

Interactive Audience

audience's meaning-making in the *National Film Board of Canada's* interactive documentaries



Objective

Understanding audience's engagement in interactive documentary

Questions

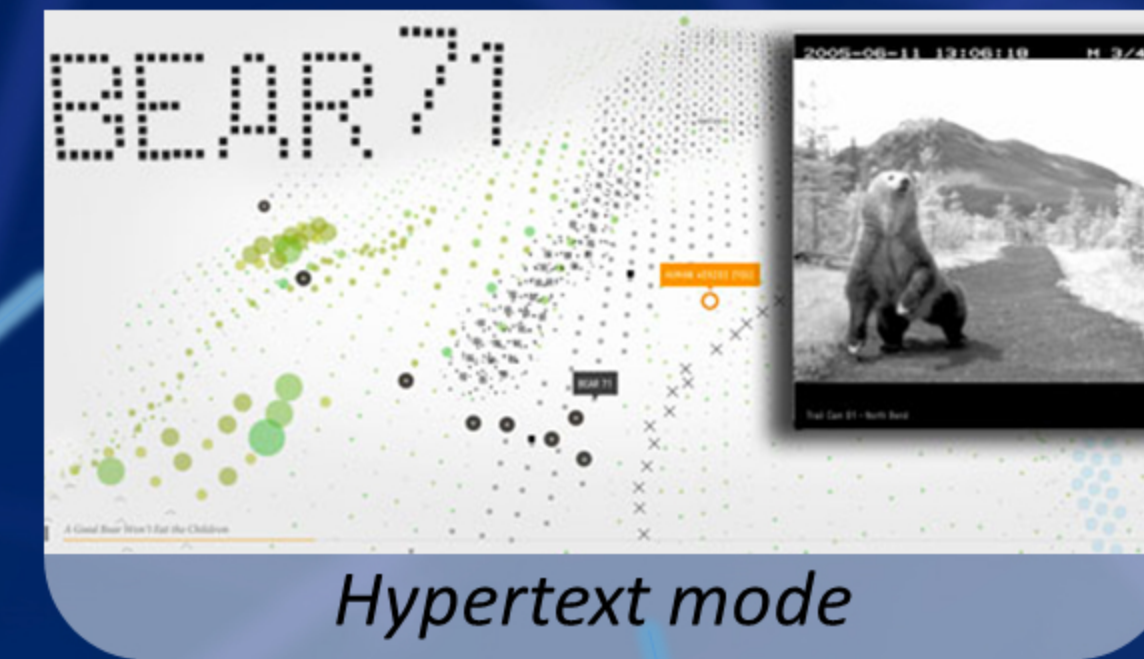
How does the audience make sense in interactive documentary?

- What are the audience's behaviors in interactive documentaries?
- What are the viewers' perceptions in interactive documentaries?
- How does interactivity influences the audience's reception?
- Is the audience's engagement related with levels of interactivity?
- Does interactivity can be considered an asset in itself?

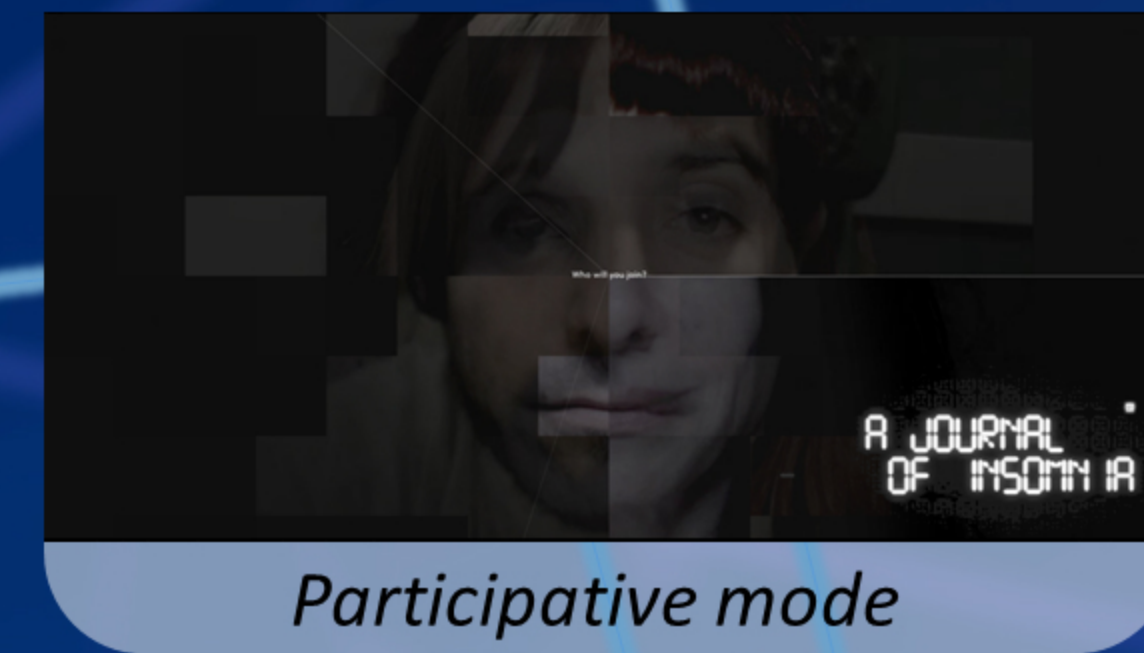
Theoretical Framework

Through a phenomenological approach, Interactive Documentary may be understood as an experience mediated by the screen and by the technological *apparatus*, in which the audience accesses the author's world point of view.

Sample



Hypertext mode



Participative mode



Conversational mode

Each interactive documentary selected for the sample is part of the National Film Board of Canada's portfolio, and follows a different mode of interaction, according to Sandra Gaudenzi's modes of interactive documentary⁽¹⁾.

(1) - Gaudenzi, S. (2013). *The Living Documentary*. London: University of London.

Methods

Analytics

National Film Board's Analytics allow tracking the number of users, page views, experience's duration, paths followed and devices used.

By processing the data through data mining, one expects to identify patterns of behavior and break down the audience into segments, in order to categorize each segment and compare with one another.

Documentary Analysis

Interactive Documentaries require a sophisticated analysis, considering form, content and interaction's dimensions, because such as new media texts, they "are often multimodal, hypertextual and ephemeral" ⁽²⁾.

(2) - Livingstone, S. (2004). *The Challenge of Changing Audience*. *European Journal of Communication*, 19(1), 75-86.

Outcome

Propose a new audience theory considering Interactive Documentary