

THE INTERACTIVE MULTIMEDIA DOCUMENTARY

A PROPOSED ANALYSIS MODEL

Arnau Gifreu Castells



**THE INTERACTIVE MULTIMEDIA DOCUMENTARY:
A PROPOSED ANALYSIS MODEL**

Arnau Gifreu Castells

Cotutors: Dr. Núria Bou and Dr. Carlos A. Scolari

Academic Year: 2009/2010

Department of Communication postgraduate programs research studies

Department of Communication

Pompeu Fabra University

Abstract

The purpose of this research study is to consider the ongoing process of convergence between the traditional documentary genre and the online interactive documentary genre. We will examine how new digital technologies are transforming the logics of creation and production of the conventional audiovisual documentary. We present an initial overview of the areas of convergence between the two areas, suggest a proposed definition and characterization of the new interactive genre, and discuss proposals for an analysis model of the interactive multimedia documentary, which will be the basis for the future doctoral thesis and will be applied therein.

Keywords

Documentary, digital media, interactive digital communication, interactive multimedia documentary, web documentary, new technologies, Internet, 2.0, nonlinear modes of navigation, digital modes of interaction

For Cata.

Because of all the debts that I have accumulated while writing this study, the one I am most happy to acknowledge is the one I owe you. Thank you for making me understand that we are not what we achieve but what we overcome, among many other things.

To my parents, Rosa and Josep.

For not having allowed me to give up at the most difficult times, and for your special support in recent months.

To the University of Vic. To the lecturers Carles Tomàs and Carlos A. Scolari, and to the students of Audiovisual Communication.

For having given me the opportunity to learn and to develop in my great passion, the study of the documentary genre and digital media.

And thanks to Jessica Quercia: for her far-sighted help in analyzing models.

CONTENTS

CHAPTER 1: INTRODUCTION

1.1 - Defining the scope of this study	9
1.1.1 The research questions	12
1.2- Objectives	13
1.3- Methodology	14
1.4- Description of the various chapters	19

CHAPTER 2: EMERGENCE AND EVOLUTION OF THE DIGITAL MEDIUM

2.1 - The pioneers of digital media and digital technology	21
2.2- Consolidation of the interactive program. Hypermedia, multimedia and the case of the Internet	24
2.2.1 - Origins and consolidation of interactive programs	24
2.2.2 - Hypermedia, multimedia and the case of the Internet	26
2.3- Hypertext: origins, concepts and development	31
2.4- George Landow's approach to hypertext	35
2.5- Interactive narrative according to Xavier Berenguer	44

CHAPTER 3: THE DOCUMENTARY GENRE. APPROACH AND TYPES

3.1 - The documentary genre: preliminary issues	52
3.2- The documentary film genre	54
3.2.1 - Historical background	54
3.2.2 - Theoretical approach	56
3.3- Proposed types of documentary	59
3.3.1 - Barnow and the historical modes	60
3.3.2 - Renov and the modes of desire	61
3.3.3 - Nichols and the modes of representation	62
3.3.4 - Critical definitions	66

CHAPTER 4: INTERNET AND INTERACTIVE APPLICATIONS

4.1 - Context and evolution of the Internet	69
4.2- Interactivity technologies	78
4.3- Offline informative interactive content	80
4.4- Online informative interactive content	82
4.4.1 Example of online experiences	83
4.5- Technological convergence and digital mobility	86

CHAPTER 5: THE INTERACTIVE MULTIMEDIA DOCUMENTARY

- The linear documentary, interactive forms of non-fiction and the 5.1 representation of reality	90
5.2- The modes of interaction according to Sandra Gaudenzi	93
5.3- Approach to a definition	97
5.4- The distinction between linear documentaries and interactive multimedia documentaries	100
5.5- Loss of control over the narrative	102
5.6- The loss of perspective or narrative line	104
5.7- Some examples of classifications	105
5.7.1 The four categories of interactive documentary described by Galloway, McAlpine and Harris	105
5.7.2 The docu-game. Towards the immersive mode	106
5.8- Basic characteristics of the interactive documentary	106
5.8.1 - Characteristics from the viewpoint of the author (broadcaster)	107
5.8.2 Characteristics of the point of view of the discourse or narrative (text)	107
5.8.3 Characteristics from the point of view of the interactor (reception)	110

CHAPTER 6: PROPOSED ANALYSIS MODEL FOR THE INTERACTIVE MULTIMEDIA DOCUMENTARY

6.1 - Proposed categories and subcategories in the model	113
- Category A: Organization and structure of the interactive 6.2 documentary	115
6.2.1 - A1, A2, A3: Content (inventio), Structuring (dispositio) and Presentation (- elocutio)	115
6.2.2 - A4: Local / global relationship	116
6.3 - Category B: Integration of content and navigation	116
6.3.1 - B1: Author/reader axis	116
6.3.2 - B2: Control/discovery axis	117
6.3.3 - B3: Enjoyment/difficulty axis	117
6.3.4 - B4. Types of interactor by motivation	117
6.3.5 - B5. Type of interaction	118
6.4 - Category C: Modes of representation of reality	117
6.4.1 - C1: Poetic mode	118
6.4.2 - C2. Exhibition mode	118
6.4.3 - C3: Observational mode	118
6.4.4 - C4. Participatory mode (interactive)	118
6.4.5 - C5: Reflective mode	118
6.4.6 - C6: Performance mode	118

6.5 - Category D: Modes of navigation and interaction	123
6.5.1 - Basic distinction between modes of representation, modes of navigation and modes of interaction	123
6.5.2 - Interactivity and immersion according to Janet Murray	125
6.5.3 - Modes of navigation	125
6.5.4 - Modes of interaction	127
6.5.5 - Significant sample of examples of interactive multimedia documentaries	127
6.5.6 - Combination of different modes of navigation based on analysis of several significant examples	130
6.5.7 - Applying the analysis model. The case of the project “Guernica, pintura de guerra”	131
6.5.8 - Applying the analysis model. The case of the project “MetamentalDoc Multimedia” Applying the analysis model. The case of the project <i>The Big Issue</i>	134 137

CHAPTER 7: CONCLUSIONS AND PERSPECTIVES FOR RESEARCH

- Foreseeable evolution of the interactive multimedia	
7.1 documentary	140
7.2- Personal reflections on the state of the interactive multimedia documentary	143
7.3- 7.3 Prospects for research in the doctoral thesis	150

BIBLIOGRAPHY	152
FILMOGRAPHY	161
OFFLINE AND ONLINE APPLICATIONS	162

TABLES

1.1	Diagram summarizing the methodology used to carry out research on the documentary genre	16
1.2	Diagram summarizing the methodology used to carry out research on the digital media genre	17
1.3	Diagram summarizing the methodology used to carry out research on the interactive multimedia documentary genre	18
1.4	Diagram of the distribution of chapters in this research study	20
2.1	Pioneers of the digital medium	23
2.2	Important figures in the origins and consolidation of the interactive program	25
2.3	Major contributions to the definition of hypermedia, multimedia and the Internet	30
2.4	Origins, concept and development of hypertext	35
3.1	Equivalences between the various classifications of the documentary	66
4.1	Comparison between the principles associated with Web 1.0 and 2.0	71
4.2	The main characteristics of Web 2.0	75
4.3	Schematic diagram presenting the various types of web, the timeframe that they cover, the associated technology and characteristics of each type	77
4.4	Examples of different online experiences	84
5.1	Modes of interaction used to articulate a chronology of the digital interactive documentary according to the analysis of Sandra Gaudenzi (2009)	96
6.1	Complete model for construction and analysis of the interactive multimedia documentary	114
6.2	Type of interaction according to Xavier Berenguer. Interactive multimedia documentary analysis model	119
6.3	Characteristics and examples of the different modes according to Nichols (2001)	122
6.4	List of modes and submodes in digital navigation	126
6.5	List of modes and submodes in digital interaction	127
6.6	Significant sample of examples of interactive multimedia documentaries	128
6.7	Combination of different modes of navigation based on analysis of several significant examples	130
7.1	Proposed classification and categorization of the interactive multimedia documentary	142

FIGURES

1.1 Diagram defining the area of interest of this research	11
The different stages of the web, the main concepts and their	
4.1 applications	76
Quadrant diagram presenting the development of the Internet	
4.2 until 2020	78
6.1 Interactive format navigable from conventional television of	
Guernika, pintura de guerra	133
6.2 Second branch after the presentation of the interactive format	
on television if the documentary category is chosen.	133
6.3 Panoramic design of the different modes of navigation and	
interaction “Guernika, pintura de guerra”	134
6.4 Panoramic design of the different modes of navigation in	
“MetamentalDoc Multimedia”	136
6.5 Schematic design of the various modes of navigation	
in <i>The Big Issue</i>	139