2013), it is crucial for independent documentary producers to look at online tools, trends and strategies that help them interact and engage with this web-experienced audience more effectively.

In times of digitization, media convergence and shifting consumer trends, documentary makers have to expand their knowledge and understanding of online media to be able to take full advantage of the Internet and help shape the contemporary documentary of the digital age.

1.2. Problem Definition

The problem introduced in the previous section can be more closely defined using the system of a research, a policy and sub-questions. This allows for a more structured research approach as it limits and defines the scope and scale of the analysis, thus guiding the investigation and allowing for a specification of the results.

The policy or advisory question for this research is defined as follows:

 "How can international independent documentary makers use online media to make their productions more interactive and engaging?"

Furthermore, in an attempt to make the overarching policy question more concrete and thus more answerable, the following research question has been established:

"Which online media tools and techniques can international independent documentary makers employ to maximize interaction and engagement among target audiences?"

For further segmentation that allows a comprehensive exploration of the topic, four sub questions have been created. These will help yield answers to the research and policy questions, which will ultimately determine the advice given to independent documentary makers. The sub questions are:

- *What is the current role of online media in contemporary documentary?*
- *Which features make interactive and engaging content successful?*
- *What needs and wants does the independent documentary audience have concerning online interaction and engagement?*
- *What are the possible roles of the viewer or audience in interactive documentaries?*

1.3. Research Restrictions

In order to allow users to navigate and control the content in a web based interactive documentary, a fair amount of programming is required. When speaking of 'online tools', the subsequent analysis excludes this aspect and therefore any technical elaborations of how online interactive documentaries are created. Variations, trends and methods regarding these online programming tools are thus also not included in this study.

Furthermore, as the Internet and online world change and transform rapidly and thereby continuously produce new ways of interaction and new online tools, it is impossible for this research to state all potential online media that can be used by independent documentary makers. This study will therefore focus on only a few, but meaningful online tools and techniques, as well as their application.

Finally, since the research addresses *international* documentary makers and focuses on the possibilities of engaging with an international audience, it will only address online tools that are globally available. Country-specific social media platforms, for example, will not be included.

1.4. Operationalisation

In order to ensure a coherent and synonymous understanding of the concepts discussed within this research, the following section will list and briefly define the most important terms.

1.4.1. Favouriting

'Favouriting' is an online action that refers to the social media and microblogging service Twitter. Doctor (2013) defines 'favourites' as "indicators that a tweet is popular among online users". In addition, favourites have a guiding role in that they can "spark the interest of other online users to start a conversation or comment on the tweet" (Doctor, 2013).

1.4.2. Hashtag

Hashtags are also used with regard to Twitter. The social media service explains a hashtag as the "symbol **#** before a relevant keyword or phrase (no spaces) in a Tweet to categorize those Tweets and help show them more easily in Twitter Search" (Twitter Helpcentre, 2014).

1.4.3. Independent Documentary

When referring to independent documentary, films that are produced outside of the major production system are meant. In addition, the term *independent* assumes that the documentary is produced on a smaller budget and does not feature talent such as well-known and expensive narrators or journalists.

1.4.4. Interface

According to Gaundezi (2013) an interface is the "combination of hardware and software that shapes the interaction between the computer and its human user." In addition, Gaudenzi (2013) points out that a Graphic User Interface or GUI makes use of graphics and icons on the screen to "communicate the options of a program to the user".

1.4.5. Linear storytelling

According to Wrede (2012), a linear story is one that follows a chronological or sequential order. The E-learning Faculty of the Kansas State University defines linear content as "content that exists along a particular timeline". Mass media such as film or

books, according to this source, fall into the category of linear content. (Kansas State University, 2010)

1.4.6. Online tools

Online tools in the context of this study refer to any web-based applications or platforms that can be used to interact with audiences or that facilitate digital content. This includes social media platforms such as Twitter or Facebook, as well as websites or smartphone applications.

1.4.7. Real time

Real time, in its most general definition, refers to the "the actual time during which a process takes place or an event occurs" (The Free Dictionary by Farlex, 2014). In addition, real time communication, also known as RTC, describes communication where no delays in transmission occur. Real time communication data can be described as "generally a peer-to-peer, rather than broadcasting or multicasting, transmission" (Techopedia TM, 2014).

1.4.8. Second screen

The news and technology website Mashable defines a second screen as "the use of an additional monitor (e.g. tablet, smartphone) while watching television". Furthermore, it is described that this use "allows the audience to interact with what they are consuming whether it is a TV show, video game or movie" (Mashable.com, 2014).

1.4.9. Vines

According to Noble (2013), 'vines' is a micro-video social network that is owned by the microblogging service Twitter. The vine website describes its service as allowing users to share personal experiences "through short, looping videos" that do not last longer than six seconds. (Vine Blog, 2014)

1.4.10. Wordpress

Wordpress is defined as a service that offers "web software that can be used to create a website or blog" (Wordpress.org, 2014). In addition, the basic use of Wordpress is free and allows the creation of websites without the need for manual coding.

1.5. Chapter Division

The following research paper is structured into five chapters and contains reference materials, a bibliography and an appendix containing illustrative material and original data. Chapter 1 is the introductory chapter. It addresses the background of the research problem, puts it into context and justifies why an exploration is needed. Furthermore, it introduces the policy, research and sub questions as well as the research restrictions.

Chapter 2 will introduce and elaborate the theoretical framework that is applied for analysis. The framework contains various elements of communication and documentary film theory, as well as explanations of the key concepts involved in the research topic. It will help guide and, as the name suggests, 'frame' the research.

Chapter 3 addresses the methodology with which this research is conducted. It will introduce and justify the research design and comment on the background and main characteristics of the sources and specific research methods used.

In chapter 4, the core findings of the research will be revealed. Chapter 5 will complete the research by delivering conclusions that are based on the four sub questions. In addition, the recommendations and advice to independent documentary makers with regard to online media tools and techniques is formulated in this final chapter.
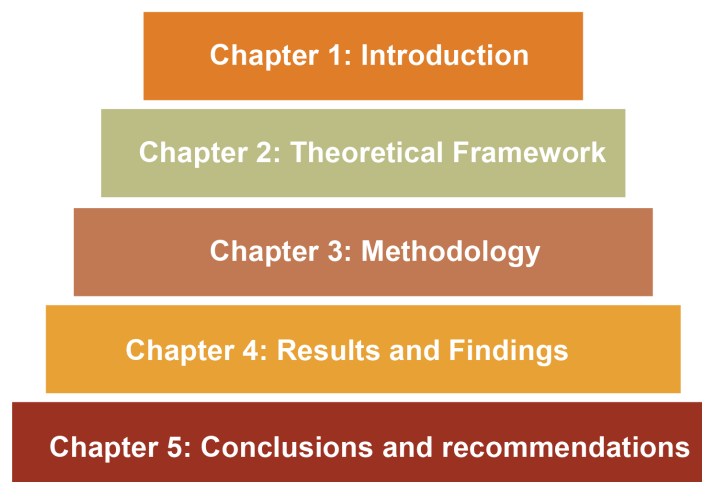
Figure 1. *Chapter division of the research paper*

CHAPTER 2. THEORETICAL FRAMEWORK

The previous chapter introduced the research topic, outlined the purpose of the research and formulated the research questions. This chapter will describe the theoretical framework that guides this study. Firstly, it will introduce and explain the three key concepts that were selected for and are applied to the study. The key concepts are storytelling, digital storytelling and interactivity. Both interactivity and digital storytelling are concepts strongly associated with the emergence of new media. Their exploration therefore presents a valuable foundation with regard to research into contemporary documentary production and online tools. An introduction of storytelling in general will give an understanding of the uses, development and power of this art form. Furthermore, relevant findings of preceding research, as well as applicable elements of communication and documentary film theory are also brought forward in the theoretical framework. These will guide the exploration and serve to increase the validity of the results.

To warrant a holistic research approach, the selected communication and documentary film theories frame the research from two different angles. The *Uses and Gratification Theory* provides systematic insight into the motivations of the target audience, whereas the assumptions of the *Definition and Typology of Documentary Film,* as put forth by film theorist Bill Nichols, predominantly deal with the nature, definition and classification of the documentary film genre. The reasoning behind this approach is to formulate advice that considers the unique features of documentary film *and* the needs and expectations of the audience regarding documentary and online media use. Figure 2. serves to illustrate this approach more clearly.
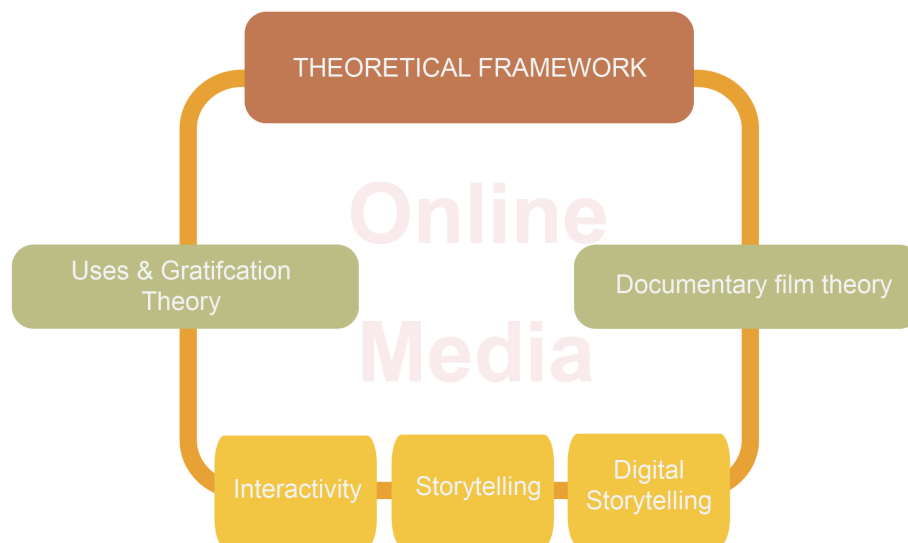
Figure 2. Structure of the theoretical framework

2.1. Storytelling

Storytelling is a powerful tool that can be used in a number of contexts and is applied to serve a vast variety of objectives. The documentary film is an example of this. Therefore, the following section will briefly introduce the most relevant aspects regarding storytelling and give a short historical perspective on the subject to set boundaries in terms of definitions and highlight the far-reaching potential of the narrative.

2.1.1. History, uses and effects of storytelling

Storytelling is one of the oldest and most prevalent forms of processing and passing on information. In fact, researchers suggest that as soon as humans developed the capacity for speech, they started to tell stories (Zipes, 2012). Some authors even argue that storytelling, routed deeply in human history, was and *is* as essential to human survival as water or bread. When looking at the uses and application of storytelling throughout history, this notion becomes more comprehensible. Storytelling, according to Green (1996) fulfilled basic social and individual needs and was used to teach social and moral values. Zipes (2012) claims that stories were used to "communicate knowledge and experience in social contexts". In an effort to illustrate the importance of storytelling in human evolution, Liepe-Levinson (2007) refers to storytelling as the "premier mechanism for social bonding, problem solving, explication, self-expression, and persuasion". Moreover, Dr Povinelli, a psychologist

at the University of Louisiana, goes as far as saying that humans, unlike other species, have an "inborn impulse to connect the past, present, and future, and in doing so, [to] construct narratives", giving them a considerable advantage.

Finally, Zak (2012), founder of the *Centre for Neuroeconomics Studies*, observed that, after having been told the emotional story of a young boy dying of cancer, listeners in an experimental study were diagnosed with higher levels of the chemicals Cortisol, responsible for focusing attention, and Oxytocin, responsible for feelings of care, connection and empathy. Audience members with higher levels of Oxytocin were also more likely to donate money to a good cause afterwards. Zak thus argues that narratives actually have the potential to change human behavior through changing the chemical structure of the brain (Zak, 2012).

2.1.2. Central elements of storytelling

According to Fog et al. (2010) storytelling consists of four different elements. The combination and application of these elements are subject to the purpose and context of the story. However, the following features of storytelling, Fog et al. (2010) argue, are inherent to every story. They are:

- Message
- Conflict
- Characters
- Plot

The message of a story, also referred to as "premise" by screenwriter or authors, can be described as an "ideological or moral statement that works as a central theme throughout the story" (Fog, Budtz, Munch, & Blanchett, 2010). It could further be characterized as the underlying thematic preoccupation, or the often referred to 'moral' of the story.

Furthermore, the notion of conflict, so Fog et al. (2010), is the driving force of a story. It propels the events forward and relates to the emotional need of humans for a restoration of harmony, balance and order. Lamb (2008) identifies four basic conflicts used within storytelling. They consist of (1) man against man, (2) man against nature,

(3) man against society and (4) man against self. As is clearly visible, all conflicts involve man. This relates to the next element of the story as it represents the necessity for story characters, who the audience can relate to and who perform the action. Storytelling would not be possible without heroes, antagonists and supporting characters in between.

Lastly, Layne and Lewis (2009) describe the plot as a "pattern of cause and effect or conflicts upsetting the equilibrium of a situation." The Oxford Dictionary defines the plot as "the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence" (Oxford Dictionaries, 2014).

2.2. Digital Storytelling

In the majority of web and literature sources, digital storytelling is generally associated with education and is regarded as a technique that can be used in an educational setting to process and interact with information, while actually creating informative, digital content. In its most basic definition however, digital storytelling can be defined as "narrative entertainment that reaches its audience via digital technology and media" (Miller, 2008). The topics that are and can be covered by digital storytelling are vast. In fact, Miller (2008) claims that digital storytelling techniques are suitable for any informational project. The examples put forth include biographies, stories of natural disasters, cultural events, entertainment rituals and information on geographic locations. All of these themes relate closely to the documentary genre, as they are frequently dealt with in documentaries.

Without the digitization of content however, digital storytelling would not be possible. 'Digital' explains signals or data expressed as a series of the digits 0 and 1" (Oxford Dictionaries, 2014). This means that digital photographs, films, images, music or texts can all be expressed and transferred in a uniform code of digits. This technological advancement makes the sharing and reusing of data as easy as never before. The Internet's ability to carry digital content thus also allows for a more accessible use of a composite variety of media or so-called 'cross media', which is the combination of (formerly often distinct) media such as text or video. Cross media is already commonly used in digital stories. Furthermore, Eick (2014) highlights 'transmedia' as an important concept in digital storytelling. 'Transmedia' describes the delivery of a single story by means of a variety of platforms or media. Eick (2014) also defines two

basic principles of transmedia storytelling. These are 'intertextuality', as transmedia stories connect various texts or pieces of text to one story experience, and 'multimodality', as a minimum of two, but also an entire multiverse of media can be used.

However, it is not only the fact that digital rather than analogue media are used and integrated into cross- or transmedia combinations to create stories, but also a number of addiitonal factors that differentiate digital from traditional storytelling. In fact, Miller (2008) offers the following distinction between classic and digital storytelling:

TRADITIONAL STORIES	DIGITAL STORIES
Preconstructed; story elements cannot be changed	Malleable; they are not fixed in advance
LInear plot; they are usually told in linear fashion	Nonlinear, nonchronological
Author/writer is sole creator	User cocreates the story
experienced passively	Experienced actively
unchangeable ending	Different outcomes are possible

Table 1. Differences between traditional and digital stories (Miller, 2008)

As becomes clear, digital storytelling has a number of characteristics that differentiate it from storytelling by means of analogue media. Apart from a non-linear structure and the possibility of different outcomes, the active participation and experience of the audience is highlighted. Interactivity therefore is another prominent characteristic of contemporary digital storytelling. For this reason, and to generate a better understanding of the concept, the principles and intricacies of interactivity will be clarified in the next section.

2.3. Interactivity

McQuail (2010) refers to interactivity as the "capacity for reciprocal, two-way communication attributable to a communication medium or relationship. Interactivity

allows for mutual adjustment, co-orientation, finer control and greater efficiency in most communication relationships and processes." Furthermore, Mc Quail sets out to highlight the strong connection between new media and a higher degree of interactivity. In an effort to offer a more structural explanation of interactivity, Williams, Rice and Rogers (1988) attribute three dimensions to interactivity, which consist of 'control, exchange of roles and mutual discourse'.

Moreover, in the attempt to create a theoretical framework of interactivity and its effect on website revisits, Dholakia, et al. (2000) suggest further six key dimensions of interactivity: User control, responsiveness, real time interactions, connectedness, personalisation/ customization and playfulness. The researchers move on to explain that, depending on the purpose or function of a website, the relative importance of each of these dimensions will shift. Regarding this, four different website purposes were categorised by the researchers. These website functions are: communication, information, entertainment, and commercial transactions.

Independent documentary, because of its informational nature *and* its use of entertainment elements like storytelling, is best placed in between information and entertainment. In terms of *information*, Fleming (1998) suggests that, to cater effectively for users' needs and requirements, information sites have to be "fast, clutter free, well organized, more up-to-date, and richer in content than any other type of site". These characteristics lead Dholakia, et al. (2000) to the conclusion that the dimensions 'user control' and 'personalisation/customization'*,* for the individual requirements of users, and 'real time interaction'*,* for up-to-date information, are most important for informative content.

In contrast, *entertainment* content should be immersive and draw the viewer into the game or story world. Witmer and Singer (1994) point out that the more control users have over their avatar or character and the environment, the higher they will rate immersion (Alexander, Brunyé, Sidman, & Weil, 2005). Dholakia, et al. (2000) also suggest that user control is an important factor for immersion. In addition, they propose the relevance of the dimensions 'playfulnes*s'* and 'real time interaction' for entertaining content. Playfulness is important since audiences seek entertainment primarily for diversion and relaxation, where an enjoyable experience takes centre stage. Real time interaction on the other hand allows for a dialogue and exchange of information between members of the audience or user community. The ability of

users to exchange tips, opinions and points of view about the content also adds a social component to entertainment, which in turn contributes to higher immersion.

Although Dholakia et al. (2000) initially defined these dimensions with regard to websites, this research will use them and extend their application to online media tools. This comes as the dimensions have a strong focus on the Internet and have solid connection to the online world.

Having examined the proposed dimensions of interactivity with regard to independent documentary (a hybrid genre containing elements of both information and entertainment), four key dimensions regarding interactivity, which will be applied to this study, can be defined:

1. Playfulness
2. User Control
3. Real time interactions
4. Personalization/ customization

Furthermore, as Fortin (1997) points out, it is important to understand interactivity as a continuum that manifests in various degrees. A medium thus cannot be described as solely interactive or non-interactive, but rather as *potentially* interactive or not, depending on how it is *used*. A medium, such as the Internet, which has a high capacity for interactivity, can also be used non-interactively by featuring for example only text without any hyperlinks. The objective and method of use therefore influence the concept of interactivity substantially.

Hoffman and Novak (1996) further introduce two *levels* of interactivity: "person-interactivity that occurs between humans through a medium and machine-interactivity which occurs between humans and machines." An example of person-interactivity is social media such as the social network Facebook, where interpersonal communication between different users takes place via a medium. Regarding machine-interactivity, an online single-player game can be used as an example.

Fortin (1997) moves on to explain interactivity as "the degree to which a communication system can allow one or more end users to communicate alternatively as senders or receivers with one or many other users or communication devices,

either in real time (as in video teleconferencing) or on a store-and-forward basis (as an electronic mail), or seek and gain access to information on an on-demand basis where the content and timing and sequence of the communication is under the control of the end users, as opposed to a broadcast basis." (Dholakia, Zhao, Dholakia, & Fortin, 2000)

Industry experts have brought forward several definitions for and introduced components of interactive media and interactive media processes. This study will draw from the interactivity dimensions that are applicable to the genre of independent documentary. As mentioned before these dimensions could be defined as (1) playfulness, (2) user control, (3) real time interactions and (4) personalisation/ customization, as their combination is relevant to both information and entertainment. These four dimensions will be used to measure and analyse the interactive media and online tools that are and can be used in documentary.

The next section will address the communication theory used in this framework. The *Uses and Gratification Approach* and Bill Nichols' *Definition and Typology of Documentary* will be used. Both of these perspectives are introduced and elaborated in the remainder of the chapter.

2.4. Uses and Gratification Theory

The Uses and Gratification Theory has its origin in Functionalist Sociology, a sociological approach that regards media as serving society and fostering for example cohesion, cultural continuity, social control and a large circulation of public information of all kinds (Wright, 1974). Contrary to the previously proposed *Hypodermic Needle Theory*, which had its origins in the 1930's and saw media messages as being 'injected' into the docile audience's mind, the Uses and Gratification Theory attributes a more active role to the audience. Katz et al. (1974) define the predominant assumption of the theory as "the social and psychological origins of needs, which generate expectations of the mass media or other sources which lead to differential exposure (or engaging in other activities), resulting in need gratification and other consequences." According to McQuail (2010), who prefers to

be more brief, the theory epitomises the "Why and what for" of media use, something that renders it a highly suitable tool for audience-directed research.

The notion of the "active audience and user" (University of Twente , 2014) that is aware of his or her own media-related needs and motivations (McQuail, 2010) and actively sets out to gratify these, is fundamental to the Uses and Gratification Approach. With regard to this research, the concept of an active audience presents an indispensible theoretical basis and imperative prerequisite for the investigation into online media.

Applying the theory to an individual rather than societal level, McQuail et al. (1972) suggest four main types of motivation for media-person interactions:

1. Diversion
2. Personal relationships
3. Personal identity
4. Surveillance

2.4.1. Diversion

'Diversion' refers to an emotional release and the escape from routine (McQuail, 2010) and can, in the context of media consumption, be linked to entertainment or amusement. Especially in difficult social circumstances such as times of war or economic crises, but also concerning personal problems, difficulties or tiresome routines of individuals, diversion or escapism are used to "seek distraction and relief from unpleasant realities, especially by seeking entertainment or engaging in fantasy" (Oxford Dictionaries, 2014). Research specialist Smith (2009) of the Pew Research Centre for example, found that during the last recession, a staggering three quarters of US Internet users went online to relax and distract themselves. The main activities that were engaged in were watching video and listening to music. The popularity of online audiovisual content for diversion has also lead to the creation of Youtube channels and content databases that feature entertainment. Examples of streaming websites regarding documentary include Documentaryheaven.com or Topdocumentaryfilms.com

2.4.2. Personal relationships

'Personal relationships' refer to the social needs of media users. Humans are innately social beings and are unable to survive without interpersonal networks and fostering social bonds. Media can fulfil social requirements like companionship in a number of ways. Media such as the telephone, smartphone or laptop allow for communication across larger distances and facilitate an exchange between two or more individuals. Online media, especially social media platforms such as Facebook or Twitter, increasingly facilitate interaction, enabling various forms of information exchange such as one-to-many, one-to-one or group communication.

Even media such as television, radio or film for example, where no direct dialogue or interaction with the audience takes place, are also able to fulfil social needs. Perse and Rubin (1989) discovered that *parasocial interaction*, the unidirectional interaction between the audience and fictional characters, resembles interpersonal friendships in three aspects: "They are entered into voluntarily, they provide companionship, and they arise from social attractiveness". According to Schiappa, Allen and Gregg (2007) examples of formats where parasocial interaction is common are the comedy series *Friends* or *Sex in the City*. The same holds true for popular reality TV shows, which are more closely related to the documentary genre.

2.4.3. Personal identity

'Personal identity' is a more abstract but equally important category of gratification and serves 'self-reference, reality exploration and value reinforcement' (McQuail, 2010). Media is consumed to guide identity construction, partially through a comparative approach. In fact, Fourie (2001) notes that "people use media content to compare themselves and their situations and values with those of others".

Examples of media used to gratify personal identity needs range from themed magazines like *Marie Claire* to iconic series such as *Breaking Bad*. Interestingly, in the context of new media, weblogs, social media profiles, photo and video sharing have lead to audiences not only consuming media content to gratify personal identity needs, but also to creating content to reinforce values and explore reality. In fact, Huffaker and Calvert (2006) argue that with regards to adolescents, for whom personal identity construction is central, computer-mediated communication provide new ways of online presentation, "especially in terms of self-expression and peer group relationships, both of which impact the construction of identity".

2.4.4. Surveillance

Lastly, 'surveillance' as a media gratification predominantly revolves around awareness and knowledge of one's surroundings, which, according to Roberto (2002) also translates into an increased perception of security. Furthermore, web 2.0 platforms such as Twitter, Facebook or Instagram, Marwick (2012) suggests, serve *social* surveillance. This describes a reciprocal type of surveillance that involves monitoring one's own digital activities and coordinating content for an intended audience (Gershon 2010 and Trottier 2011), but also the close observation of other users. In fact, Marwick (2012) states that "technically mediated communities are characterized by both watching and a high awareness of being watched." Other prominent forms in which surveillance gratification manifests are local news or crime appeal programs such as for example BBC's *CrimeWatch*, but also documentary productions such as Al Gore's *An Inconvenient Truth.*

Although there are several more categories suggested by other communication researchers such as McGuire (1974), who differentiates further between cognitive and emotional needs, or Rubin (1983), who proposes 'companionship' and 'habit' as additional prevalent gratifications, this research paper will adhere to McQuail's, Blumer and Brown's (1972) categorization. This also comes as McQuail, within the above-mentioned typology, further defines twelve main (and more concrete) gratifications sought by audiences. They are, information and education, guidance and advice, diversion and relaxation, social contact, value reinforcement, cultural satisfaction, emotional release, identity formation and confirmation, lifestyle expression, security, sexual arousal and filling time. In terms of the independent documentary genre, information and education, guidance and advice, diversion and relaxation as well as cultural satisfaction, emotional release, security and filling time appear to be the most applicable gratifications.

Finally, according to Papacharissi (2009), "the strength of the Uses and Gratification Perspective lies in its applicability to a variety of media contexts." It has already been employed over a diversity of media, generating insight from motivations for watching television news programs (Palmgreen, Wenner & Rayburn, 1980) to online fortune telling (Kuo, 2005). Furthermore, Papachrissi (2009) explains that the notion of interchangeability of communication channels inherent to the theory make the Uses and Gratification Approach a powerful tool in both the traditional and convergent media environment.

In the context of this study, the application of the Uses and Gratification Theory will help to generate a better understanding of the underlying motivations for independent documentary consumption, as well as the attitudes regarding online media. In addition, the defined motivations will help answer specifically the sub question

"What needs and wants does the independent documentary audience have concerning online interaction and engagement?"

and will thus guide and shape the selection of the online media tools and storytelling techniques substantially.

To guide the research into the other sub questions, which include the role of online media and their current and potential applicability within the modern documentary environment, as well as the roles of audiences in contemporary documentary, Bill Nichols' *Definition and Typology of Documentary* will be used. The application of this theory facilitates a more methodical understanding of the genre and allows for more specific conclusions regarding the suitability of online media tools to documentary as a whole, as well as to the different documentary types found in the genre.

2.5. Structural definition and typology of documentary

With his typology of documentary film, Bill Nichols, an established communication theorist and pioneer in the study and analysis of documentary film, has contributed substantially to a more academic outlook on and a more theoretical understanding of the documentary genre. Among his most widely acclaimed contributions are the classification of six different modes of documentary film and the descriptive structural breakdown of documentary. Furthermore, Nichols (1991) regards documentary as a genre that is not only defined by its purpose, form, style and production methods, but also by its changing nature (Castells, 2011). As documentary is currently in a transitional phase with new formats and approaches being developed and experimented with continually (mainly due to the Internet), the notion of change in the characterization of documentary renders this definition highly applicable for this research. Furthermore, it is suggested by Nichols (1991) that documentary can be defined through breaking it down into three different elements, namely (1) the producers, (2) the text, which is the documentary itself, and (3) the viewers.

2.5.1. Definition of documentary

Nichols' definition of documentary is used in this theoretical framework for its systematic and structural approach. As mentioned before, in an attempt to define documentary, Nichols (1991) examines documentary from three different angles or perspectives, namely the *documentary producer, the text, and the documentary audience*. Although all three definitions highlight a different component of documentary, they are coherent and still apply to each other when interpreted collectively.

- **The filmmaker/ director**

This primary definition concerns the point of view that the director adopts as well as the amount of influence and control that is exercised through him or her. As Nichols (1991) states, "documentary filmmakers exercise less control over their subject than their fictional counterparts do". The lack of a fixed script and the often unpredictable course of events that are native to documentary thus minimize the filmmaker's influence, making this a defining feature of the genre.

- **The text**

The second definition addresses the text. This term refers to the documentary itself, as well as the norms and characteristics of the documentary genre. According to Nichols (1991), documentaries "take shape around an informing logic. The economy of the logic requires a representation, case or argument about the historical world". In addition, the proposition that the documentary is "instrumental and pragmatic" and orientates itself on 'problem-solving', as is put forward by Nichols, is very useful for the context of this study and the investigation of online media tools. To expand on the issue of pragmatism and problem solving, Nichols (1991) segments the structure of documentary into the (1) establishment of an issue or problem, (2) the presentation of the background of the problem, (3) an examination of the problem's extent and intricacies, often presented in multiple perspectives or points of view, and finally, (4) the conclusion in which a solution or direction for resolution is brought forth.

- **The audience**

The third and final definition that is introduced to describe documentary is the one of documentary viewers or users. In this area, the expectation of the audience takes

centre stage. As the audience's core expectation concerning documentary, Nichols (1991) highlights that viewers expect a set of sounds and images "which bear an indexical relation to the historical world". The proximity to reality and realistic representation is an important and widely discussed concept in documentary film. Moreover, the issue of representation firmly connects to the next section, which concerns the various modes of representation that Nichols has categorized within documentary.

2.5.2. Typology of documentary: six modes of representation

A model of six different, so-called *modes of representation* serves to categorize and theorize documentary as a genre. In fact, this model is one of the most used theories in documentary. In the context of this study, the six documentary modes and their unique features will function as a guide in the allocation and applicability of online media tools. This allows independent documentary makers to select online media according to the specific mode of representation that is used in their production.

Nichols and Burton (1991) developed this typology that defines filming styles and material practices as distinguishing characteristics in documentary film. Their model consists of the (*1) poetic, (2) expository, (3) reflective, (4) observational, (5) performance and (6) participatory* mode of documentary. For a better understanding of the unique features of each of these modes, they are briefly introduced subsequently.

- **Poetic Mode**

The poetic mode of representation approaches documentary quite abstractly. The filmmaker's vision and experience of the topic, much like in impressionism, are largely subjective. It also highly draws from cinematic avant-garde movements that employ various artistic devices in order to create certain ambience rather than convey specific information (Castells, 2012). An example of the poetic mode is the famous *Un Chien Andalou (1929),* a documentary made by Salvador Dalí.

- **Expository Mode**

In contrast to poetic documentaries, expository documentaries contain argumentative elements that are told through the use of imagery. This mode of representation often also features a so-called 'voice of God' narration that offers logical and objective

commentary. (Castells, 2012) Examples of this type of documentaries are classic wildlife or expedition documentaries. (Gaudenzi, 2013)

- **Reflective Mode**

The reflective documentary is interesting in that it actually draws attention to the format and the means of representing reality that are deployed. This mode aims to create a certain consciousness of the medium, frequently through depicting the actual filming equipment or the filming process within the documentary (Gaudenzi, 2013). Examples of this mode are very often so-called 'making of' films.

- **Observational Mode**

In observational documentaries the filmmaker is not interacting with the subject. He adopts a 'fly on the wall' approach and, as the name says, solely observes the developments. In addition, the observational mode, contrary to the expository mode, does not feature narration. Technological developments such as lighter filming equipment have also allowed documentary filmmakers more flexibility in terms of location, something that becomes evident in modern observational documentaries (Youd, 2012). Examples of observational documentary are *War Photographer (2001)* or *Jesus Camp (2006).*

- **Performance Mode**

The performance mode has been topic of much discussion because of its closer connection to fiction. This comes as the emphasis of the performance mode lies on the fact that it recognizes "the emotional and subjective aspects of documentary, and presents ideas as part of a context, having different meanings for different people, often autobiographical in nature" (Gaudenzi, 2013). A largely quoted example of this mode is Michael Moore's Super Size Me (2004).

- **Participatory Mode**

Lastly, the participatory mode, as the name already suggests, encourages the engagement between the filmmaker and his subject. The presence of the filmmaker or interviewer and his or her effects on the surroundings are documented. This allows the filmmaker or journalist to ask questions, probe, interfere or share experiences with the subjects. An example of this mode is *Hamilton's Pharmcopeia*, a documentary

series that is produced by Vice Channel and where the eccentric presenter has an almost equal status to the subject or topic treated by the documentary.

Having defined these modes of representation, Nichols does point out that they are not intended as rigid divisions or exclusive in their form. This means that it is possible, and often quite likely, for documentaries to cross modes of representation and stand somewhere in between. Furthermore, it is highlighted again that documentary is a transforming genre. The different modes can therefore be seen as reacting and responding to each other, much like art movements do, and thus, so Nichols, eventually lead to the formation of new modes of representation.

This section concludes the theoretical framework and introduction of theories and concepts used in the study. The introduction of *storytelling* emphasized the high potential of narrative as well as the basic structure of stories. In addition, the description of *digital storytelling* helped to underline the main differences between traditional and digital stories. Furthermore, the concept of *interactivity* was elaborated and four research relevant dimensions of interactivity (playfulness, real time interaction, personalisation/customization and user control) were brought forth and defined. The *Uses and Gratification Theory* gave an overview of the motivations that audiences have for media use. The listing of different types of gratifications provided a substantial basis for audience directed research and allows for the investigation of the *how* and *why* of independent documentary consumption. Lastly, the structural definition and classification of six different types of documentary film introduced a more methodical perspective on the genre. The typology will be used for a more concrete and specific allocation of online media tools in the conclusion chapter. This comes as certain online media tools and techniques might prove particularly suitable for specific modes of representation.

The next chapter will address the methodology and research design that was selected for this study and will offer a justification of the specific tools used to obtain meaningful information. Furthermore, it will include short introductions and relevant background information of the consulted professionals and projects.

CHAPTER 3: METHODOLOGY

In order to generate results that are valid, reliable and relevant to independent documentary makers, a systematic research approach has been selected and followed. This chapter will elaborate the research design that was employed to successfully answer the sub questions and research question of this study. In addition, the methodology, the various research tools and procedures for analysis will be explained and described.

Since the objective of the research is to discover, define, explain and finally recommend a selection of online media tools and corresponding techniques to international independent documentary makers, an exploratory research design was chosen. In fact, as online media use in documentary is a recent, loosely defined and largely unexplored phenomenon, an exploratory research design will help to gain a better understanding of the how and why of this subject matter. An exploratory design is also particularly suitable as this study seeks to inspire global independent documentary makers to creatively approach online media, as well as encourage them to embark on further, more specific research that is more relevant to their own individual production.

Furthermore, to gain an insight into the international documentary audience's motivations, attitudes and needs, as well as to explore the online media use in the documentary landscape, a mixed method approach of both qualitative and quantitative techniques was applied. This mixed approach has been selected to generate in depth and descriptive information about online media use in documentary (qualitative), as well as to obtain representative insights about the documentary audience's motivations and attitude towards documentary film and online media tools (quantitative). A survey functioning as a quantitative component was selected with regard to audience-directed research, whereas the case studies, panel discussions and a structured interview were chosen as qualitative research methods. More elaborate justifications for the selection of these specific tools are presented subsequently with respect to each individual research method.

3.1. Desk Research

In order to develop a better understanding of the situation that the independent documentary and media industry are currently in, journals, books and articles with regard to digitization, new media and media convergence were consulted. The

research was conducted through the deep web services of the University of Applied Sciences Utrecht, the free web and the use of contemporary literature on the topic. One focus was also to explore the various formats and types of documentaries, which are currently available online and have been constructed within the context of online media. This also served to guide the strategic selection of the case studies. In addition, relevant information was searched for on online documentary forums, documentary festival websites and industry specific networks. Finally, the desk research also resulted in the construction of the theoretical framework, which was presented in the second chapter.

3.2. Main Research

For the main research, three different qualitative and one quantitative research method have been selected. Three case studies, two panel discussions and one structured expert interview form the qualitative research component, whereas an international electronic survey is used as a quantitative method. All research methods will be introduced and justified subsequently.

3.2.1. Case studies

As a first qualitative research method, case studies were chosen. This approach allows for a very *practical* examination of online media use in contemporary documentaries. In addition, as the case studies deal with international examples of online media use, they connect this research more closely to the global documentary industry, its current projects and the professionals working therein. This aspect will help to make the research results more feasible and practical.

Furthermore, the case studies served to provide insight into the different approaches to online media use, as well as the *how* and *why* concerning its application. In fact, the reason for selecting three case studies rather than only one, was to illustrate the diversity and variety of contemporary documentary with regard to the application of online media. Therefore, all three case studies not only make strong use of online tools, interactivity and digital storytelling techniques, but do so to varying degrees and in distinct structural approaches. This is essential to facilitate a more comprehensive exploration and generate a better understanding of the topic.

Another valuable factor for selecting case studies was the possibility of tapping into the professional knowledge and benefiting from the experience reports of international documentary producers regarding online media application.

Furthermore, all three case study documentaries were chosen for analysis as they were produced in 2013 and 2014, and are thus timely and relevant examples. This is a very important aspect when considering the rapidly changing landscape of online media and the fast-paced advancements of the Internet in general. The new and up-to-date nature of these three documentaries was thus regarded as an essential characteristic that enabled the formulation of more meaningful and contemporary advice regarding online tools and techniques.

All case studies were presented at the DOK.forum, an initiative of the International Documentary Festival (DOK.festival 2014) in Munich, which showcases contemporary documentary making practices, trends and industry developments. The DOK.forum was hosted from May 7 to 14, 2014 and took place at the Academy of Film and Television (HFF), which is also based in Munich. In addition to attending the presentations, the online versions of the documentaries were subsequently explored with a focus on visually identifying interactive and digital storytelling elements that are suitable for independent documentary makers. To methodically analyse the information retrieved from the case studies, all presentations were recorded by means of a smartphone. As a next step, the recordings were played back for a secondary, uninterrupted listening. During a third listening, statements that were considered relevant to this study were transcribed and, when necessary, translated. The information was then analysed with regard to the identification of recurring themes and sub themes. Following this, the data was clustered and structured according these themes in a table format. This qualitative, thematic analysis was chosen in order to organise the information in way that is relevant to this research. Furthermore, Gibbs and Taylor (2012) highlight that this type of qualitative analysis is a valuable tool and a frequently used method concerning qualitative information that is based on video or audio recordings.

In the following section, the individual case studies called Fort McMoney, 24h Jerusalem and <<netwars/out of CTRL>> are briefly introduced and their selection justified.

- *CASE STUDY 1: Fort McMoney (2013)*

Fort McMoney is an interactive documentary about the North Canadian town Fort McMurray that is built around oil sand production. It was produced by the Canadian journalist and web documentary pioneer David Dufresne in collaboration with the

broadcaster ARTE (active in Germany and France). This documentary is regarded as one of the pioneering projects in the field of interactive documentary and has received widespread international attention. Furthermore, until January 2014, Fort McMoney generated a total number of 350 000 unique visitors on the online documentary platform, which makes it a relevant project for review. In addition, the concept of an *interactive* documentary is defined by Nash (2011) as "a body of documentary work distributed by the Internet that is both multimedia and interactive". With regard to this study, the high degree of online media use that is inherent to the interactive documentary and the large amount of interaction render it a highly suitable format for closer investigation. Insights into the challenges, choices and experiences regarding this documentary were obtained through a presentation of the producer himself, David Dufresne.

- *CASE STUDY 2: 24h Jerusalem (2014)*

24h Jerusalem is a documentary coproduced by ARTE and BR. It follows several characters through Jerusalem for a day and has the aim of constructing a contemporary cross section of life in the city. The documentary was produced by Thomas Kufus from the production company Zero One Film and Sonja Schneider from the Bavaria based broadcaster BR. It was selected for this study as it makes use of online media tools and techniques to enrich a stand-alone, linear documentary. In contrast to the interactive documentary Fort McMoney, that is exclusively distributed online, this case study illustrates the application of online media to make a self-contained, TV-based documentary more interactive and engaging. 24h Jerusalem can thus provide valuable insights for independent documentary makers who want to produce a more traditional documentary but are looking for ways to interact and engage more with their audience by means of online media. As it is a collaboration between French and German broadcasters, it can also be regarded as an international production.

- *CASE STUDY 3: <<netwars/ out of CTRL>> (2014)*

Addressing the very current and relevant topic of cyber warfare, this project was produced by Filmtank Studios in collaboration with the publishing house Heise. The resonance on the documentary has been exceptional so far and it has already stimulated numerous discussions about the topic of cyber warfare in various newspapers and radio stations. The documentary was selected for this research as it makes strong use of transmedia. 'Transmedia', as mentioned before in the theoretical

framework chapter, describes the delivery of story content through a variety of media platforms. As several of the platforms used for <<netwars/ out of CTRL>> are web-based, a review of this documentary offers an additional insight into the use of online media tools and techniques in contemporary documentary. Information about the construction, conception and development process regarding the project was presented by the producer of <<netwars/ out of CTRL>> and director of Filmtank Studios, Michael Grotenhoff.

Finally, to better illustrate the differences between the three documentaries chosen for the case studies, figure 2. suggests a classification of the productions' approaches to online media use.
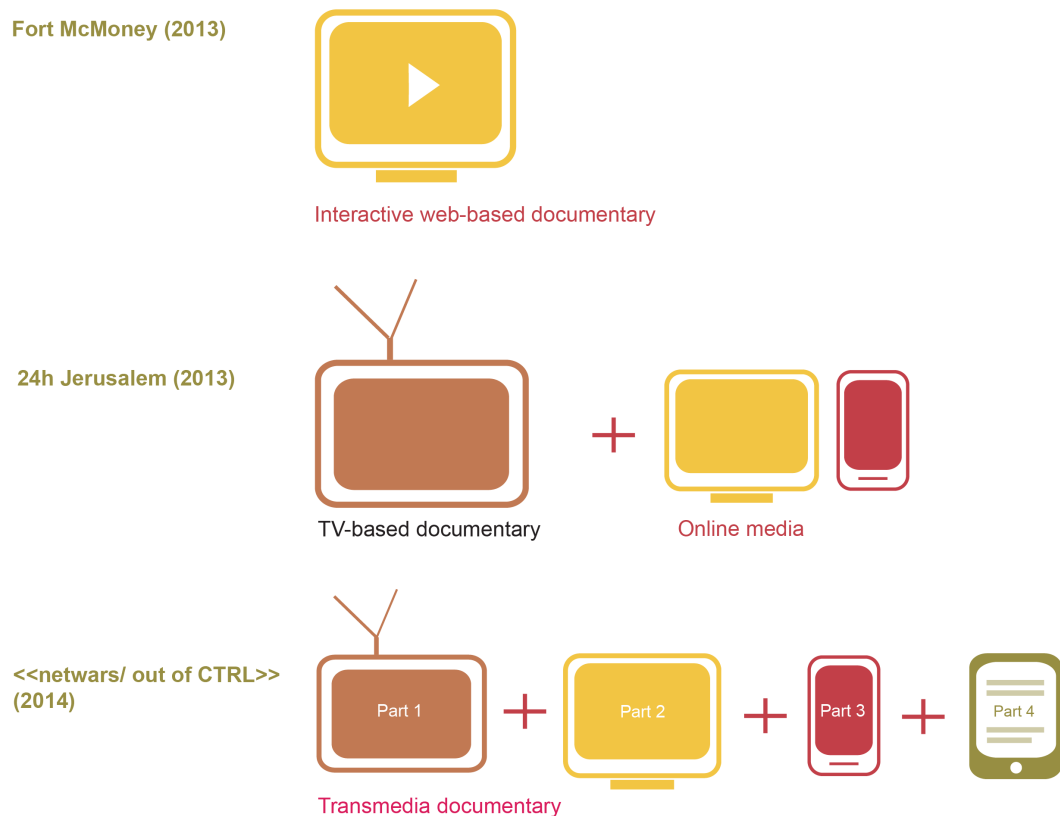

Figure 2. *Structural differences between the three case study documentaries*

3.2.2. Panel discussions

Two panel discussions, one regarding innovation in the field of documentary and the other addressing new ways of engaging with younger audiences, are used as a

source of information for this research. Both panels took place as part of the DOK.forum of the DokFestival 2014 in Munich.

A *panel* can be defined as comprising of "independent specialists, recognized in at least one of the fields addressed by the program under evaluation" (European Union, 2014). Panels offer the advantage of introducing different viewpoints to the same issue. The multiple opinions also help to make outcomes more reliable and, especially in this research, contribute to a better orientation and understanding of the level, intensity and frequency of online media use in the entertainment and documentary industry. Furthermore, they also give expert insight into the younger audience's viewing behavior. As the professionals speaking in these panels come from a variety of film industry backgrounds and have different media use approaches, the aspect of online media can be explored from multiple perspectives. The same is the case with regard to the techniques used to engage with younger audiences.

As is true for the case studies, both panels were first recorded by means of a smartphone and later played back for analysis. In a third listening, the sections relevant to this research were transcribed. The information was then coded and clustered into themes and sub themes. The panel "Neue Wege zum jungen Publikum" *(transl. New ways to the young audience)* was originally held in German and was therefore subsequently translated into English.

- ### *PANEL 1: Let's talk innovation (DOK.forum, 2014)*

This one and a half hour long panel discussion was conducted in English and featured Richard Ladkani, a German documentary film producer who has worked for, among others, Discovery Channel and National Geographic. His documentary *The Devils Miner* was sold in over 30 countries and won numerous awards at international film festivals, such as the acclaimed Tribeca Film Festival. In addition, Mark Atkin from the United Kingdom attended the panel. He is the Multiplatform Commissioner at *Channel 4 UK*, the head of *Crossover Labs* and the head of the *Documentary Campus Masterschool*, as well as an independent film producer.

This specific panel was selected for this study as it addressed and focused on innovative techniques that help increase user interaction, awareness and engagement in documentary- and entertainment content production. Furthermore, it provided past and current international examples of the application of online media and new technologies. As Ladkani's presentation focused on more technological

innovations, such as drones or helicopters used for production, the information used from this panel is mainly attributable to the UK based multiplatform specialist Mark Atkin.

- **PANEL 2: Neue Wege zum jungen Publikum** *[transl.: New ways to the young audience] (DOK.forum, 2014)*

The one and a half hour long panel *"*Neue Wege zum jungen Publikum*" (New Ways to the audience)* represented a valuable research component to this study as it involves a very diverse combination of media industry professionals from different backgrounds that are working with young audiences. Young audiences are the viewers of the future and it is therefore important generate an understanding of the preferences, viewing behaviour and needs of this audience. The participants of this panel are Philip Walulis, a German television presenter, Jennifer Mival, the head of program and managing director of the online social TV broadcaster Joiz Germany, Alexander von Harling who is head of the German national broadcaster ARD's digital program Eins Plus*,* as well as Gudrun Sommer, head of the youth documentary film festival dox! and Britta Sölter who is the executive director of Mediakraft Networks, the biggest online TV station in central Europe.

3.2.3. Structured expert interview

To answer questions about the successful features of interactivity and online media tools with regard to storytelling, as well as benefit from the knowledge and experience of an industry professional, a structured interview was conducted for this study. Structured, contrary to unstructured interviews, provide an organised way of probing for specific information. In terms of sequence, the interview was conducted after the case studies and panel discussions, as this seemed essential for the clarification of more specific questions that arose during the web and desk research as well as of the panels and case study projects. The interview, due to its structured nature, allowed for a written format and was thus sent out via email. This was advantageous also as the interviewee, Krishna Stott, is based in the UK.

- **Krishna Stott (UK):** *Interactive story and new media expert*

Krishna Stott was selected as an interviewee for his expertise in the field of storytelling and interactivity with regard to new media. Stott is a creator of interactive movie games, story prototypes and interactive experiences and has exhibited work internationally. As of 2008, Stott produces and consults in the fields of transmedia,

multiplatform and interactive social stories for the company Bellyfeel. He has been featured and interviewed, among others, by the BBC, Metro and DigitalArts. In 2007, his company Bellyfeel won two Webby Awards for their interactive multiplatform film *Crimeface*. The company was also largely successful in producing an interactive element for the internationally successful film *Of Time and City* produced in 2008.

Lastly, influential in the selection of Krishna Stott as an interviewee was also the fact that he has been and still is delivering talks and trainings at media festivals worldwide, which speaks for his industry knowledge. Stott was contacted with open questions concerning the suitability of and various degrees of interactive content, audience roles and standardized online storytelling tools. The complete transcription of this interview can be found in appendix 4.

3.2.4. Electronic Survey

As previously mentioned, the electronic survey formed the quantitative component of this study. It was constructed and distributed to gain an understanding of the motivations, expectations and attitudes towards independent documentary and new media of the independent documentary audience.

The questionnaire was developed and then published online using the survey tool www.thesistools.com, which is designed especially for students and academic research. Thesistools.com provides an online platform and digital response mechanism for electronic surveys. The website was chosen on behalf of its user-friendly and straightforward interface and its agreeable privacy policy, which accepts the published questionnaires and corresponding responses as the sole property of the researcher and refrains from publishing, analysing or providing any information to third parties (Rixte, 2014). As respondents were ensured that their answers are treated with confidentiality, this was an elementary prerequisite in the software selection. In addition, the Thesistools.com application authorises the comprehensive download of the entire questionnaire feedback in a Microsoft Excel and PDF format, which permits further analysis through the correlation of relevant variables.

The electronic questionnaires were disseminated and accessible through an URL link to the online survey platform that was provided by Thesistools.com.

In order to reach respondents, the URL link and a brief caption that addressed viewers of independent documentaries was posted onto the internationally accessible

social media platform Facebook. The social network was selected for dissemination as this served to bridge geographic barriers and maintain the international focus of this study. Furthermore, Facebook was selected to address international and independent documentary audiences that are *active* on the Internet and social media. As this study concerns *online* tools and techniques for interactivity, a web presence and a relative degree of web literacy of the audience are fundamental requirements for engagement. Lastly, Facebook also allowed for a practical approach to targeting survey respondents due to its informal and casual atmosphere.

The sampling technique used for this electronic survey can be best classified as *snowball sampling*. This definition might seem strange at first as snowball sampling is most predominantly used for obtaining samples of "numerically small groups, such as members of minority ethnic groups, illegal drug users, or sex workers" (Gilbert, 2008). However, when considering the use of the online medium Facebook, this sampling method becomes more applicable. In fact, snowball sampling is also known as "network" sampling and involves the referral of one target group member to another for responses. Thus the fact that Facebook is a social *network* stipulated the use of this medium-specific sampling strategy. The link to the questionnaire was shared (i.e. r*eposted*) multiple times by other Facebook users from the target group, which resulted in reaching more independent documentary viewers and generated further responses (*Note: 'sharing' on Facebook means that the initial caption addressing an independent documentary audience was maintained and included in the share*).

Furthermore, within the frame of international and web 2.0 active audiences, emails were sent to independent documentary viewers encouraging respondents to take part in the electronic survey and pass the URL along to other documentary watchers in their network. As is clear, the network or snowball sampling method was again applied here. This also resulted in respondents from foreign countries being reached more effectively through the use of pre-existent social connections.

To ensure that all international audiences in fact had unobstructed access to the electronic survey and to warrant a higher reliability of answers, the questionnaire was translated and available online in an English, German and Spanish version. The format of the questionnaire in all three languages can be found in appendix 1 of this document.

In terms of content, the questionnaire consisted of 12 closed-end questions and 1 open-end question addressing the respondents' nationality. Furthermore, in order to better understand and measure the *attitudes* of the audience towards online content surrounding documentaries, five-point scales and three-point scales were used in two of the closed-end questions. These scales allow respondents to express their attitude through indicating a specific degree of agreement along a continuum. Also, when appropriate, multiple answers were allowed to ensure the wholeness of responses. In proportion and with regard to the overall scale of the research, the goal of the e-survey was to generate a minimum of 50 responses and should include at least 10 different respondent nationalities to be regarded as somewhat diagnostically conclusive. Subsequently, 71 responses were collected and included a total of 18 different nationalities.

This chapter introduced and justified the research design as well as research methods and tools. In addition, justifications were brought forward regarding the selection of the specific case studies, panel discussion and the structured expert interview. It was also mentioned how these choices contribute to making the research more valid, reliable and meaningful. The following chapter will present the results that were obtained through the application of this research methodology.

CHAPTER 4. RESULTS AND FINDINGS

This chapter will present the core findings and results of the research. In order to arrive at significant and demonstrative results, both quantitative and qualitative research methods were applied. As indicated in the previous chapter, the quantitative research component was an electronic survey directed at the independent documentary audience. The qualitative constituent of this study consisted of three contemporary documentary case studies, two media industry panel discussions and one structured interview with a digital storytelling expert.

Since this study is conducted with an international perspective and serves to formulate advice for international documentary producers, it is relevant to mention here that the qualitative research included projects and experts comments from Germany, France, the United Kingdom and Canada. In terms of the quantitative research, responses from independent documentary audiences of 18 different countries were obtained. The results in this chapter are structured according to the different research methods applied, beginning with the quantitative and followed by the qualitative research results. Ancillary information such as the translated questionnaires, transcriptions of the case studies, as well as the complete expert interview can be found in the appendix.

4.1. Results from the quantitative research

In this section the results obtained from the electronic survey, which was distributed amongst independent documentary audiences, will be discussed. The survey was conducted in order to find out more about the viewing behaviour of the international audience, their motivation for watching documentaries, their attitude towards more interactivity in documentary and the nature of their need for additional content. These results ensure that the advice concerning online media given to documentary producers corresponds with the requirements of the viewers. For a better illustration of the outcomes, the most relevant results are accompanied by graphs and charts.

4.1.1. Analysis of the quantitative research

Questions 1 and 2. Demographics

The 71 respondents who took part in the international survey came from 18 different countries including Romania, Greece, United Kingdom, France, The Netherlands, Germany, South Africa, Finland, Norway, Argentina, Ireland, Israel, Bangladesh,

Austria, Iraq, Kazakhstan, Bulgaria and Switzerland. The majority, 49% of the respondents, were aged between 26-35 years, 42% were aged between 18-25, 3% of the participants were between the ages of 36-45, and 5% were older than 46 years.

Question 3. How often do you watch independent documentaries?

61% and therefore the majority of the respondents declared that they watch independent documentaries less than once a week. This was followed by 26% who engaged with documentary once a week and only 13% who watched documentary more than once on a weekly basis. Of the 39% watching once or more than once a week, 84% were under the age of 35.

Question 4. On which device do you primarily watch independent documentaries?

With 68% of the survey participants, the majority of the documentary audience used a laptop or personal computer for documentary consumption. Following with 27% were respondents that used the TV and 6% watching independent documentaries on a cinema or theatre screen. The least selected option were mobile devices such as tablets and smartphones, being used only by 3% of the respondents.

Question 5. Through which medium do you primarily watch independent documentaries?

Question 5. Through which medium do you primarily watch independent documentaries?

- The Internet
- Television
- Cinema
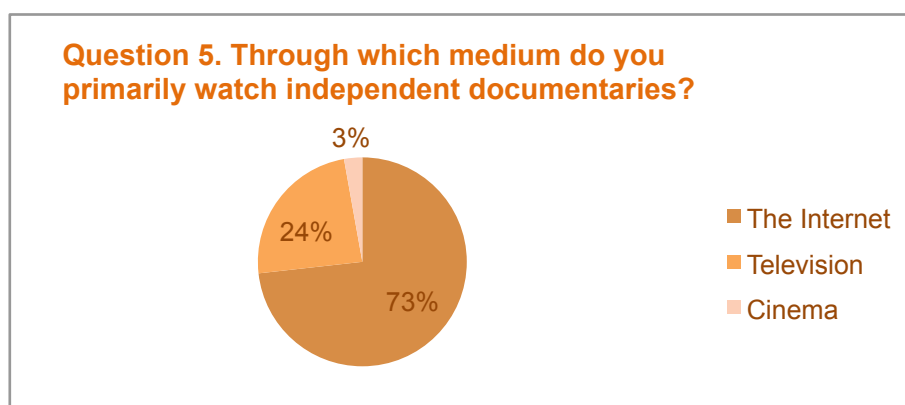
The Internet was the dominant medium for the consumption of documentaries. 73% of the respondents used online media for watching, whereas documentaries broadcasted on television were watched by 24%. This was followed by 3% of the survey participants that declared going to the cinema to engage with documentary film. The proposed option of DVD/Video was selected by none of respondents.

Question 6. Why do you watch independent documentaries?

Question 6. Why do you watch independent documentaries?
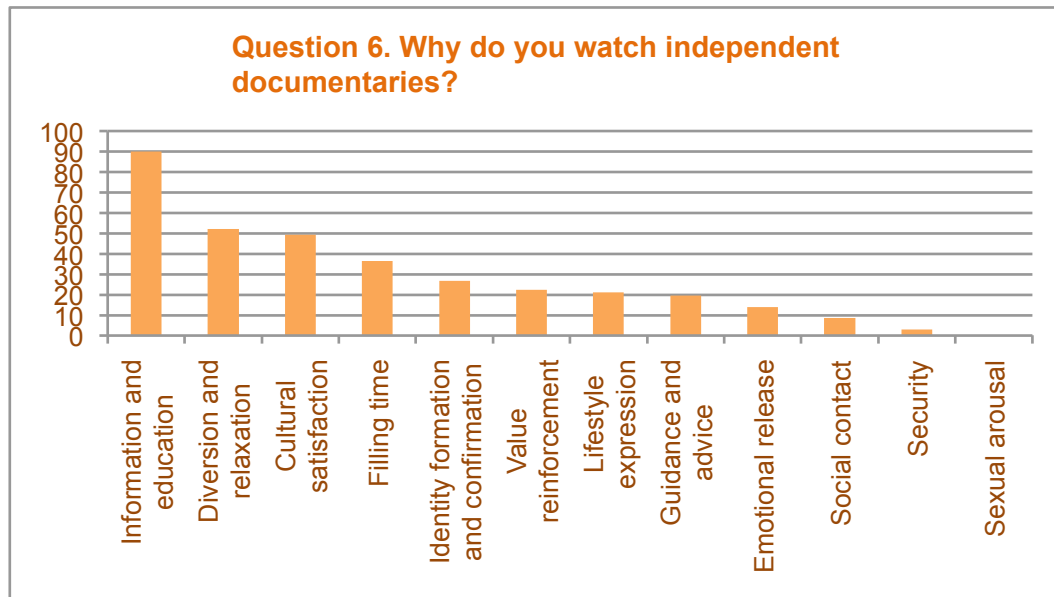
For this question, respondents were given the option to select multiple reasons for engaging with independent documentaries. The most selected motivation was 'information and education', having been selected by a staggering 90% of the survey participants. 52% of the respondents selected 'diversion and relaxation' and 49% chose 'cultural satisfaction' as a motivation for viewing documentaries. Thereafter 'filling time' was selected by 37%, 'identity formation and confirmation' by 27%, 'value reinforcement' by 23% and 'lifestyle expression' by 21%. Selected by less than 20% of the respondents were 'guidance and advice' (20%), 'emotional release' (14%), 'social contact' (8%) and 'security' (3%) and sexual arousal, which was selected by none of the survey participants.

Question 7. Do you often have the need to influence documentary content more actively to e.g. get more in-depth information or skip content?

Question 7. Are you interested in an online documentary platform?
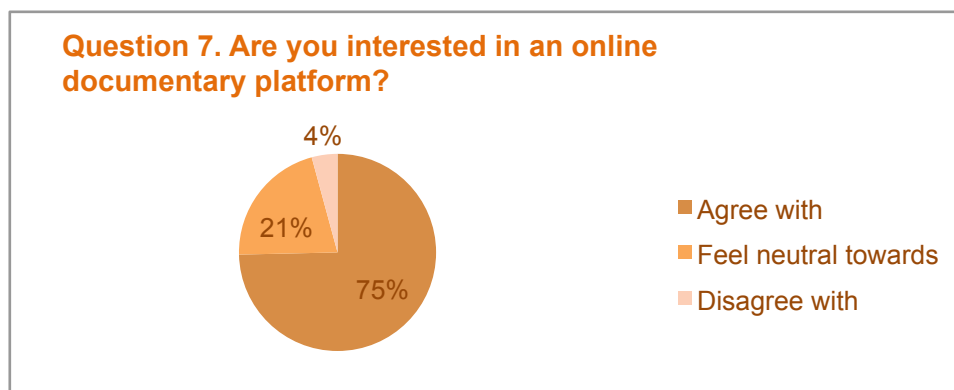
In terms of a more controlled documentary experience, 42% of the respondents felt that they wanted to influence the content more actively. 35% were not sure regarding more control and 23% did not feel the need to skip content or get more in-depth information.

Question 8. How much interaction with a documentary would you prefer?
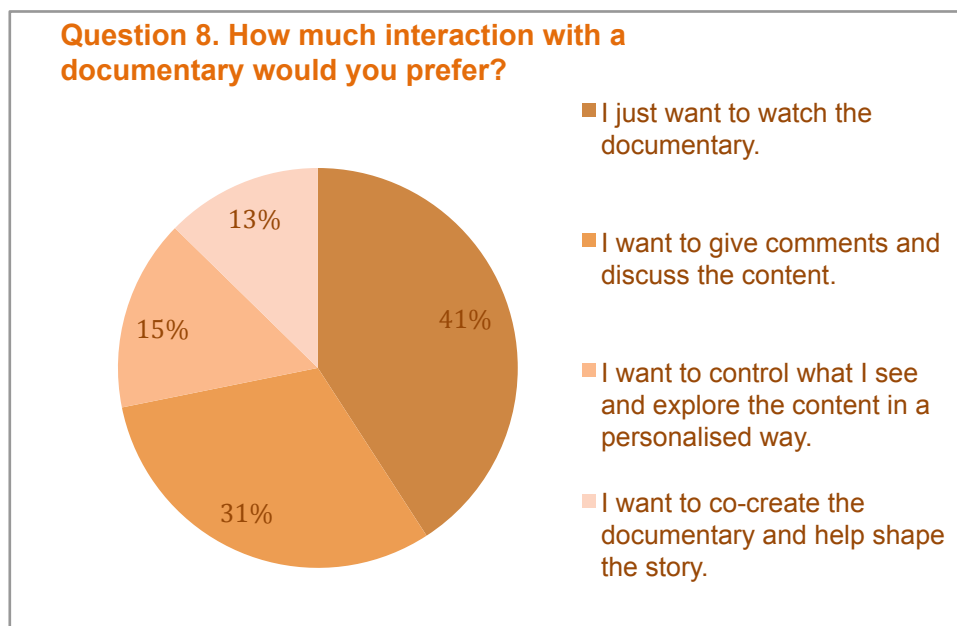
Concerning the degree of interaction desired when watching a documentary, 41% of the respondents stated only being interested in watching the documentary. This was followed by 31% of the respondents having the need to give comments and discuss the content. Furthermore, 15% of the respondents wanted to have a personalised documentary experience, whereas 13% of the participants were interested in co-creating and shaping the story of a documentary. Of the 13% that indicated wanting to co-create, 63% were aged between 18 and 25.

Question 9. "I am interested in an online documentary platform that allows me to access additional, topic-related content" is a statement that I: [*Options: agree with, feel neutral towards, disagree with*]

Regarding this question respondents were asked to voice their agreement with the abovementioned statement. With 75%, the large majority of the respondents agreed

to wanting an online documentary platform. 21% of the respondents felt neutral towards and only 4% disagreed with this statement.

Question 10. What type of additional content are you interested in regarding independent documentary?

Question 10. What type of additional content are you interested in regarding independent documentary?
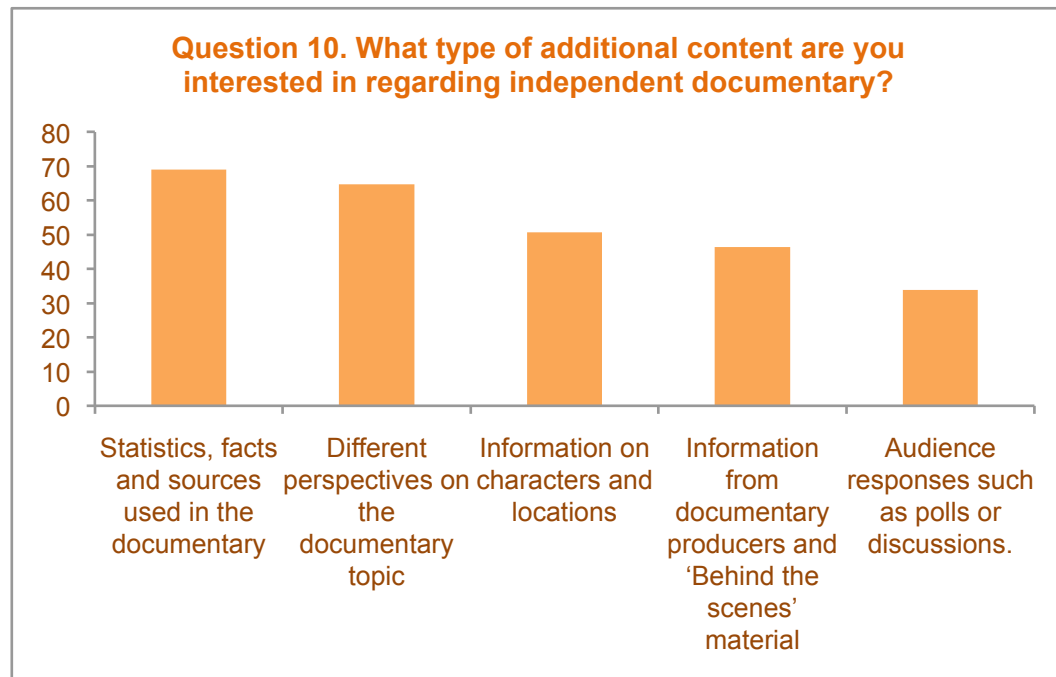
This question allowed for the selection of multiple answers. In terms of the nature of additional content surrounding a documentary, 69% of the participants voiced a need for statistics, facts and the sources used in the documentary. Ranking closely after this, 65% of the respondents felt that different perspectives on the documentary topic was important, and 51% wanted additional information about the locations and characters of a documentary. Information on the documentary producers and 'behind the scenes' material was selected by 46% of the respondents and the least required content, having been selected by only 34% of the respondents, was information on audiences responses, such as polls and discussions.

Question 11. Are you interested in a documentary that is told in transmedia (one story told via different media e.g. from TV to online to print)?

With regard to a transmedia, 56% of the respondents indicated to be interested in a documentary that is told via different media. 28% stated that they are unsure about a transmedia documentary and 15% of the respondents claimed to be not interested in engaging with such a format.

Question 12. "Real time interactions with other viewers, documentary characters or documentary producers would substantially enrich my viewing experience" is a statement that I: *[Options: strongly agree with, agree with, feel neutral towards, disagree with, strongly disagree with]*

This question concerned the attitude of the participants regarding real time interactions when engaging with a documentary. With 11%, only a small number of the respondents strongly agreed with this statement. A larger proportion of the participants (35%) of the audience claimed that they agreed that real time interaction would enrich their viewing experience substantially. 34% of the respondents stated feeling neutral towards this type of interaction, whereas 15% disagreed that real time interaction would enrich their viewing experience and 3% even strongly disagreed with the abovementioned statement.

Question 13. Are you interested in engaging with a documentary that has different versions and lengths depending on which device it is viewed?

The results regarding this question indicated a strong fragmentation of opinion. Whereas 35% of the respondents were interested in such a documentary, 34% disagreed being sympathetic to such as format and 30% stated feeling neutral towards a documentary that has different versions depending on the device that is used for consumption.

4.1.2. Conclusion

The results show that only a small number of people seem to watch documentaries more than once a week, which makes it a relatively rare activity engaged in by audiences. However, of the people watching documentary more regularly, 84% were under 35 years old. In addition, it became clear that documentaries were predominantly consumed via the Internet and by use a personal computer or laptop. With a very high majority, 'information and education' was revealed as the primary motivation for watching documentaries, clearly showing that documentaries were not regarded primarily as a source of entertainment. Whereas the majority of respondents wanted an online platform with content surrounding a documentary, the respondents' opinions were clearly fragmented when it came to the amount of interaction they desired. This holds true altogether for interactivity and interactive elements, as the opinions regarding the need for more control in documentary were also highly

fragmented. In terms of additional content regarding a documentary, hard data such as statistics and facts and different perspectives were most sought after.

4.2. Results from the qualitative research

In this section, the findings of the qualitative research will be presented. Qualitative research was conducted with the purpose of attaining valid and reliable information from professionals and industry experts. Documentary producers, digital storytelling experts, as well as transmedia experts from international broadcasters and lastly representatives from the entertainment industry were consulted for their experience, expertise and insight regarding online media use and audience viewing behaviours. The experts' knowledge and the exploration of their projects contributed specifically to an understanding of the tools, formats and techniques used with regard to online media. In addition, the producers' motivations for the use of specific tools were revealed.

Moreover, the qualitative research also helped generate an insight into the roles that the audience can take with regard to more interactive documentaries, as well as which factors need to be considered to ensure a *successful* application of online media. The subsequent findings are structured according to the different research methods that were used, namely the three case studies, two panel discussions and lastly the structured interview.

4.2.1. Case Studies

The information obtained from the case studies, as mentioned in the methodology chapter, was analysed using a set of themes and sub themes. These themes and sub themes will be introduced here and the corresponding findings described. The case studies were used to understand the dynamics in online media selection and the choices made by documentary producers with regard to online tools and techniques.

As the overall findings of the case studies are rather extensive, only a basic summary of the most relevant findings is presented in this chapter for the reader's convenience. A complete and thematically structured transcription of the relevant sections from the case studies can be found in appendix 2. Lastly, as the case studies revealed approaches to online media that correspond to the respective documentary topic, the findings of the strategic applications of online media will be discussed according to each case study individually.

CASE STUDY 1: Fort McMoney (2013)

As previously mentioned, Fort McMoney is an interactive documentary that was produced by David Dufresne who is internationally regarded as a web documentary pioneer. Fort McMoney is available exclusively online and has been conceived and produced especially for Internet use and audience interaction. In fact, the documentary is dependent on the participation of the user in order to be experienced. The qualitative analysis of the information obtained in the case study revealed three different themes and a number of sub themes. These themes can be defined as follows.

1. **Documentary Structure**: format, real time, interactive interface
2. **Additional online media tools:** face-to-face model, online debate, email, online surveys, interactive map
3. **Audience interaction**: degree of interaction, audience responses, registration

- Documentary Structure

In terms of **format**, Fort McMoney was described a hybrid between a documentary and an online game. A website was used as a platform that facilitates a game-like experience where users can explore the content in a virtual documentary world. David Dufresne explained that the production was structured into three different game episodes that addressed different themes, which were the city itself, the economics of oil production and its impact on the environment. Furthermore, Dufresne described the documentary game as completely non-linear, which means that the exploration of the town was different for every user, as alternative routes could be taken to navigate through the content. The documentary made use of **real time** elements, which took the form of integrated news updates about the oil industry, the energy transition and the developments within game itself. A further structural component of the documentary was an **interactive interface**. This allowed users to click on elements within the documentary, which redirected them other parts of the story, showed additional information about a topic and allowed them to interact with documentary characters. In terms of aesthetics, Dufresne pointed out that the interface and the actual film material are merged in Fort McMoney. The subsequent screenshot (Illustration 1.) shows how this interface merger looks like.
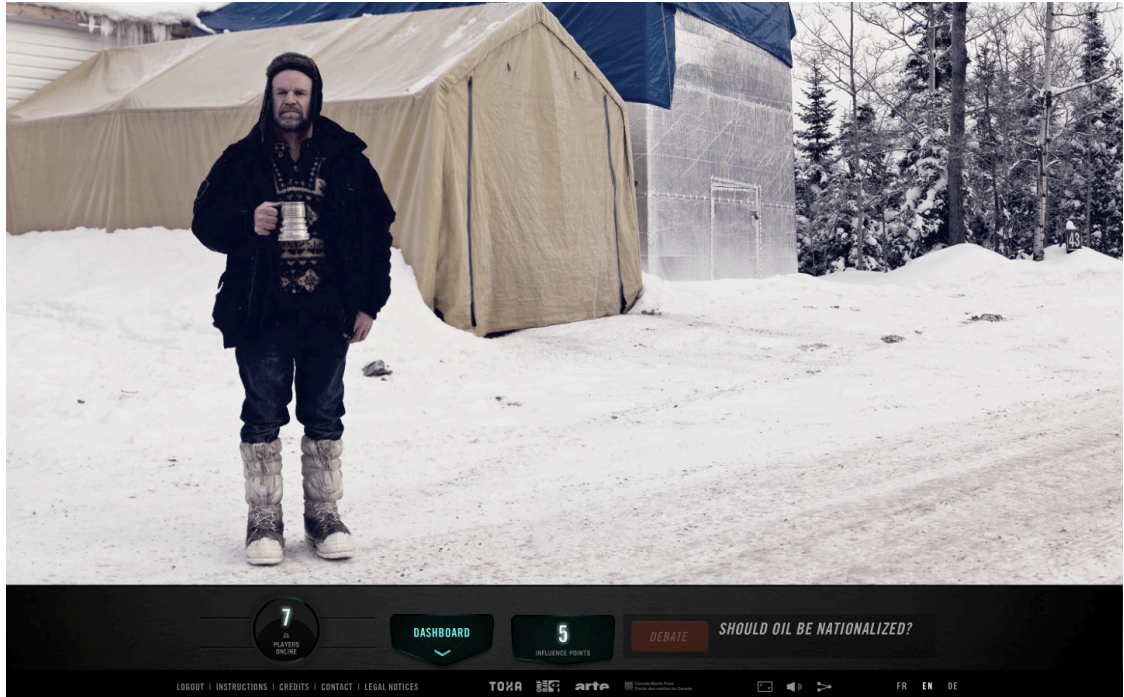
Illustration 1. *Screenshot of interface merger, Fort McMoney (2013)*

- Additional online media tools

The most extensively used online tools for interaction and engagement in Fort McMoney were a face-to-face model, an online debate, online surveys and email. The so-called **face-to-face model** was described by David Dufresne as a short video, where users can ask questions directly to the characters within the documentary. To explain further, once the user selected one of the questions available, an automated answer video was played in which the characters themselves answered the question, as if in a natural dialogue.

For a better understanding of this concept, llustration 2. shows what the face-to-face model looks like. The second online tool used was an **online debate**. The producers integrated the social networking and microblogging service Twitter into the documentary game to facilitate a live debate between different users, as well as between the producers and users. As there were temporary missions that players had to complete every two days, such as finding specific clues, **emails** were sent out to the registered players to remind them of their mission and re invite them into the game. Lastly, the documentary also included **online surveys**. The outcomes of these integrated surveys, according to Dufresne, allowed users to change the structure of

the virtual documentary world, which was a virtual version of the town Fort McMurray. An **interactive map** was used to visualise these changes.
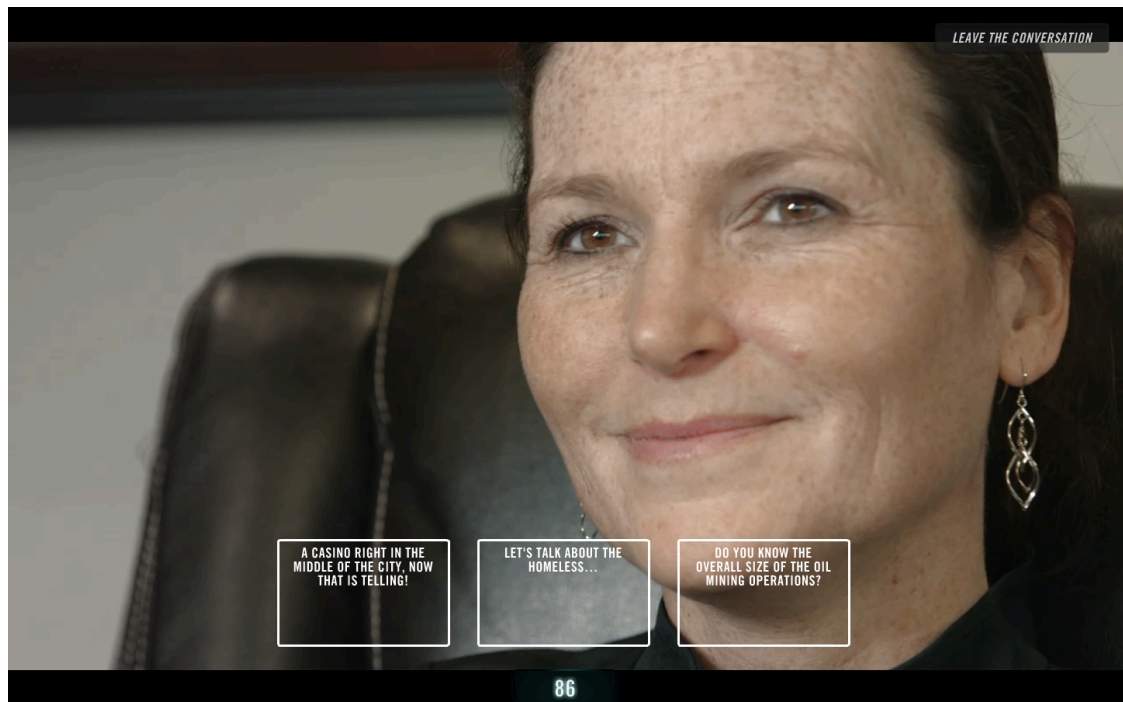
Illustration 2. Screenshot of face-to-face model, Fort McMoney (2013)

- Audience Interaction

The users could interact with the documentary game according to **varying degrees**. They were able to play the documentary game and interact with the content and the documentary characters to accomplish certain missions and earn so-called influence points. However, the producer pointed out that it was also possible for users to just explore the virtual town without taking part in the game. There were a variety of **audience responses** regarding Fort McMoney. Players used Twitter to share the experiences they had within the documentary by means of screenshots. Furthermore, a number of players even created an unofficial Facebook group that allowed them to help each other play the game. Lastly, Dufresne highlighted the importance of email **user registration** when using a game-like format, as this enables players to revisit the documentary and carry on where they left off.

CASE STUDY 2: 24h Jerusalem (2013)

The French-German production 24h Jerusalem followed different characters through the city of Jerusalem for a 24-hour period. The documentary observed life in Jerusalem and introduced the various religions, lifestyles and routines of citizens

within a single day. The project consisted of a linear documentary that was broadcast on television and an online media component that served to enrich the content that was depicted on the television screen. Through the analysis of the case study, three different themes and corresponding sub themes could be identified. These themes are elaborated below and are defined in as following.

1. **Project Set up**: format, development
2. **Online Media tools**: second screen application, vines, website
3. **Types of users**

- Project Set up

In terms of the **format,** the linear documentary 24h Jerusalem was described by the producers as a TV *event* as it was broadcasted on television for a continuous period of 24 hours. The linear, TV-based documentary formed the main component of the production. This documentary was then supported by a second screen application that allowed users to access background information online about the content displayed on the television screen via tablets and smartphones. The application was accessible via the documentary's website. Regarding project **development,** the producers indicated a chronological order of the production process, as the conception and construction of the second screen application only started once the linear documentary was already in the post-production phase. This was deemed necessary as content of the second screen application had to be adjusted to the one in the linear documentary.

- Online media tools

In addition, 24h Jerusalem made use of several online media tools. According to the producers, this was done in order to cross promote the offline and online components of the production and to support the linear documentary. As mentioned in the format, a **second screen application** was an online tool that was used. This application was accessible via a smartphone or tablet and could be synchronised to the television content. This allowed for the display of relevant background information, facts and statistics about complex topics or characters as they appeared on the screen. Illustration 3. shows a screenshot of the second screen application.

Illustration 3. *Screenshot of the second screen application, 24h Jerusalem (2013)*

In addition, the producers emphasized a reduced and simplistic design of the application for a high degree of usability. Another online tool that was used in 24h Jerusalem were **vines**. The documentary producers stated that they collaborated with artists and graphic designers who produced the vines, but also encouraged audiences to create and upload their own vines onto the social media service Twitter. These vines were clustered according to different topics, for example Jerusalem's markets, the Wailing Wall or street art. The reason for using the vines according to the producer Thomas Kufus, was to facilitate a live and real time event on the Internet that took place parallel to the linear documentary on television. In addition, he emphasized that the different vines were used to create a mosaic perspective on the city of Jerusalem, thus showing the city's 'thousand truths'. Lastly, a multilingual **website,** where the vines and the second screen application were accessible and where all relevant information was consolidated, was used. Illustration 4 shows as screenshot of the documentary website on which the vines are visible as well.
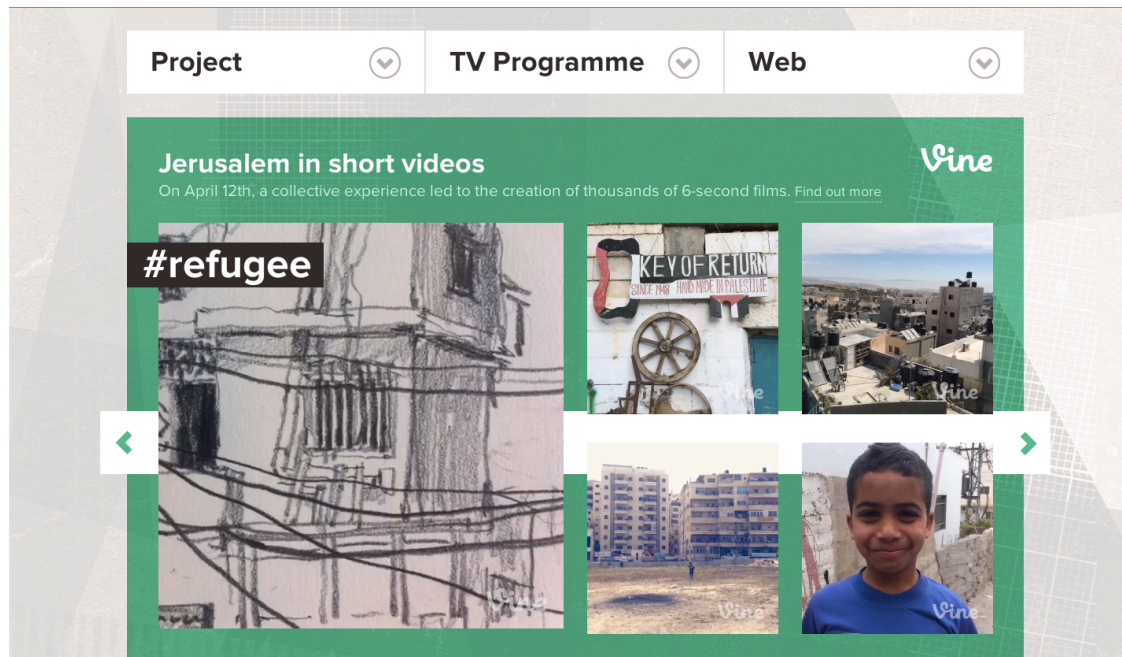
Illustration 4. Screenshot of 24h Jerusalem website with vines, 24h Jerusalem (2013)

- Types of users

Lastly, the producers of the documentary highlighted the different types of users. Whereas the majority of the audience only wanted to consume, there were also audience members that wanted to become actively engaged. Producer Sonja Schneider added that it was nevertheless important to cater for this active audience, as these are the strongest multipliers. The active audience contributed a total of 2700 vines and 9500 tweets about the topic.

CASE STUDY 3: <<netwars/ out of CTRL>> (2014)

The documentary <<netwars/ out of CTRL>> treats the topic of cyber crime and makes use of a total of seven media platforms to tell a story. The review of this documentary gave insight into the techniques used to tell a story via a multiverse of media and also revealed further applications of online media. The themes and sub themes that were identified largely correspond to the media platforms that were used for the project. These themes are defined below and the related findings explained.

1. **Media Platforms**: information portal, TV documentary, interactive web documentary, interactive graphic novel, e-book and audio book series
2. **Online Media tools in the interactive documentary**: cross media

- Media platforms

This documentary project made use of seven platforms in total to tell the story of cyber warfare in today's world. The first online-based platform was an **information portal**. This was a website that provided users with information regarding the topic of cyber warfare, news about the project and useful tips and tricks concerning a safer browsing experience. In addition, a linear **TV documentary** was part of the project. During its broadcast, a live discussion on Twitter was encouraged via the display of a hashtag and the documentary topic on the television screen. According to Grotenhoff, this also served as an invitation for users to visit the web-based platform. Furthermore, <<netwars/out of CTRL>> featured an **interactive web documentary**. This component was released simultaneously to the TV documentary and featured five thematically structured, six-minute long episodes. A fictional character of a cyber war dealer was used in the interactive documentary to lure the user into interacting with the content. This character also functions as a bridge between the different formats as he reappears on various media platforms. As an additional platform, an **interactive graphic novel application** was used. According to Grotenhoff, this was used to fictionalise the topic as well as to introduce younger audiences to the topic in playful way. Although it is possible to only read the comic story in a conventional way, it was possible to access background information about the topic via integrated links. The additional and background information also made it possible for users to visit the interactive web documentary again via connecting links. Lastly, an **e-book and audio book series** were used that feature a prequel to the story told in the graphic novel. According to Grotenhoff, this media platform was also introduced for more balance, as the format of the graphic novel is not fully established yet.

- Online media tools in the interactive documentary

To include different perspectives and expert comment into the interactive web documentary, <<netwars/ out of CTRL>> used **cross media expert interviews,** featuring commentary through text, images, video and audio recordings. However, Grotenhoff emphasized that it was possible to explore either a short version of the interviews, which featured only online audio recordings, or, when desired, more elaborate versions by clicking on the respective interviewee. To make this concept

clearer, a screenshot of the short and the long version is included below (Illustration 5.). Lastly, the documentary also featured **interactive infographics**, which were supported by the use of the audience's personal and legally obtainable meta-data, including their geographic location and language. A screenshot of the interactive infographics is also presented below (Illustration 6.).

Short version of expert interviews   **Long version of expert interviews**
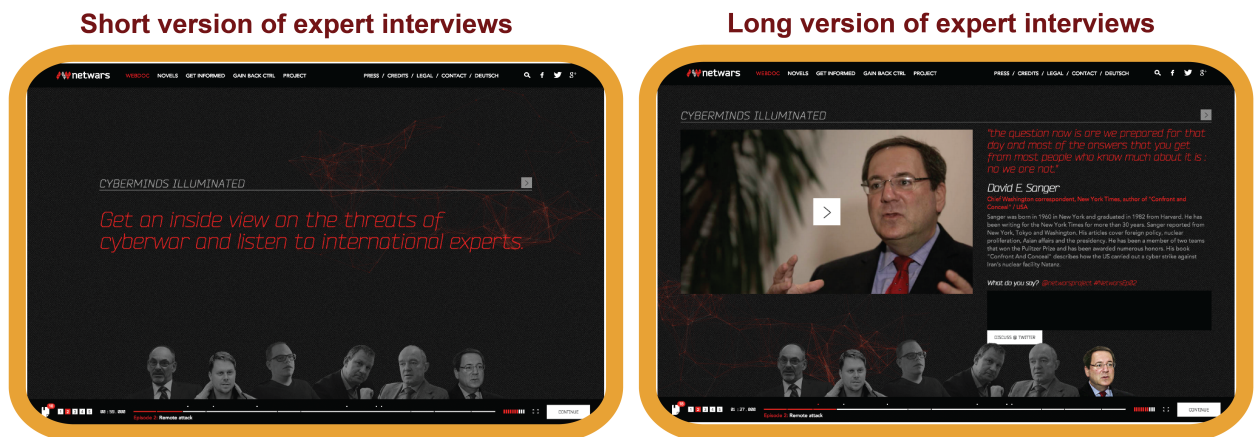
Illustration 5. Screenshot of the short and the long version of the expert interviews, <<netwars/ out of CTRL>> (2014)
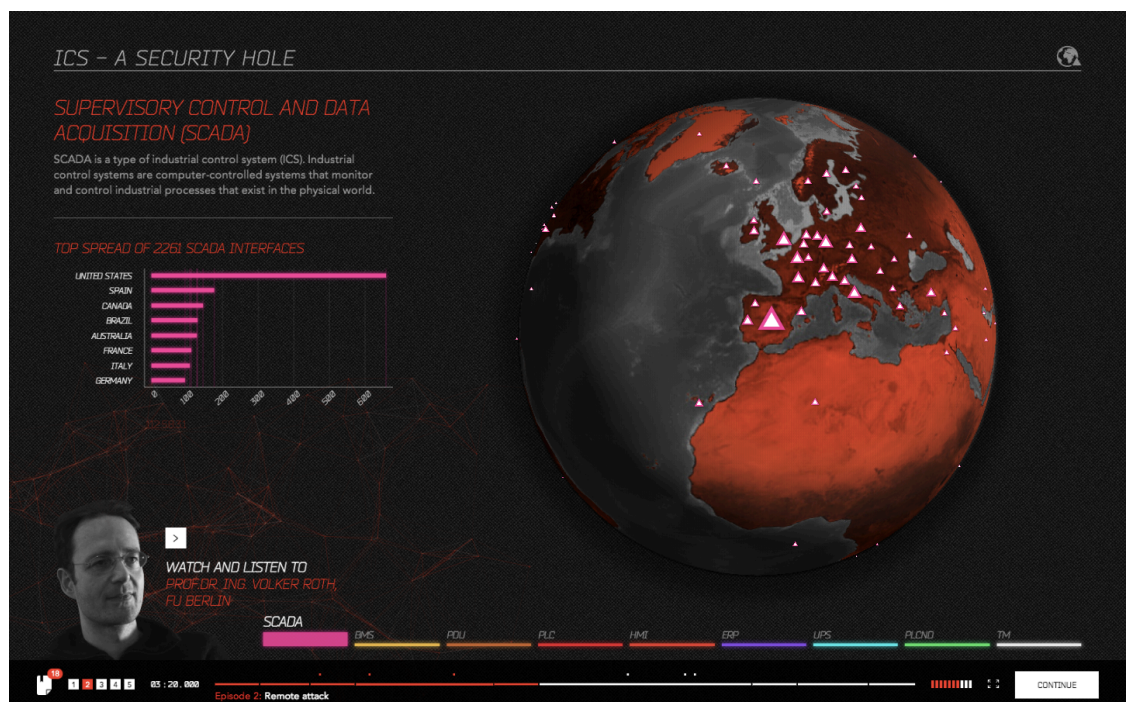
Illustration 6. Screenshot of an interactive infographic, <<netwars/ out of CTRL>> (2014)

4.2.2. Panel Discussions

The panel discussions revealed some of the techniques that professionals in the broadcast industry are currently using to engage with audiences more interactively. In addition, insight regarding the young audience's viewing behaviour and the broadcasters' adjustments to this behaviour was obtained. This information is particularly valuable for this research as it demonstrated additional uses of online media in television that could also be applied to documentary. As for the case studies in the preceding section, the panel discussions were thematically analysed. The identified themes are introduced for each panel discussion and a summary of the most relevant corresponding findings is given. The complete thematic analysis of the research relevant sections of both panels can be found in appendix 3.

PANEL 1: Let's talk innovation

This panel discussion concerned the issue of innovation within the contemporary television landscape and addressed the possibilities of using different media platforms to engage and interact with audiences. The information obtained in this panel gave insight into the role of online media, addressed interactive program approaches and audience behaviour regarding viewing and interaction. In addition, it provided information about practical considerations regarding online media use such as costs and moderating user-generated content. The themes and sub themes that were identified regarding this panel discussion are expressed subsequently.

1. **Online media**: social media, second screen
2. **Fragmented audiences**
3. **Interactive program formats**: live format, personal story format, educational format
4. **Practical and technical aspects**: story world, moderating user-generated content, cost, design

- Online media

In terms of online media, Mark Atkin highlighted ability of **social media** to facilitate disparate groups to converse in real time about television content. In addition he stressed the importance of **second screens,** which can be used to design the audience's attention in that the content on second screens can relate to the television content.

- Fragmented audiences

Furthermore, Atkin emphasized the fact that today's audience expects a larger degree of interaction when it comes to television content but also brought forth that the audience is fragmented in terms of their willingness to engage interactively. Expressed in percentages, Atkin claimed that 75% of the audience expect some form of interactivity. Of these 75%, 60% want simple interaction, 16% would want to react through for example 'liking' something on Facebook and 44% would share content or write comments. 17% according to Atkin are interested in intense activity.

- Interactive program formats

Atkin presented three examples of different television formats in which online media was used. The first one was the **live format**, which involved the live streaming of events. Concerning a specific example of this format, Atkin noted that a small percentage of the audience (25%), engaged by tweeting and sharing content about the live stream. However, the online media presence that resulted from this interaction, lead to the aggregation of more viewers. The next format that was described was the **personal story format**. Here, according to Atkins, viewers are enabled to share their personal stories regarding the topic on social media and can also follow story content via social media by means of favouriting and bookmarking. In addition, characters and presenters of the show could also be followed and interacted with in real time on social media platforms such as Facebook and Twitter. The user generated content resulting from this, according to Atkin, produced extra content that enriched the show substantially. The last format that was introduced was the **educational format**. Here it was emphasized that users can access additional educational and informational content online after having watched the show.

- Practical and technical aspects

Regarding techniques and technical aspects that should be considered in online media use, Atkin pointed out the importance of creating a **story world** and, thus, the necessity to define how the story looks, feels and sounds like to ensure a uniform appearance on all online media platforms used. In terms of **cost**, Atkin made the strong case that the use of many online tools is very inexpensive or even free, especially because of the possibility of using pre-existent platforms. Another practical aspect that was mentioned by Atkin was the **moderating of user-generated content**. Here the multichannel commissioner introduced the possibility of using an automated process that filters out keywords that are considered contentious.

However, Atkin also emphasized that audiences have to be given enough freedom to feel that they are actually participating. Lastly, Atkins stressed that a costly element in online media was the issue of **design,** which was used to make content more appealing and attractive to viewers.

PANEL 2: Neue Wege zum jungen Publikum [transl. New ways to the young audience]

The second panel discussion involved, as the name suggests, new ways of engaging young audiences. Professionals from the traditional television industry, as well as professionals who are involved in online TV broadcasting and so-called social TV, introduced the unique viewing characteristics and consumption patterns of younger audiences and how they are catering for the needs of this specific target market. The panel provided meaningful information about issues such as the length and type of preferred content and the importance of instant content availability. The themes and sub themes identified in the data gathered from this panel can be defined as follows.

> 1. **On-demand viewing behaviour**
> 2. **Features of online content:** content length, type of content

- **On-demand viewing behaviour**

In terms of the viewing behaviour of younger audiences, Britta Sölter, the executive director of the online broadcaster Mediakraft Networks, emphasized the strong 'on-demand' mindset of the audience. According to Sölter, the flexible lifestyles of younger audiences allow them to consume content on the side and 'in between'. In addition, another typical trademark of young viewers is that they search for content that is relevant to them and serves their information needs, rather than engaging with linear television where they cannot control the type of information they receive.

- **Features of online content**

Apart from also highlighting the on-demand attitude of the young audience, Jennifer Mival, head of program at the social TV station Joiz Germany, points out that, concerning **content length**, her channel makes use of information snippets, which present subjects in 5-minute video formats. If users are interested in more information, they are able to access longer, 10-minute videos. Sölter adds to this that presenting content in a short, concise and to-the-point manner, while still offering the

opportunity to access more detailed and background information also proves to be successful for Mediakraft Networks. Furthermore, in terms of the **type of content** required by young audiences, Sölter mentions that while her channel is generating 85 million views per month for comedy and entertainment content, already 60 million views have been recorded for news, infotainment and education. In addition, she stresses the concept of niche content. According to Sölter, a big advantage of online media such as Youtube and online video is the fact that it allows the younger user to select and engage with content that he or she is really interested in without having to watch for an hour non-stop.

4.2.3. Structured interview

The structured interview with digital storytelling pioneer Krishna Stott was conducted to gain more insight into the applicability of content for digital storytelling, factors that make online content successfully interactive and engaging, as well as the possibility of using standardized online tools and lastly the roles and types of interaction regarding the documentary audience. The most important findings of the interview are introduced here. The complete transcription of the interview can be found in appendix 4.

- Story worlds and instant accessibility of content

Regarding the suitability of non-fiction content for digital storytelling, Krishna Stott highlighted that the flexibility of content today renders online media use applicable to many types of subjects. In addition, Stott also mentions the construction of 'story worlds' as a useful tool to put a border around content and to ensure that all types of media and interaction that are used fall into this story world. Furthermore, with regard to successfully interactive and engaging content, Stott puts forth that the instant accessibility of content is important and that interaction take place largely unedited to allow for a social media rush.

- Attention to detail and use of standardised tools

In addition, the digital storytelling expert strongly emphasizes attention to detail in order to facilitate a good user experience as an important factor to successfully interactive and engaging content. Regarding the use of more cost effective, standardized tools, Stott indicates that pre-existent online tools such as Wordpress or Youtube are definitely suitable to tell a good story. However, Stott also mentions that

for a personalisation of user experience a registration, membership or award-based system is essential.

- Smaller pieces of content and multiple pathways for users

Because of the shorter attention span and distraction of the modern audience, Stott suggests breaking big chunks of content into smaller pieces to make content more appealing. With regard to the fragmented interaction needs of users, the storytelling expert points out the importance of creating at least two pathways for a successful user experience. This means that interactive online content should be designed in a way that allows the more passive part of the audience to just watch the content, and simultaneously offer more active users a deeper level of interaction and engagement.

4.3. Conclusion

This chapter described the most important results and findings of the different research methods. The quantitative survey results were stated both visually and by means of text for a more accessible presentation. In addition, the three qualitative case studies and panel discussions were briefly reintroduced and the findings presented according the themes and sub themes that had been identified in the preceding qualitative analysis. Lastly, the results of the interview with the storytelling pioneer were presented in a reduced and concise manner that only included the most relevant findings. Based on the results in this chapter, the following and final chapter will present the conclusions of the research results and contains the formulation of recommendations that will help independent documentary producers make their documentaries more interactive and engaging.

CHAPTER 5. CONCLUSIONS AND RECOMMENDATIONS

Whereas the last chapter revealed the findings and results that were obtained through the application of quantitative and qualitative research methods, this chapter will formulate relevant conclusions and bring forward recommendations for international independent documentary makers. The conclusions answer the sub questions of this research, which were stated in the introduction chapter. They were:

- *What is the current role of online media in contemporary documentary?*
- *Which features make interactive and engaging content successful?*
- *What needs and wants does the independent documentary audience have concerning online interaction and engagement?*
- *What are the possible roles of the viewer or audience in interactive documentaries?*

Furthermore, the conclusions and recommendations adhere and, where applicable, subscribe to and draw from the theoretical framework that was explained in the second chapter. This serves to maintain the initially defined scope of the study and allows for a better orientation with regard to the applicability of online tools. In addition, the final advice that is formulated will be in the form of a strategy that documentary makers can employ in order to make use of online media effectively to increase interaction and engagement. Lastly, the strategy also introduces useful tools and methods that independent documentary makers can apply with regard to their own individual productions.

5.1. The current role of online media in contemporary documentary

As the case study findings in the previous chapter showed, a wide range of online media tools and techniques were applied within the three documentaries, with individual tools serving different objectives. Among the online media used in contemporary documentaries were social media platforms like Twitter, interactive websites, vines, second screen applications, live streams, interactive graphic novel applications and interactive infographics. Based on these online tools and their applications within the productions, table 2. depicts the current roles that online media fulfil within contemporary documentary.

In addition, the table correspondingly allocates the actual online tools that were found in this research, particularly the case studies and panel discussions, to the defined roles. It also highlights the case study documentaries in which online media was used to fulfil a particular role. Moreover, the concluded effect of these tools is described in this table. The effect that is described relates to the main gratifications sought by documentary audiences, as well as the viewers' needs regarding additional online content, which were revealed in the survey. As some of the online tools that were found in the research take on several roles at the same time, they appear more than once.

ROLES OF ONLINE MEDIA *Online media is used in contemporary documentary to:*	ONLINE TOOLS USED	CONCLUDED EFFECT(S)	DOCUMENTARY
+ Facilitate (real time) interaction between the audience, documentary characters and documentary producers	+ Twitter, face-to-face model and online debate	+ Gratifies the audience's information and education needs + Makes the story more immersive + Gives deeper insight into the characters and locations of the story	+ Fort McMoney, <<netwars/ out of CTRL>>
+ Enable users to share user-generated content regarding the topic and to follow story content	+ Favouriting, Twitter, Facebook and vines	+ Aggregates additional viewers via social media + Enriches the story with content + Adds different perspectives on the documentary topic	+ Fort McMoney, 24h Jerusalem
+ Create online hubs for information about the documentary topic and the documentary project itself	+ Website, interactive website and information portal	+ Gratifies the audience's information and education needs	+ Fort McMoney, 24h Jerusalem, <<netwars/ out of CTRL>>
+ Accommodate different types of content regarding the documentary world	+ Second screen application, interactive graphic novel, E-book and audio book series and vines	+ Adds different perspectives on the documentary topic + Appeals to a bigger, more diverse target audience + Enriches the story world	+ 24h Jerusalem, <<netwars/ out of CTRL>>
+ Give the documentary a playful and entertaining character	+ Game-like, interactive interface, interactive graphic novel	+ Gratifies the audience's diversion and relaxation needs + Makes the documentary content more immersive	+ Fort McMoney, <<netwars/ out of CTRL>>
+ Visualise complex content and data for a better overview and understanding	+ Interactive infographics and interactive map	+ Gratifies the audience's information and education needs + Allows user orientation	+ Fort McMoney, 24h Jerusalem, <<netwars/ out of CTRL>>
+ Create non-linear and personalised documentary experiences	+ Interactive interface	+ Allows the user more choice in terms of content	+ Fort McMoney
+ Cross-promote between different media	+ Second screen application (in combination with TV), interactive graphic novel, E-book and audio book series (in combination with website) and email	+ Aggregates additional viewers	+ 24h Jerusalem, <<netwars/ out of CTRL>>
+ Facilitate platforms for documentary distribution	+ interactive website, website with online player and live stream	+ Allows users 'on demand' engagement + Can provide the story with a real time dimension	+ Fort McMoney, 24h Jerusalem, <<netwars/ out of CTRL>>

Table 2. Conclusion of the role of online media in contemporary documentary

As the table shows, online media are applied very diversely in contemporary documentary as they allow, for example, for more audience interaction on a topic, but are also used to expand the overall story, make content more playful and even cross promote between different media platforms. In addition, many of the online tools served more than one function, which makes the use of online media more economical and efficient. This aspect is particularly important for budget-restrained independent documentary makers, as they can select a limited number of online tools that serve to fulfil a multiplicity of objectives.

5.2. The features of successfully interactive and engaging online content

As visible in the preceding section, documentaries can be made more engaging and interactive through the application of a variety of online media tools. However, as the analysis of the case studies, panel discussions and the structured interview show, the mere selection and application of online media tools is not sufficient to make online content *successfully* interactive and engaging. In fact, there are a number of important considerations that independent documentary makers have to take into account when using online media. These factors are defined and described below.

5.2.1. The interactivity in online documentaries has an added value

As Thomas Kufus, producer of 24h Jerusalem, indicated, the user-generated vines surrounding the documentary were not just used to add some form of interactive content. Much rather, these vines presented an immense added value to the project as they helped in the portrayal of the city by people who were actually living in it, which also was the overall objective of the documentary. With regard to this, Mark Atkin also highlighted the importance of meaningful viewer interactivity that gives audiences the feeling that they are really participating and contributing. In David Dufresne's documentary Fort McMoney, the contribution of the users helped to change the virtual city for the better and generated ideas for effectively dealing with the issue of oil sand production. With regard to these examples, the power of storytelling as a mechanism for problem solving, social bonding and explication, which was indicated in the theoretical framework becomes evident again. Therefore, when making use of online tools for interactivity, independent documentary makers have to consider the *added value* that these applications mean for their documentary. The same holds true for the user-generated content that is obtained through the use of online media. A meaningful and valuable interaction with users is therefore concluded as a feature that makes interactive online content more *successful.*

5.2.2. The online content facilitates unique views on the story world

The concept of the 'story world' was brought forth by both Mark Atkin and digital storytelling pioneer Krishna Stott. Furthermore, it was also observable in the documentaries 24h Jerusalem and <<netwars/ out of CTRL>>. According to Atkin, thinking of a story world in terms of sensory attributes, namely how it sounds, looks and feels like, helps to deliver a coherent and consistent viewer experience across different platforms. Stott on the other hand emphasized the ability of a story world to better define the scope and scale of a project. With regard to online media use, independent documentary makers are therefore encouraged to think of online tools and platforms as 'windows' to their story world and consider the ability of each of these tools to reveal something unique about the story cosmos.

24h Jerusalem for example clustered the user-generated vines into various themes that depicted different facets of the city, ranging from food to nightlife. In addition, the short videos functioned like peepholes, allowing views into the lives of actual 'normal' citizens. They also featured art such as illustrations of the city, which added another perspective on the story world. Furthermore, <<netwars/ out of CTRL>> used the interactive graphic novel to hypothesize a future scenario of cyber warfare. Online media in this case was thus not only used to give audiences insight in the past and present of the story world, but was also applied to give an impression of how the future of this world could look like.

Conclusively, interactive online content is more successful when the online tools are used to provide the viewers with a *unique* and *exclusive* insight into story world that the audience could not have had otherwise and without the use of online media.

5.2.3. The online content is part of a well-constructed user experience

Krishna Stott from Bellyfeel and Sonja Schneider from 24h Jerusalem both emphasized the importance of good and straightforward design and attention to detail in order to use online media successfully make content interactive and engaging. In conclusion, this means that the user should be able to identify connected content and is able to move smoothly and effortlessly between the various online platforms, as well as those that are offline. In addition, the interaction and engagement should be easy to grasp for the audience and the viewer should intuitively comprehend what to do to be able to participate. To enable this, <<netwars/ out of CTRL>> for example used a fictional character that guided the users in the interaction and in the transition

between different platforms. In 24h Jerusalem, a heavily reduced design of the second screen content and its time-synchronisation to the TV documentary made the attention switching in between the two screens more user-friendly. In addition, all documentaries that were investigated used a website to inform their audiences about the topic of and the documentary itself and thus provided a basis for the exploration of content. This consolidation of the most relevant information into a single platform makes the content more accessible to users, which highly influences a positive user experience. Regarding this, the concept of an online platform for additional information was also welcomed by the majority (75%) of the survey respondents. Lastly, none of the reviewed projects required the downloading or installing of any additional players or plug-ins, which also made the interactive experience and online content more accessible and practical for users. This fact refers back to the 'instant accessibility' of content that was mentioned by both the storyteller Stott and Sölter of the panel discussion.

5.3. The independent documentary audience's needs and wants regarding online interaction and engagement

The formulated conclusions about the audience's needs and wants regarding online interaction and engagement are based predominantly on the survey results and findings of the second panel discussion, which addressed the viewing behaviour and preferences of younger audiences.

5.3.1. The audience's need for online interaction

Only a relatively small percentage of the independent documentary audience engaged with documentaries more than once a week or even on a weekly basis. Whereas this percentage might seem disappointing at first, when considering that 84% of those engaging with documentary more regularly were under 35 years old, it can be argued that it is predominantly the younger audiences that watch documentary more regularly. As this age group also forms the audience of the future, this still gives hope to the genre of documentary. In fact, when considering the young audience's high demand for news, infotainment and educational content that was mentioned by Britta Sölter of Mediakraft Networks, it can be further argued that the need for informational and educational content is there. It is the traditional documentary format that has to adapt to modern viewing behaviours and create interesting forms of interaction to reach and engage with the future audience. This claim can be further consolidated when taking into account that, of the respondents that indicated being

interested in higher degrees of interaction such as co creating content, a staggering 63% were under 25 years old. Furthermore, as the majority of the audience made use of the Internet to engage with documentary, online media is clearly where the independent documentary audience is located and were the larger part of documentaries are consumed. The application of online media tools thus signifies the movement towards the audience and towards platforms that the audience already uses and is accustomed to.

Furthermore, the survey revealed the fragmented needs of the audience concerning more control of the content and more interaction. Often it was not the vast majority of respondents that indicated wanting to interact more actively. However, as Sonja Schneider and Mark Atkin noted, it is this audience that 'multiplies' the most, meaning that their interaction and the content produced through this interaction bring in additional audiences. Therefore, the application of online media tools remains strongly advisable in contemporary independent documentary.

5.3.2. The audience's requirements regarding online interaction

As the survey revealed, the audience's primary needs in terms of online content were hard data such as **statistics, facts and sources** used in the documentary, as well as **different perspectives** on a topic. Corresponding to this, 75% of the respondents in the survey agreed with wanting an **online platform that offers additional topic-related information**. This also relates to the primary gratification sought by audiences regarding documentary, which was identified as **'information and education'**.

In addition, the demand for educational content was also mentioned by Britta Sölter, with regard to the viewing behaviour of young audiences. Conclusively, to enable the audience to learn and review information in a meaningful way, independent documentary makers should provide **informative and diverse content** in an attractive manner. 'Attractive', according to Jennifer Mival and Britta Sölter of the young audiences panel discussion, in the online world also means **concise and to-the-point.** This compact approach was also reflected in <<netwars/ out of CTRL>>, which offered its audience different lengths of the expert interviews and used a 6-minute episode structure instead of only one, but longer version. The method of offering **segmented rather than long pieces of content** was also seen in Fort McMoney, which too presented its story in themed episodes. As a result, the

audience could engage exactly with the theme or type of information that is most interesting and relevant to them. The increasing **popularity of 'niche' content** among younger audiences, as explained by Britta Sölter, further consolidates this conclusion.

In addition, independent documentary makers have to be aware of the concept of the **highly fragmented audience** in terms of wanting to interact, which became apparent through the survey and was stressed by Sott, Schneider and Atkin's alike. However, as mentioned before, the younger part of the audience was much more inclined to interact, which can be interpreted as an indication for future audiences becoming less fragmented and becoming more willing to contribute and participate. Lastly, the relevance that a specific topic has for the viewer is also regarded as a determining factor in the readiness to interact. Audiences who are fundamentally not interested in, for example, cyber warfare are also less willing to engage with a documentary that addresses this topic. Again, the notion of niche content and the niche audience is relevant here in terms of audience participation.

5.4. The roles of the viewer in interactive documentaries

From the findings obtained through the case studies and panel discussions, as well as those of the structured expert interview, four overarching different roles for audiences could be defined with regard to interactive documentaries. These roles can be seen as conclusions to the varying degree of audience interaction that took place in the interactive productions explored. They encompass passive audience roles as well as highly active ones. An understanding of these roles is crucial for independent documentary makers, as each role also requires a different amount of effort regarding the moderation and evaluation of user-generated content.

Table 3. lists and describes the four defined roles. In addition, the corresponding online tools that were used to facilitate the specific types of interaction are indicated. Furthermore, one column of the table addresses the amount of content management that is required by independent documentary producers. Moreover, as the audience proves to be highly fragmented in terms of interaction needs, the percentages of the viewers that indicated being interested in each individual role, as found through the electronic survey, are included.

Lastly, it is important to mention that the roles of viewers are likely to converge. Depending on for example the use of social media platforms that carry user-generated content in documentary, the role of the collaborator and the commenter and sharer for instance potentially overlap. However, the subsequent classification of the viewer roles gives independent documentary makers a general overview and understanding of the types of interactivity that can be facilitated by means of online media.

ROLES OF USER	DESCRIPTION	EXAMPLE OF INTERACTION	LEVEL OF EFFORT	AUDIENCE INTEREST*
VIEWER	+ The user only watches or browses online passively	+ The audience that only watched 24h Jerusalem without using the second screen application	**low** : no additional content management is required	41%
COMMENTOR & SHARER	+ The user is tweeting, commenting and sharing content. + The user responds to or interacts with characters, presenters or producers	+ The users that engaged in the live debate of Fort McMoney + The users that commented on Twitter during the TV broadcast of <<netwars/ out of CTRL>>	**medium:** the user-generated content must be mediated and, if neccesary, censored. This can be done automatically. + the user-genrated content requires responses	31%
EXPLORER	+ The user actively explores and navigates the content through clicking and participating + The user interacts with the content, story characters or producers + The user favourites or bookmarks the online documentary content in social media	+ The users that browsed through the virtual city of Fort McMoney and used the face-to-face model and comments to interact with characters + The audience that explored the <<netwars/out of CTRL>> interactive graphic novel and clicked on hyperlinks to get more information	medium: the user-generated content must be mediated and, if neccesary, censored. This can be done automatically. + the user-generated content requires responses	15%
CO-CREATOR & COLLABORATOR	+ The user participates in the creation of the story + The user shares content that actively contributes to the documentary	+ The users that created and sent in vines in 24h Jerusalem	**high:** the user-generated content has to be analysed, evaluated and possibly adjusted before publication	13%

INTERACTIVITY (low → high)

*Results from survey.
Question 8. *How much interaction with a documentary would you prefer?*

Table 3. *Conclusion of the roles of the viewer in interactive documentaries*

Furthermore, technology and storytelling expert Krishna Stott and the producer of Fort McMoney, David Dufresne, made evident that it is highly advisable for independent documentary makers to cater for the fragmented audience with regard to user roles. The notion of the divided audience corresponds with the findings of the audience survey, which showed a fragmentation in the willingness of users towards interaction and participation, as well as in the need for a stronger control of content.

Independent documentary makers can accommodate for the different user types by applying online media in a way that allows at least two alternative uses, one that is more passive and another that allows the engagement of more active users. The necessity of giving the audience a choice regarding the degree of interaction cannot be emphasized enough in this context.

5.5. Recommendations

This section concludes the research paper. It will offer a strategy that international independent documentary producers can follow in order to make their productions more interactive and engaging and to captivate and attract younger, web based audiences. To be able to formulate binding and professional advice that is valuable and meaningful for international independent documentary makers, quantitative and qualitative research methods have been used. The results featured the insight of a wide variety of international industry experts and responses from the international documentary audience. The strategy contains six different steps that should be followed by independent documentary makers.

Advice 1. Definition of the documentary mode

Before looking at the online tools that are available to make independent documentaries more interactive and engaging, independent documentary makers are strongly advised to first define their documentary more closely, as this ensures a more production-specific allocation of suitable online media tools. In the theoretical framework of this research paper a typology of six different documentary modes was brought forth. This typology is reintroduced here to facilitate for this definition process and the appropriation of online tools. To ensure that this process is as clear and convenient as possible, table 4. features the six modes of representation with corresponding recommendations of online tools that are regarded as most suitable for each specific documentary mode.

DOCUMENTARY MODE	CHARACTERISTICS OF MODE	SUITABLE ONLINE TOOLS	EFFECT
POETIC	+ focus on vision & experience + high subjectivity + use of artistic devices to create an ambience	Vines, second screen application, interactive graphic novel (comic), live stream	+ allow filmmakers to express their vision through a collage of more diverse & richer media
EXPOSITORY	+ strong argumentative elements + logical & objective commentary	Informative website, face-to-face model, interactive infographics	+ allow filmmakers to provide and substantiate the logical argument through consolidation of information, expert interaction and visualisation of the argumentative elements
REFLECTIVE	+ creates consciousness of the production process + depicts filming process and equipment used	Informative website, vines, live stream,	+ allow filmmakers to depict the production process with real time elements + allow filmmakers to give background information on the production process
OBSERVATIONAL	+ no interaction with subject depicted + 'fly on the wall'-approach + no narration	Informative website, live stream, social media for online debate	+ allow filmmakers to portray the observed subject in real time + allow the audience to discuss and interpret the non-narrated content
PERFORMANCE	+ fictive elements + autobiographical nature +features emotional & subjective elements	Informative website, interactive graphic novel application, E-book & audio book series	+ allow for an increase of the fictional elements + allow explanation of the subjective approach through audio and text
PARTICIPATORY	+ strong engagement between filmmaker & subject + filmmaker probes, asks questions and interferes	Informative website, live stream, online debate, real time interaction	+ allow the audience to get involved as well and ask questions live + allow the audience to vote on the questions that the filmmaker could ask

Table 4. *Modes of documentary with recommended online tools*

Advice 2. Definition of the degree of audience interaction

Independent documentary makers are strongly advised to, prior to the selection of online tools, define and decide on the degree of audience interaction that they want to apply in their production. This decision is largely dependent on the amount of time and human resources that are available to the producers in order to manage user-generated content. Online interaction with users generally goes beyond the day or the moment of broadcast and thus requires continued attention. Furthermore, a solid

understanding of the degree of interaction is a large determinant for the selection of online tools. As was mentioned in the conclusions, catering for both the more passive and for the more active users is essential here. For a classification of the roles regarding user interaction and the corresponding online tools, table 3. in the conclusion chapter can be revisited.

Advice 3. Allocation of the interactivity to the story elements

For a more structured and methodical approach to interactivity and to create a well-constructed interactive story, independent documentary makers are advised to revisit the four elements of a story that were brought forth in the theoretical framework. The breakdown of the story into the elements message, conflict, characters and plot, helps independent documentary makers allocate *where* the focus of the interaction will lie. This decision depends strongly on the topic and nature of the story, its strongest elements and the overall objective of the documentary maker. Table 5. reintroduces the four elements of a story and offers a selection of related questions that independent documentary makers should ask themselves when deciding which elements of the story to enrich by means of interactivity and online media tools.

MESSAGE	CONFLICT
+ Does the audience learn the 'morale' of the story through practical interaction? + Does the audience debate about the central message afterwards or during the documentary?	+ Is the audience actively involved in the conflict or is it only presented to them for discussion? + Can a (partial) solution of the conflict be generated through audience interaction?
CHARACTERS	PLOT
+ Do the characters assist the audience in finding a solution of the conflict through a dialogue? + Do the characters encourage the viewers to participate in interactivity? + Is the interaction with the characters standardized or does it take place live and in real time?	+ Does the audience influence the plot? + Is the plot development dependent on audience interaction? + Does the plot stretch over different media platforms?

Table 5. Story elements and relevant questions regarding interactivity

Advice 4. Construction of a persona and scenario for a good user experience

As a solid and well-constructed user experience with regard to online media application is considered as an important feature of successfully interactive and engaging content, independent documentary makers are advised to ensure a smooth design of the user experience. A fluid and interconnected transition of users between different media is therefore emphasized in this context. To aid independent documentary makers in doing so, the concept of 'personas' and 'scenarios' is introduced here. 'Personas' are fictional persons that are created to represent the main characteristics of the target audience and consolidate these into one person. A scenario on the other hand describes the online behaviour of this persona and how he or she moves through the online world. These two tools, which are generally used for marketing and in online media development, allow producers to define and visualise their target audience and act out the user experience. These tools will also help to identify discrepancies and inconsistencies and thus allow for the testing of the used experience design. A detailed methodology of persona and scenario construction can be found in appendix 5.

Advice 5. Creation of target group-specific 'story world windows'

As mentioned in the conclusions chapter, the definition and construction of story worlds is considered a highly suitable tool for the provision of successfully interactive and engaging online content. It also functions as an instrument for setting the scope and scale of the depicted story world. The conclusion also referred to individual online tools functioning as 'story windows' that reveal unique characteristics of the documentary's narrative world. In order to use this mechanism most effectively and apply online media in the most efficient way, independent documentary makers are encouraged to reveal insights into the story that are particularly relevant to their target audiences. Statistics, facts and sources used in the documentary, as well as different perspectives on the documentary topic were among the most popular types of online content sought by independent documentary audiences. In addition to these more generally voiced online content needs, independent documentary makers should investigate their target audience's specific requirements for content. This can be done by researching the unique characteristics and content preferences of the viewers more closely. The concept of the persona that was introduced in the previous advice,

as a means of target group exploration, can be used here again. A guide to the construction of a persona can be found in appendix 5.

Advice 6. Exploration and experimentation with more online tools

The final and concluding advice to independent documentary makers is to be bold and experimental in their approach to online media use. As the research showed, there are not yet strictly defined boundaries and standardized conventions in the application of online media within documentary, as it is such a recent and emerging phenomenon. Therefore, there are also so many more online tools that can be used for cost effective interaction and engagement with audiences. In addition, new tools regarding for example social networking, interactive website templates, live streaming and distribution networks for audio-visual content are being developed continuously and enter the online media landscape at a rapid pace. These often pre-developed and standardized platforms are generally accessible at no additional cost and thus are suitable particularly for independent documentary makers, who have to work with smaller budgets. Some of the tools that were not used in the projects of this research include, for example, the free of charge live streaming platform Ustream.com or Onepagelove.com, which offers affordable templates for the creation of websites and second screen applications. Therefore, in order to provide independent documentary makers with the means to follow and explore emergent online tools and their application within documentary, a list of relevant websites, which can be consulted for inspiration and updates on industry developments, is suggested subsequently.

Organisation	Website
Arte Creative	www.creative.arte.tv
Submarine Channel	www.submarinechannel.com
Amsterdam International Documentary Film Festival Documentary Lab	www.doclab.org
National Film Board Canada	https://www.nfb.ca/
Blog on interactive and immersive journalism	http://www.scoop.it/t/interactive-narratives

Table 6. Websites for inspiration and developments on interactivity in documentaries

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APPENDICES

Appendix 1: Questionnaires in English, German and Spanish

Appendix 2: Thematic analysis of case studies

Appendix 3: Thematic analysis of panel discussions

Appendix 4: Transcript expert interview

Appendix 5: Guide to the construction of a Persona and Scenario

QUESTIONNAIRE

Thank you for taking the time to answer this questionnaire. It aims to find out more about your viewing behaviour, motivations and preferences regarding **independent documentaries**. *(independent = produced and distributed outside the major studio system)*
I am conducting this research for my dissertation at the University of Applied Sciences Utrecht and your taking part will be a great contribution to my study. Everything you say will be treated with utmost confidentiality; no names or other personal information will be recorded.

The completion should take you no longer than approximately 5 minutes.

1. How old are you?
   ☐ 18 - 25
   ☐ 26 - 35
   ☐ 36 – 45
   ☐ 46 – 55
   ☐ 55 or over

2. What nationality are you?
   ...

3. How often do you watch independent documentaries?
   ☐ once per week
   ☐ more than once per week
   ☐ less than once per week

4. On which device do you primarily watch independent documentaries?
   ☐ TV set
   ☐ Laptop or personal computer
   ☐ Mobile devices such as tablet or Smartphone
   ☐ Public screen

5. Through which medium do you primarily consume independent documentaries?
   ☐ Television
   ☐ The Internet
   ☐ DVDs/ Video
   ☐ Cinema
   ☐ other

6. Why do you watch independent documentaries? (more than one answer is possible here)
   ☐ Information and education
   ☐ Guidance and advice
   ☐ Diversion and relaxation
   ☐ Social contact
   ☐ Value reinforcement
   ☐ Cultural satisfaction

☐ Emotional release
☐ Identity formation and confirmation
☐ Lifestyle expression
☐ Security
☐ Sexual arousal
☐ Filling time

7. <u>Do you often have the need to influence documentary content more actively to e.g. get more in-depth information or skip content?</u>
☐ Yes
☐ No
☐ I'm not sure

8. <u>How much interaction with a documentary would you prefer?</u>
☐ I want to co-create the documentary and help shape the story.
☐ I want to control what I see and explore the content in a personalised way.
☐ I want to give comments and discuss the content.
☐ I just want to watch the documentary.

9. "*<u>I am interested in an online documentary platform that allows me to access additional, topic-related content</u>*" <u>is a statement that I:</u>
☐ Agree with
☐ Disagree with
☐ Feel neutral towards

10. <u>What type of additional content are you interested in regarding independent documentary?</u>
<u>(More than one answer is possible</u>)
☐ Information on characters and locations
☐ Statistics, facts and sources used in the documentary
☐ Audience responses such as polls or discussions.
☐ Information from documentary producers and '*Behind the scenes'* material
☐ Different perspectives on the documentary topic

11. <u>Are you interested in a documentary that is told in transmedia (= told in parts via different media formats e.g. TV, online and print)?</u>
☐ Yes
☐ No
☐ I'm not sure

12. *"<u>Real time interactions with other viewers, documentary characters and documentary producers would substantially enrich my viewing experience"</u>* <u>is a statement that I:</u>
☐ Strongly agree with
☐ Agree with
☐ Disagree with
☐ Strongly disagree with
☐ Feel neutral towards

13. <u>Are you interested in engaging with a documentary that has different versions and lengths depending on which device it is viewed?</u>

☐ Yes
☐ No
☐ I'm not sure

FRAGEBOGEN

Vielen Dank dass Sie sich die Zeit nehmen diesen Fragebogen über unabhängig produzierte oder „independent" Dokumentarfilme (independent meint produziert außerhalb großer Produktionsstudios) auszufüllen.
Ihre Antworten stellen einen wertvollen Beitrag zu meiner Bachelorarbeit für die University of Applied Sciences Utrecht dar.
Alle Ihre Angaben werden vertraulich behandelt. Es werden keine Namen oder andere persönliche Daten mit Ihren Antworten in Verbindung gebracht.
Der Fragebogen beinhaltet 13 Fragen. Das vollständige Ausfüllen dauert ungefähr fünf Minuten.

1. Wie alt sind Sie?
   ☐ 18 - 25
   ☐ 26 - 35
   ☐ 36 – 45
   ☐ 46 – 55
   ☐ 55 oder älter

2. Welche Nationalität haben Sie?
   ...

3. Wie oft schauen Sie Dokumentarfilme?
   ☐ Einmal pro Woche
   ☐ Mehr als einmal pro Woche
   ☐ Weniger als einmal pro Woche

4. Welches Gerät benutzen Sie hauptsächlich um Dokumentarfilme zu schauen?
   ☐ Fernseher
   ☐ Laptop oder PC
   ☐ Mobile Geräte wie Tablet oder Smartphone
   ☐ Öffentliche Bildschirme
   ☐ Anderes

5. Durch welches Medium konsumieren Sie überwiegend Dokumentarfilme?
   ☐ Fernsehen
   ☐ Internet
   ☐ DVDs/ Video
   ☐ Kino
   ☐ Anderes

6. Warum schauen Sie Dokumentarfilme? (Mehrere Antworten sind hier möglich)
   ☐ Information und Bildung

☐ Beratung und Auskunft
☐ Ablenkung und Entspannung
☐ Soziale Kontakte
☐ Bestärkung persönlicher Werte
☐ Kulturelle oder ästhetische Stimulation
☐ Emotionale Entlastung
☐ Selbstfindung
☐ Ausdruck des Lifestyles
☐ Sicherheit
☐ Sexuelle Stimulation
☐ Zeit füllen

7. <u>Haben Sie öfter das Verlangen stärker in einen Dokumentarfilm einzugreifen um z.B. Inhalte zu überspringen oder detailliertere Informationen abzurufen?</u>
   ☐ Ja.
   ☐ Nein.
   ☐ Ich weiß es nicht.

8. <u>Wieviel Interaktion mit einem Dokumentarfilm empfinden Sie als wünschenswert?</u>
   ☐ Ich möchte den Dokumentarfilm mitgestalten und den Verlauf der Berichterstattung steuern.
   ☐ Ich möchte selbst beeinflussen welche Inhalte ich sehe und diese in einer für mich relevanten, personalisierten Art erkunden.
   ☐ Ich möchte den Inhalt kommentieren und mit anderen Zuschauern darüber diskutieren.
   ☐ Ich möchte einfach nur zuschauen.

9. <u>*„Ich bin an einer Online-Dokumentarfilmplattform interessiert die mir Zugang zu weiteren, themengebundenen Inhalten ermöglicht."* ist eine Aussage der Sie</u>
   ☐ zustimmen
   ☐ nicht zustimmen
   ☐ neutral gegenüberstehen

10. <u>An welcher Art von zusätzlichen Inhalten bezüglich eines Dokumentarfilms sir interessiert?</u>
    <u>*(Mehrere Antworten sind hier möglich*)</u>
    ☐ Informationen zu Charakteren und Schauplätzen
    ☐ Statistiken, Fakten und Quellen zum Dokumentarfilminhalt
    ☐ Zuschauerreaktionen in Form von Abstimmungen oder Diskussionen
    ☐ Informationen zu den Produzenten des Dokumentarfilms und Einblicke hinter die Kulissen
    ☐ Verschiedene Perspektiven zu dem Dokumentationsthema und Inhalt.

11. <u>Sind Sie an einem Dokumentarfilm interessiert der transmedial (= medienübergreifend durch Einbezug von z.B. TV, Internet und Podcasts) erzählt wird?</u>
    ☐ Ja.
    ☐ Nein.
    ☐ Ich weiß es nicht.

12. *„Ein in Echtzeit stattfindender Austausch mit anderen Zuschauern,*

Dokumentarfilmscharakteren oder den Produzenten würde mein Zuschauerlebnis erheblich bereichern" ist eine Aussage der Sie:
☐ stark zustimmen
☐ zustimmen
☐ nicht zustimmen
☐ stark ablehnen
☐ neutral gegenüberstehen

13. Sind Sie an einer Dokumentation interessiert die verschiedene Versionen und Längen hat, abhängig von welchem Gerät sie angeschaut wird?
☐ Ja.
☐ Nein.
☐ Ich weiß nicht.

CUESTIONARIO

Muchas Gracias por tomarse el tiempo para completar este cuestionario. Las siguientes preguntas tienen como objetivo conocer detalles sobre sus hábitos, motivaciones y preferencias con respecto a documentales independientes.
El cuestionario es parte de mi tesis de la Universidad de Ciencias Aplicadas Utrecht y su participación será una contribución valiosa para mi estudio. Todo sus respuestas serán tratadas con suma confidencialidad. Nombres y otras informaciones personales no va a ser documentado.
Este cuestionario consiste de 13 preguntas y no tarda mas de 5 minutos en completar.

1. ¿Cuantos años tiene?
☐ 18 - 25
☐ 26 - 35
☐ 36 – 45
☐ 46 – 55
☐ 55 o más

2. ¿Qué nacionalidad tiene?
...

3. ¿Con qué frecuencia ve documentales independientes?
☐ una vez por semana
☐ más que una vez por semana
☐ menos que una vez por semana

4. Cual aparato usa principalmente para ver documentales independientes?
☐ Televisión set
☐ Portátil o computadora
☐ Aparatos móviles como tableta o smartphone
☐ Pantallas públicas

5. A través de qué medio consume principalmente documentales independientes?
☐ Televisión
☐ Internet
☐ DVD/ Vídeo
☐ Teatro de cine
☐ otro

6. ¿Por qué ve documentales independientes? (Más que una respuesta es posible)
☐ Información y educación
☐ Guía y consejo
☐ Diversión y relajación
☐ Contacto social
☐ Refuerzo de valores
☐ Satisfacción cultural
☐ Alivio emocional
☐ Formación y confirmación de la identidad
☐ Expresión del estilo de vida
☐ Seguridad
☐ Estimulación sexual
☐ Pasar el tiempo

7. ¿Tiene la necesidad de activamente controlar el contenido del documental para p. ej. conseguir información más profunda o saltarse contenido?
☐ Si
☐ No
☐ No sé.

8. ¿Cuanta interacción con un documental prefiere?
☐ Quiero co-crear el documental y ayudar dar forma a la cuenta.
☐ Quiero controlar lo que veo y explorar el contenido en una manera personalizada.
☐ Quiero dar comentarios y discutir sobre el contenido.
☐ Solamente quiero ver el documental.

9. "*Estoy interesada/o en una plataforma por internet que me da la oportunidad de acceder a contenido adicional y relacionado al tema del documental*" es una declaración con que:
☐ Estoy de acuerdo
☐ No estoy de acuerdo
☐ Me siento neutral

10. ¿Qué tipo de contenido adicional se interesa en relación con el documental independiente? *(Más que una respuesta es posible)*
☐ Información sobre los personajes y las localizaciones
☐ Estadísticas, hechos y fuentes utilizados en el documental
☐ Reacciones de la audiencia como votaciones o discusiones
☐ Información sobre los productores del documental y material de tras de cámaras
☐ Perspectivas diferentes sobre el tema del documental

11. ¿Está interesado en un documental que esta contado por transmedia (= contado en partes y a través de formatos de medios diferentes p. ej. televisión, internet y material impreso)?
   ☐ Si
   ☐ No
   ☐ No sé.

12. *"Interacciones en tiempo real con otros espectadores, personajes del documental o productores del documental* enriquecería mi experiencia sustancialmente" es una declaración con que:
   ☐ Ampliamente estoy de acuerdo
   ☐ Estoy de acuerdo
   ☐ No estoy de acuerdo
   ☐ Ampliamente no estoy de acuerdo
   ☐ Me siento neutral

13. ¿Está interesado en involucrarse en un documental que viene en versiones y duraciones diferentes depende del aparato usado para verlo?
   ☐ Si.
   ☐ No
   ☐ No sé.

APPENDIX 2: THEMATIC ANALYSIS OF CASE STUDIES

2.1. Thematic Analysis of Case Study 1: Fort McMoney (2013)

Presenter: David Dufresne (Canada), Web doc pioneer
Original Language: English
Total duration: 1.5 hours
Date: 12 May 2014

THEME	SUB THEME	STATEMENT(S)
Documentary Structure	Format	Fort McMoney is a virtual city. The game is three weeks long. It has three episodes and is highly influenced by *Sim City*, where the objective of the game is to build and design a city. The first episode was called Boomtown, the second was about economics, the third about the environment. The epilogue was about the post-petrol era. The documentary is absolutely non-linear. Nobody has the same experience, except if you play together. The more you explore the town the more points you get, which also means that you can explore more of the city. At the very beginning of the game, for each round, the reality and the game are the same. This means that the number of permanent residents, for example, is the same. Fort McMoney and its virtual twin are equal. You provide the story and the film at the same time and in the same place you provide the tools to debate. The watchers can become the users. To have people who debate and who think about what they watch are very useful to change the world.
	Real time	We included 'real time' elements. These were news updates of real news in the game: news about the oil industry, about the energy transition or about our partners. There was also news about the game itself: how was the city changed,

			how the votes impacted the city.
			As game masters we published the news.
	Interactive interface		The interface and the film are merging. When you film, it is important to know these things before as you have to leave some space to insert the game elements afterwards.
Additional online media tools	Face-to-face model		There is also a face-to-face model. As you explore the town, you meet some people. There is a short video in which you can interview them and ask questions. There are 500 questions like this in the documentary. The idea was to create a natural conversation between the player and the characters. The characters are waiting for the user's question. They can wait for one week because at the end of each interview, I asked them to do one minute of silence that we filmed. That minute of silence was put into a loop afterwards.
	Online Debate		The idea was to create a debate about the oil industry and about our oil addiction. We had discussions via *Twitter* and at times, as game masters, we put some counterpoints or arguments into the debate, which meant that when players made statements, we posted a video for example, telling them to ask a certain character in the game about that topic.
			There is a live discussion during the game. If you tweet with Fort McMoney hashtag or just Fort McMoney, it will appear in the game. Twitter is a good way to have a real time discussion between players or between players and game masters.
			There is also an inventory of the things that you can collect in the documentary. This information can be used in the debates and forums as well.
	E-mail		Every two days there were temporary missions. This meant that every two

		days we sent out emails to the players to tell them that there is another mission for them to complete.
	Online surveys	Each two days there are surveys where players can vote and through which the city can be changed.
	Interactive map	Every Sunday there is also one referendum that can change the town quite a lot. We used an interactive map that allows you too see how you actually change the town. For each survey and each referendum we have programmed two alternative options for the story. They are determined by a yes or no answer of the audience.
Audience Interaction	Degree of interaction	As a player you have a certain position. First you have to explore the city to increase your influence points. Then you can ask around and accomplish your missions. However, you can also choose to only do the exploration of the city. That is fine. You can do more, but don't have to.
	Audience responses	We saw that some people tweeted their experience each time they met new characters or when they went to a new place. They took a picture of it and shared it on *Twitter*. 300 players created a Facebook group - an unofficial Facebook group - to help each other play the game or to debate about the game.
	Registration	It is very, very important to facilitate the user's return into the game, because we know they don't have 8 hours to play the game, they have other things to do. But they should be able to go back anytime. So we need them to register.

2.2. Thematic Analysis of Case Study 2: 24h Jerusalem (2013)

Presenters: Thomas Kufus
                                  Producer of 24h Jerusalem, producer at Zero One Film

THEME	SUB THEME	STATEMENT(S)
Project Set Up	Format	The TV project was the main component. It also supplies the platform for the content. Only while the TV event was in post-production, the website was created and we started thinking about what could be interesting for a website so that there is a cross promotion, where web users go to the TV and the TV audience goes to the Internet to have a look at the second screen component. That was the idea concerning this project and, I think that in Germany, this is a pioneer project as it is not that common yet and not in this scale. There was an on screen display on the TV screen used to market the second screen. That was discussed with the director and fit to the second so that you don't enter the application and something does not fit.
	Development	Right from the beginning we wanted to have a web component that supports the TV event and does not cannibalise it. We noticed quite quickly that we had to make it a real event, something that broadcasters in general need to work towards. The web project was part of the project right from the beginning. This means that it was planned to make a web project. First of all however, the content of the 24 hours had to be clear so that the web project could be adjusted in terms of content. First one needs and interesting story and a development in the project so that the audience understands what it is about and is captivated. Then you can "kidnap" him or her to the second screen and all other kinds of offers. In the centre lies the story. To be able to tell it in a transmedia way, you have to think about what the core of the story is.
Online media tools	Second screen application	The web project is designed primarily for this big day, the big event. We noticed that the topic [life in Jerusalem] is quite complex and that many

| | | questions remain unanswered. The second screen application really is a service and not just a fancy gimmick that you apply, but that there is a real use for it.

There have been many attempts to second screen offers. We really wanted to design it as simple and reduced as possible so it was really possible to use it parallel to the TV program. There were almost 1000 pieces of the content on the application. On average, a new board was shown every minute and was always related exactly to the content that was shown on the TV screen.
If for example a religious concept was shown on the TV, then the explanation about what it was or overviews on a map of where the person is immediately appeared. The question that the viewer was asking himself is immediately answered.

There was an automatic synchronisation. You therefore had to simply switch on your smartphone or tablet and press start. Then it was automatically time synchronised with the TV program and the information boards were played back. Now, in the catch-up phase, you can still use the second screen application. You can manually synchronise the time that is visible on the screen with the application, then it also automatically runs through the applications. |
|---|---|---|
| | Vines | The vines were developed especially for this project. They are individual, new films that were developed.

The idea with the vine project was that we have a live, real-time event on the Internet. On the day of the broadcast, we had a team in Jerusalem consisting also of artists and graphic designers who produced the vines. When you were following these vines, you were really In Jerusalem at that moment because the TV documentary was already a year old. The vines also emphasized the fact again that Jerusalem has thousand truths. Everybody sees something different and films it. Resulting from this was a big mosaic perspective on Jerusalem.

These vines were also integrated into the second screen application. When the documentary on TV had calmer phases or when, for example, somebody was at the market, then vines about |

		the topic market, the 8 best ones, were available on the second screen.
		We received vines from a lot of different countries. Partially we used these vines but in addition, we also had our own stock, which came directly out of Jerusalem.
	Website	There is a website called 24h Jerusalem.tv, which was used for the project. We did not make any bigger offers anywhere else but always referred to this site, which was available in three languages: English, German and French
Audience Interaction	Types of users	There are different types of users. Some people want to become actively engaged, which is generally the smaller amount of people. Most of the viewers just want to consume and are already almost overexerted when having to switch on the second screen application. But there are people who want to contribute and it is important to cater for these people as they are the strongest multipliers.
		We had 2700 vines and 9500 tweets about the topic. This is a lot considering that people have to produce the vines first as well.

2.3. Thematic Analysis of Case Study 3: <<netwars/ out of CTRL>> (2014)

Presenter: **Michael Grotenhoff**
                                             Producer and director at Filmtank, head of <<netwars/ out of CTRL>>
Original Language: German
Total duration: 1.5 hours
Date: 12 May 2014

THEME	SUB THEME	STATEMENT(S)
Media Platforms		This is a multi platform project that also deals with the story world of the cyberwar dealer. In *Netwars*, we use 7 platforms in total. Some of these are already online, or have been broadcasted already like the TV documentary. The web documentary is also out already now.
		The cyberwar-dealer functions as a bridge between the different formats. It is made very obvious that this is fictional. By using this

		element, we created the opportunity to comment on content and make the topic comprehensible.
	Information Portal	The project started off with an online information portal, which is available already since approximately ¾ of a year. On this platform we started to aggregate relevant news regarding the topic and also released our own editorial content, including examples of the topic [*cyber warfare and cyber crime*] and expert interviews. There was information about the project itself and we constructed a so-called help desk which meant we didn't only want to create awareness about the problem, but also give the opportunity for users to become informed and learn e.g. how to encrypt emails and the like. We gave specific tips and offered tricks that users could use themselves to make Internet use safer.
	TV documentary	We produced the TV documentary together with the ZDF. It was broadcast roughly a month ago within the frame of an ARTE theme night regarding the topic *war of the fifth dimension.* The production was international and lasted 52 minutes. On the evening of the broadcast there was a Twitter discussion where the director together with the in-house social media experts answered questions. It was displayed live on the screen that it was possible to participate in this discussion. That means that four to five times the hashtag *netwars* was shown during the broadcast. Subsequently *(after the broadcast)* it was indicated again that it was possible to read more about the topic online.
	Interactive web documentary	Simultaneously to the TV documentary the web documentary went online. It is a five-episode interactive web documentary. Every episode lasted around six minutes. The character of the cyberwar-dealer plays an important role in the documentary. We thought about how we could personalise the topic and bring it to the user's domestic computer, so that it is realised that this is not a topic that is far away but that I, the user, am also maybe a part of it without even being aware of that. The cyber-dealer serves as an *agent provocateur* and runs through the entire web doc. He gives cynical comments, evaluates and tries to lure the user

		into interactive scenarios.
	Interactive graphic novel	The next platform is an interactive novel. There we fictionalise the entire topic and hypothesise into the near future, showing what could happen if these problems aren't solved. That's why we chose to include a fictional story. In the novel it is possible to access background information about the topic through links. That means that when an element is clicked on, an information sheet is put into the user's folder, where they can discover how it cyber crime works. You can also enter a 'dossier' level and get additional information. From here it is also possible to visit the web documentary and get some more additional information. Infographics are also accessible here so that there is a cross linkage. The TV documentary is also retrievable from here.

With this interactive graphic novel we wanted to introduce younger audiences to the content in a playful way. The graphic novel is also fictional for this reason but the interaction that takes place all relates back to the facts. So I can also enjoy the story, I can just choose to read it. The novel is clearly directed at comic fans that are interested in engaging with tech topics. Through the backdoor they can enter a fact-based level and find out more. |
	E-Book and audio book series	An additional platform that was included is an E-book and an audio book series. That is quite clever because the comic application (the interactive graphic novel) is not really established yet as a format. There are many attempts but no real market yet. From this perspective it makes sense to tell the story again from a different viewpoint. The E-book story is not the same as the one of the graphic novel but an antecedent story to it. There are overlaps however.
Online tools in the interactive documentary	Cross media expert Interviews	The next dimension is that of the experts. Several scientists, politicians, technicians and philosophers are represented here that dealt with the subject. It is possible to explore the short version but through clicking I can also watch longer versions. Content wise there is an overlap to the TV documentary as well.
	Interactive infographics	The web documentary also features infographics that are supported with personal data (IP address, location) of the user that is legally available.

APPENDIX 3. THEMATIC ANALYSIS OF THE PANEL DISCUSSIONS

3.1. Thematic Analysis Panel Discussion 1: "Let's talk Innovation"

Quoted Participants:	**Mark Atkin (UK)**	
	Multiplatform Commissioner *Channel 4 UK*,	
	Head of Crossover Labs	
	Head of Documentary Campus Masterschool	
	Independent producer	
Original Language:	English	
Total duration:	1.5 hours	
Host/ Presenter:	**Donata von Perfall**	
	Managing Director of Documentary Campus	
Date:	10 May 2014	

THEME	SUB THEME	STATEMENT(S)
Online Media	Social Media	Today broadcasting has become even more social than it ever was before through the use of online social networks. The Internet facilitates disparate groups to converse in real time and television provides them with a topic that they can talk about.
	Second Screen	You can actually design the audience's attention so that their attention is focused on those screens in front of them but those screens are referring to the big screen in front of *that* screen.
Fragmented audiences		In interactive media we used to talk about the one-nine-ninety-rule. It is looking at the willingness of people to engage in interactivity and it was quite raw for a number of years, the idea being that 90 % of the people would be more passive, 9 % might want to do something and 1 % would be very active.
		The BBC looked at how people want to interact and they found that what used to be that 90 percent is now only 23 %. So only 23 % of the BBC audience just want to sit back and watch something. So more than 75 % of the audience expects some form of interactivity.
		Of these 75%, 60 % want to do something that is quite simple to do. 16 % will *react*, which is a bit like a 'like' on Facebook for instance. 44 % would *initiate* something so they might actually start sharing content or write comments, 17 % want intense activity. They want to be able to do loads

		of things.
Interactive Program Formats	Live formats	Some formats are about following a live event, *Easter Eggs Live* involved the live streaming of lots of different eggs hatching Easter. The eggs were all kinds of eggs emu eggs, snake eggs, shark eggs, millions of different types of eggs. People watched a live streaming of this and it was all consolidated into live television as well. In *Hippo* we had a hippopotamus at a waterhole and put cameras around it and watched what happened. We depicted that entire event through live streaming as well. In terms of attention patterns, what happens here is the early audience follow the live stream. There are about 25 % of the audience who get very engaged. They are tweeting about it and sharing. They are also talking about how it is actually made. The mainstream audience sees some of that in whatever social media. It slowly affects them and they start flocking in that way that I showed with Twitter. It starts aggregating people with similar interests. The behaviour there is that people follow the show on social networks and watch live streams, which we can prove really happens. The talent (the people who are presenters) are also tweeting about what is happening - gifs and images, the things that can be shared whenever something interesting happens. Audiences are allowed to ask questions and those questions are then raised and answered in the show.
	Personal story format	There are shows that you can share personal stories with. The audience sees a show or a trailer and they dip in and out of online streams based on the personal interest in the stories. The behaviour here is following stories from social networks, favouriting and bookmarking links of stories that have personal relevance. There are replies to the talents and characters sometimes asking about them, responding directly to them. There are a lot of examples like this. I am going to show one from the documentary *D-day as it happens*, which shows a very new approach to making history become alive and feel directly relevant. It is following history live through a 24h period. The website is inspired by how news are delivered, blow-by-blow, as it happens. You can

		also choose to follow the characters on Twitter. After following the Twitter characters and the story progress, you become quite attached and feel that moments are really personalised. People are also showing their own content. The audience posted maps and photos that their grandfathers have made when they were at D-day. Viewers were also commenting about their grand dad, their great uncle or etc. and what they did there. This is all extra historical content that the producers did not create but that really enriches the show.
	Educational format	Then there are shows that you can learn useful things from. You watch the show and afterwards can go online to get more information. Examples of that are "*Embarrassing bodies*" or something we did very recently which was "*Live from Space*".
Practical and technical aspects	Story worlds	When we create content online, we try to encourage people to think more in terms of a story world. What does that world look and feel and sound like – so that when it appears on different platforms, whether that is Twitter or Facebook, your own website, sound cloud or whatever you are using, it is consistently from that world.
	Moderating user generated content	You do have to moderate the content. Quite a lot of that can be done automatically though. It is an automated process that picks up on keywords. We have never let anything through that is too contentious. By and large we are not heavy on it. Most people tend to come in with enthusiasm rather than the desire to wreck things. There are always going to be a few people who are like that and you don't let them through. You have to give people enough freedom though to make them feel that they are participating.
	Cost	We are just beginning to learn how to format things. A lot of what I was showing is how to provide content at very minimal cost and using platforms that already exist by and large. We give the audience a few tools and with a tiny bit of a kick along from us, they can start using them.
	Design	Most of the things I showed you were incredibly inexpensive. We just make it look nice. Most of

		the expenses were actually in design, and most of those tools are free.

3.2. Thematic Analysis Panel Discussion 2: "Neue Wege zum jungen Publikum" *(transl.: New ways to the younger audience)*

Quoted Participants: **Jennifer Mival**
Head of Program, managing director Joiz Germany, Berlin
Britta Sölter
Executive Director Networks, Mediakraft Networks, Munich

Original Language: German
Total duration: 1.5 hours
Host/ Presenter: **Klaudia Wick**
TV critic and member of the German TV awards jury
Date: 12 May 2014

THEME	SUB THEME	STATEMENT(S)
On demand viewing behaviour		*[Britta Sölter]* The young audience does not have the same routines as other audiences. They are very flexible and use the time in between to consume content. They also have an 'on-demand' mindset similar to "I want to a piece of information right now' and that is why young audiences go to Youtube and look for the content that they need *now*, exactly at this point in time, and then engage with it. This is contrary to switching on linear TV and watching exactly that which is being showed. Audiences will visit a portal of some sort to obtain exactly that snippet of information that they require.
Features of online content	Content Length	*[Jennifer Mival]* We make content available on an online media library and we do that in a snippet format, so that if someone has the need for information regarding a topic, then he or she is able to search for that information specifically. The topics are presented in 5-minute formats and, similar to services like Amazon or Youtube, there are content recommendations. If you are interested in this topic, you can also watch another 10 minutes here. We cater for the

		information demand by offering content snippets. *[Britta Sölter]* It is about presenting content in a short, concise and to-the-point manner but still offering the user the opportunity to access background information. We have a lot of formats that only last 5 minutes and only entail the most important facts but that are linked to longer videos that to provide more detail and show more background information.
	Type of content	*[Britta Sölter]* Through our network we have seen how much need for knowledge and information content young target audiences have. To compare, at this point we are generating 85 million views per month for comedy and entertainment content, but already have 60 million for news, infotainment and education. One of the big advantages of online video and Youtube is *niche*. Every viewer can find exactly what he or she find interesting. It is also often not the one-hour format, but rather a number of short formats that build onto each other. Then the viewer can pick the information that he or she is really interested in and does not have to watch for an hour non-stop.

APPENDIX 4. TRANSCRIPTION OF THE STRUCTURED INTERVIEW

Interviewer: Christina Rupp

Interviewee: Krishna Stott *(Managing Director of Bellyfeel, Story and Technology Pioneer)*

Date: May 13, 2014 to May 22, 2014

Format: Email & voice recording

QUESTION 1. Interactivity has become a very fashionable word in the media industry. Principles like more user control, responsive content and real time interactions have had a substantial impact across various media sectors. *Are all types of content, especially non-fiction, suitable for an interactive user experience?*

It depends. Content is flexible these days and there are ways of making most things work for an interactive user experience, from games, phone calls, text and social media, almost every sort of media. One of the things that we do at Bellyfeel is, we think of things as 'story worlds, which helps us to put a border on everything in terms of the story. Then all the different types of media, types of interactions and extra content fall within the story world and we use that for both fact and fiction. However, in terms of the modern media experience, fact and fiction are more blurred than they ever were before. Furthermore, regarding the story world, we're expanding the story DNA outwards with a lot of different types of ideas, facts and story background. When it's the story of a documentary, then we put a border on it in terms of how far we want to go. When we are doing it for drama and for fiction, we are expanding it out and are writing all of the content out.

QUESTION 2. Online tools, like social media platforms, are often selected with the aim of reaching a specific target group. However, the tools should also effectively carry and contribute to the story and nature of content. How can these two criteria's be balanced and what are important considerations when selecting online tools for telling a story?

You have to check with the intended audience and hopefully test what they like, what they like to do and how they like to interact. And then you can work with pretty much anything. Anything can be used as a story. A few years ago, people for example used to make fact-based stories. You could tell a good story through it but it never really

became a popular format. This ties back in to the first question. Anything can be used to tell a story, it is whether the audience really wants to interact with it that is the biggest question.

QUESTION 3. Dholakia et al. (2000) define user control, responsiveness, real time interactions, connectedness, personalisation and playfulness as the six key dimensions of interactivity. In your opinion, which ones of these are the most important when it comes to non-fiction storytelling?

They are all key. The least important is probably real time interaction, but that depends on what you are doing. If there is an event-based aspect, then obviously you need real time interactions. In a lot of the things that I have done and in many things I see as a successful interactive online documentary, real time interaction is less important. All dimensions are good, but real time interaction is less important, purely because things can be recorded.

QUESTION 4. Are there any other requirements that make content *successfully* interactive and engaging?

There are two ways of thinking about this. It seems a bit headlined to just talk about two but I think these projects are successful either because they somewhat instantly accessible and a social media rush is created around them. It is a very quick down and dirty process and people really get behind the story or theme. You can look at the way that some political movements make their own documentary by using Twitter and social media. It is just very uncensored, un-authored and very instant.

The other aspect that I really love is the very authored attention to detail and experience. My own work, Bellyfeel's interactive projects, tries to have a massive attention to detail. I was very inspired by Stanley Kubrik. His attention to detail was massive. Attention to detail also helped me to really make things work in an interactive way and work on projects in a very concentrated way to create a good user experience. But sometimes, things also have to go very quickly without people taking much care. The subject matter then is just so fascinating and sharable really.

QUESTION 5. Independent documentary makers, who often lack big budgets, are more likely to choose existing online media tools and platforms or standardised services (like e.g. Wordpress) rather than customized tools to tell a cross media story. What are the benefits and drawback of these tools in comparison to more expensive but tailor made online tools?

I believe that if you have a good story and want to tell it, then Wordpress and Youtube are just excellent. However, if you want the personalisation of an experience, then you need to think about membership, some kind of tracking and possible status or award-based systems. But, so many good stories are just out there and are using cheap platforms. In some way it is also part of the joy of it all. It's very easy to tie oneself up in developing things that will not even be used by a massive audience, whereas, when you get out things quickly using Wordpress, Youtube or tweeting, then you might find yourself with something that is gaining a big audience very quickly, which is much more interesting really.

QUESTION 6. It is often said that online audiences are 'snacking' on information more than they are consuming big chunks of content. This behaviour also reflects the -often proclaimed- shorter attention span of users. Does successful online content have to be short and to the point to be successful and engaging?

No, but it helps because the audience's attention span is really short these days and the audience is very, very distracted. Regarding this, you can break a much bigger picture into chunks and fragments. It allows you to tell a massive, big, epic story using small fragments, which can work really well too.

QUESTION 7. What different roles does /can the audience take on when engaging with non-fiction content online?

They can be a detective, they can be a filmmaker, but some people just want to sit back and watch. We have always thought of the audience as 'viewsers', a cross between a viewer and a user, because, in a way, that's what they are. It is not an easy target audience because they nether want, nor don't want interaction.

QUESTION 8. Whereas TV is a traditional "lean back" medium that requires little to no input from the audience, the Internet is a "lean forward" medium where user input and interaction are required. In a survey conducted for this study, 'diversion and

relaxation' was the second most stated motivation for watching documentaries after 'information and education'. Many viewers were also less willing to participate, co create or actively control content. What online tools are suitable to engage with these more passive audience members?

I think the important point here is that you should always have two pathways. If you want to make something that is deeply engaging, you also need a pathway for an audience who just wants to sit back and watch. The most claimed work that I created was Crimeface, which was an interactive film. We made it a deeply interactive experience but people would also just turn it on and it would play it for 20 minutes and they got the full story and enjoy it. I think you have to have at least two pathways and if you really have a lot of people on your experience, then you are probably going to want to create more. In media circles over here we speak of the 1-9-90 rule, where you have 1% of people who are completely obsessed, and then 9% who are vaguely interested and then 90% who are like 'lurkers' and light browsers and possibly just sit-backers. It is about the audience and being able to meet the things that they require, rather than to push them down a road they do not necessarily want to be on.

QUESTION 9. Users can be engaged and interacted with before, during and after a story. What tools are best used to create a buzz and curiosity to engage before, deepen the experience during and expand and preserve engagement after the production?

All the social platforms, well, the popular ones like Facebook, Twitter, Youtube. The most important connection you are ever going to have with anybody I think is the email. If you can get the email address of the audience and start to communicate with them in an interesting way, not just a brochure kind of way, the better it is going to be. The lesson here is with Internet marketers who are very smart about digital connections, making money and keeping an audience "hot" with digital media. They would always say that the money is in the 'list'. "The email list is the direct connection", is what they say and I would definitely agree with them. Definitely.

APPENDIX 5. GUIDE TO THE CONSTRUCTION OF A PERSONA AND SCENARIO

The persona is a fictional character that represents the audience. It is not a specific member of the audience but rather represents the consolidation of all important characteristics of the viewers into one person. The following document will help in the construction of a persona, which in turn will aid in the development of a scenario, which describes the (chronological) experience that the persona has with the documentary in question and the surrounding online media platforms.

PERSONA

[Insert a photo for a better visualisation of the persona]

1. Name: Give the persona a name to refer to him/her when planning your online media use.

2. Quote: Insert a quote that sums up the persona e.g. Richard likes to play online games, loves to read comic books and is concerned about cyber warfare.
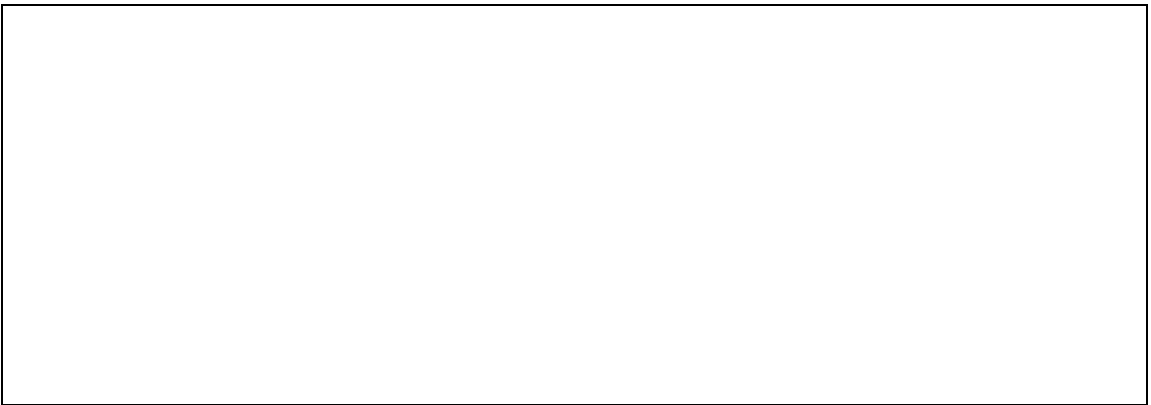
"

"

3. Demographics:

Demographics refer to the more permanent characteristics of the persona. This includes his/her age, gender, nationality, ethnicity, religion, geographic location, level of education, income group and marital status. These are important to consider since the way that the persona interacts with the documentary will change depending on whether her/she has a family with 3 children and a full time job or is a single student.
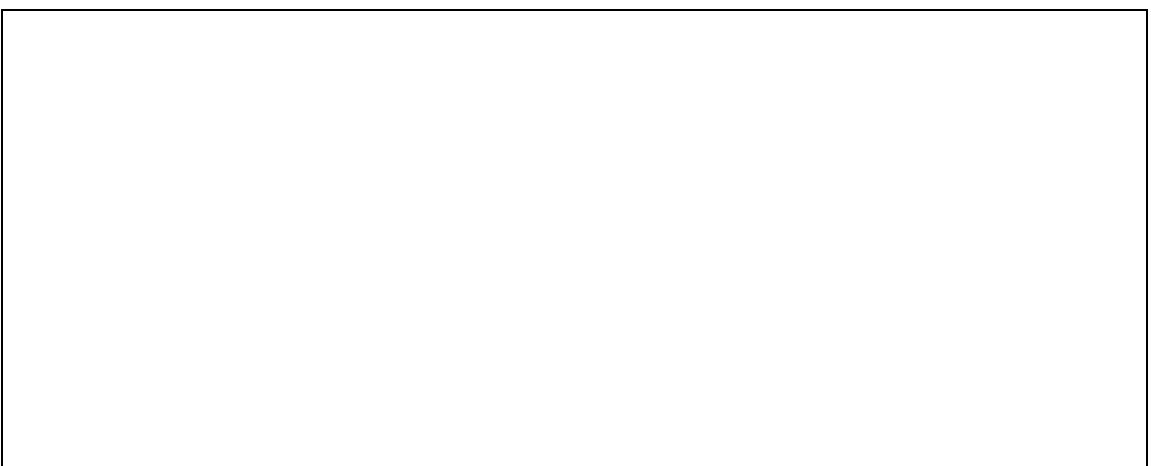
4. Psychographics:

These characteristics refer to the personal preferences that the persona has, as well as his/her hobbies, interests and the predominant opinions and attitudes he or she holds in general, towards online media and towards the topic of the documentary.

5. Technical background and media use:

This aspect addresses the level of experience that the persona has with technical and web-based applications and online tools. In addition, it gives insight into his or her favourite technological devices (such as smartphones, tablets, laptops or gaming PCs), favourite websites and his/ her preferred online media platforms.

6. Goals:

These concern the reason why the persona wants to use the online tools that he/she is provided with. Is it to get more facts and statistics or to find out more about a character in the documentary? Does the persona want to play a game or does he/ she want to discuss the content with others?

7. The role of viewer:

This category refers to the amount of interaction that the persona is willing to participate in. The role(s) of the viewer is established here. The main four roles are defined as the viewer, commenter /sharer, explorer and collaborator or co creator. For more information regarding these roles, table 3 in the conclusions chapter of this document can be consulted.

8. Important things to remember

- Do not make the persona perfect. It has to be a realistic representation of your target audience. Therefore also include more negative personal traits such as 'is impatient' or 'does not like reading'.
- Remember to be consistent in your description. Someone who does not enjoy reading for example will probably not engage with text-based E-books.

SCENARIO

A scenario helps to 'walk through' the different steps in the documentary experience that will be constructed. This means that it takes into account all the different media platforms that will be used, why they are used, how they are used and what the result of this use is. The experience will be 'lived through' by the persona that was constructed in the preceding section. An example of how a scenario can look like is the following. A good scenario helps to identify appropriate online media tools that fit the target audience and ensures a smooth and user-friendly documentary experience in which online media are used to their fullest potential and are applied effectively and efficiently.

*Richard watches documentary X on **television**. While watching, he notices that there is a **hashtag** with topic X displayed. Because he has experience with **Twitter**, Richard understands that the hashtag indicates that something is happening on the social media service. As he is interested in the topic and in **different opinions** about it, Richard takes out his **smartphone**, visits the Twitter website and searches for the hashtag that was displayed on the screen. Once there, Richard **reads the comments of the others and decides to post his own.***