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Actors involved in the consolidation of the interactive documentary

JORGE VÁZQUEZ-HERRERO

Universidade de Santiago de Compostela
jorge.vazquez@usc.es
<https://orcid.org/0000-0002-9081-3018>

XOSÉ LÓPEZ-GARCÍA

Universidade de Santiago de Compostela
xose.lopez.garcia@usc.es
<https://orcid.org/0000-0002-1873-8260>

Actores implicados en la consolidación del documental interactivo

ABSTRACT RESUMEN

The emergence of new formats sets out challenges for research, specially in an initial phase. The difficulty to map the early evolution of the incipient media places the studies in a delicate situation when not approaching a global vision, difficulting the classification, as well as its definition and analysis. This phenomenon is primarily visible in the areas of communication related to new storytelling and applications of technology, such as interactive documentary. This article presents a list of actors involved in the consolidation of the format in its production, distribution and circulation phases, prepared from an exploratory study from 2015 to 2018. The identification of repositories, festivals, awards, academic events, institutions, producers and other types of spaces that promote the interactive documentary will serve as a tool for the investigation of the object of study in the future. The set of initiatives around the interactive documentary allows us to understand the universal nature of its emergence and study one of the formats that narrate facts in the digital era.

La emergencia de nuevos formatos plantea retos para la investigación, especialmente en una fase inicial. La dificultad para mapear la evolución temprana de los medios incipientes coloca los estudios en una situación delicada los estudios al no abordar una visión global, dificultar la clasificación, así como su definición y análisis. Este fenómeno es especialmente visible en las áreas de la comunicación relacionadas con nuevos relatos y aplicaciones de la tecnología, como el documental interactivo. Se presenta en este artículo una relación de actores implicados en la consolidación del formato en sus fases de producción, distribución y difusión, elaborada a partir de un estudio exploratorio desde 2015 a 2018. La identificación de repositorios, festivales, premios, eventos académicos, instituciones, productoras y otro tipo de espacios que promueven el documental interactivo servirá de herramienta para la investigación del objeto de estudio en el futuro. El conjunto de iniciativas alrededor del documental interactivo permite comprender el carácter universal de su emergencia y estudiar uno de los formatos que narran los hechos en la era digital.

KEYWORDS PALABRAS CLAVE

Interactive documentary, Interactive non-fiction, Interactive storytelling, Webdoc, Interactive communication, Formats

*Documental interactivo, No ficción interactiva, Narrativa interactiva, Webdoc, Comunicación interactiva, Formatos*Vázquez-Herrero, J., & López-García, X. (2018). Actors involved in the consolidation of the interactive documentary. *Hipertext.net*, (17), 43-53. DOI: 10.31009/hipertext.net.2018.i17.04<https://dx.doi.org/10.31009/hipertext.net.2018.i17.04>

1. Introduction

The representation of reality has been a constant feature of the human beings, in their condition of narrative beings, from the beginning of history: the one they tried to portray in cave paintings, manuscripts, oral tradition and in printed materials until they reached the digital present. This contemporary scenario with multiple media will define the digital future of the facts. Currently, there is a redefinition of communication, an emergence of hybrid formats and a visible impact of technology within production, distribution, business models and perception.

In this paper, there has been a research on the actors, ambits of exhibition, agents and institutions related to the emergence of interactive documentary, one of the forms of interactive non-fiction that have appeared in the last decades. Its wide development within the web, but also in relation to virtual reality and immersive environments, justifies the opportunity to identify the actors that work around this format which puts itself forward as a probable one for narrating events in a close future: documentary works which adopt the latest technologies in favor of a greater immersion and interactivity of the users.

The use that the mass media make of these non-fiction formats poses the debate on the risks and advantages they present, the reality-virtuality frontier and the contribution of the users to the expansion of the story. In order to facilitate the research on this area beyond exploration, a list of the actors involved is proposed so as to allow the accurate identification and precise monitoring of the production of interactive documentary.

2. Interactive documentary

The interactive documentary is a form of interactive non-fiction which presents continuity with the audiovisual documentary in terms like production, formats or the purpose of representing reality (Nash, 2012); notwithstanding, reference researchers point out its singularity, as the narrative fragmentation (Gifreu, 2013) and the interactive nature that gives way to new forms of building reality (Gaudenzi, 2013).

Its evolution has been related to some fields that support what is nowadays understood as interactive documentary. On the one hand, pioneers in the digital media like George Landow (1995), Marie-Laure Ryan (2004) or Janet Murray (1999) have started research areas in relation to hypertext and interactive narrative, which are today found more developed and with a globalized production. The rupture of sequentiality was one of the first steps provided by the aforementioned researchers; afterwards technology has brought those ideas to fruition and, above all, it has facilitated access to tools for their production.

Subsequently, the growing adoption of the multimedia and interactive formats within mass media (Larrondo, 2009; Freixa et al., 2014) has boosted the creation of interactive documentary (Uricchio, 2015; Rodríguez Fidalgo, Paño Ambrosio and Jiménez Iglesias, 2016; Vázquez-Herrero and López-García, 2017), either as a sample of innovation or due to express interest of the organizations, but always in the framework of experimentation that the contemporary online media show.

Currently, interactive documentary has a leading role in different debates, among them: co-creation, social impact of the projects, the business model that provides sustainability, the influence of the emergence of new technologies in its development, the preferences of the user and the future scope of the format.

2.1. Definition

The variety of platforms used has led to the use of labels such as web documentary, webdoc, docuweb, trasmedia documentary, i-doc, etc. In view of this phenomenon, Aston and Gaudenzi (2012) state its definition as "platform agnostic". The British researchers mention that interactive documentary is "any project that starts with an intention to document the 'real' and that uses digital interactive technology" (Aston & Gaudenzi, 2012). The definitions tend to be open. Arnau Gifreu (2013) bases his proposal on three principles: an open and complex concept, ambivalent between cinematography and the interactive medium; and with a discourse linked to reality:

Interactive works online or offline, carried out with the intention of representing, documenting or building reality with the mechanisms inherent to conventional documentaries –modalities of representation–, and new ones, which we will call modalities of navigation and interaction depending on the degree of participation and interaction they complete. (Gifreu, 2013)

On the other hand, Nash (2017) highlights the potential of interactive documentary for the exercise of the political role of the citizens as part of its social function and Rose (2017) sets out the value of co-creation within documentary projects.

2.2. Characterization

Among the features that distinguish interactive documentary, the rupture of unidirectionality and shared authorship can be identified. These are favored by a new relationship between the author, the story and the user. The latter takes a stand with an active role (Aston & Gaudenzi, 2012) through interactivity, which involves the audience in the process of reality representation (Nash, 2014).

Such an interactive nature allows the introduction of multiple voices (Dovey & Rose, 2012) when it comes to constructing the

documentary, getting closer to collaboration and co-creation, especially valuable in the transmedia strategies. According to Favero (2013), it also allows a greater approximation to the reality being represented.

In the study of interactive documentary, proposals for classification and analysis have been created in the last years. Sandra Gaudenzi (2013) has categorized it in four levels: conversational, hypertextual, participatory and experiential; with three degrees of interactivity: semi-closed, semi-open or completely open; and four functions of the user: exploratory, configurative, role playing and poetic. Kate Nash (2012) established three classes of webdoc: narrative, categorical and collaborative, based on their structure. And Arnau Gifreu (2013) proposes thirteen modalities of navigation and interaction which combine with the modes of representation of reality coming from the study of documentary cinematography. Definitely, it consists in subdividing complex projects into smaller singular areas which facilitate the analysis.

Recent studies point out a contribution to the renovation of journalistic stories through interactive documentary (Vázquez-Herrero, Negreira-Rey & Pereira-Fariña, 2017). The exploration of new multimedia languages, away from the limitations of analogical media, is one of the lines of innovation that implement the media. Jon Dovey (2017) takes the repository *Docubase* by MIT as a reference to verify that interactive documentary develops within the context of the net society and, furthermore, it does it in a local and global way at the same time. The researcher takes a stand concerning the future of this format of the real:

Apparently, starting from an experimental position a little over five years ago, the i-doc has begun the process of developing an industrial base, which is particularly apparent within the field of journalism. (Dovey, 2017)

3. Convergence and challenges for research

The development of computing in the last decades of the 20th Century led to a deeply important transformation in society, called by Castells (2001) "network society". The cultural convergence (Jenkins, 2006) represents a flow through platforms, the cooperation between media industries and the behaviour of the audiences in the search for experiences. That phenomenon has been defined by Salaverría and García Avilés (2008) as a multidimensional process that has affected the technological, business, professional and editorial fields within mass media.

The results of convergence are now in the media ecosystem, where old species live together with adapted or new ones, boosted by factors such as the popularization of mobile devices, the Internet or the active role of the users. All the media affect each other, the new ones remediate the old ones,

and none of them is born isolated from the present context and the previous media (Bolter, 2008); the boundaries among them are more and more vague, inherent to a "liquid society" (Bauman, 2005).

The current panorama –convergent, remediated, liquid– presents challenges to face its analysis. Consecutively, those related to interactive documentary are described. First of all, it requires an open view and an integral perspective. Considering new formats, as is exposed here, it is necessary to combine techniques which allow the complementation of the study of production with reception: Jon Dovey (2017) warns of the futile interpretation that the media make of the viewing data of interactive formats, reduced to a number of reproductions.

Secondly, the digital and interactive nature of the products entails difficulties. The interruption of the access, due to technical fault, obsolescence or not availability, limits the retrospective study in these formats. Moreover, the fact that each user can make decisions within interactive documentary makes its analysis more difficult and requires the consideration of other methodologies (Nash, 2012), which are complementary to content analysis.

Lastly, it is necessary to consider the fact that none of the "new media" is born isolated, so each of them has a relation with others that needs to be studied, even more considering the existing hybrid context. Likewise, the denomination of the emerging formats makes its universal identification difficult and, as a consequence, it limits the capacity of having a global knowledge of its developmental state.

4. Methodology

With the objective of reflecting the environment of production, distribution and acknowledgement of emerging formats within interactive non-fiction, and concretely interactive documentary, an exploratory study has been carried out (Dahnke, 1986) in order to gather information about the involved actors, between 2015 and 2018. The motivation of this study comes both from the interest in describing the context where these formats are cultivated and from the design of a relation of actors that can become a tool for future research in this area. The difficulty to locate and classify the production can be reduced taking as a reference in a repository database, events, festivals, awards, institutions, production companies and channels of information that take place within this scenario.

Firstly, the starting point consists in existing index and databases that allow the identification of consolidated actors. Subsequently, the investigation is expanded to other potentials, within the fields of documentary, digital journalism and the innovation in digital storytelling. For this, specific coding sheets are applied for each type of actor identified, with the purpose of registering its nature and detecting tendencies around its promoters and origins. Lastly, the relation is

complemented with the continuous monitoring of the object of study during the last three years in order to obtain an open and upgraded database. Concerning the geographical area, no limitations have been established.

Category	Criteria for inclusion
Repository	<ul style="list-style-type: none"> - Database or catalogue - It gathers distinguished products and initiatives from interactive documentary
Academic event	<ul style="list-style-type: none"> - Conference or meeting - It works on the diffusion, debate and investigation of interactive documentary
Festival	<ul style="list-style-type: none"> - Festival or exhibition - It exhibits the production of interactive documentary, even organizing workshops or calls for the development of products
Award	<ul style="list-style-type: none"> - A prize that highlights the production of interactive documentary - In its categories or disciplines, it considers the format as the object deserving the prize, generally through a specific section
Institution	<ul style="list-style-type: none"> - University, laboratory or hackathon - Generally, it consists in an organization (formal or informal) which promotes the research and development of interactive documentary
Production company	<ul style="list-style-type: none"> - Production studio, media, group or public organization - In its activity, it includes the production of interactive documentary
Information channel	<ul style="list-style-type: none"> - Blog, mailing list or newsletter, aggregator and other initiatives - Its main objective is spreading interactive documentary

Table 1. Criteria for the inclusion of the actors involved. Prepared by the authors.

5. List of actors

5.1. Repositories

The repositories, databases, index and catalogues are a valuable source for this object of study. This type of documents gathers a selection of works, generally with a description of their features or a review elaborated by experts. Among the reference repositories, *Docubase* can be found: a database of people, projects and technologies in digital documentary fostered by the MIT Open Documentary Lab. Each of the index-linked works has a broad datasheet; furthermore, the website compiles case studies, interviews and playlists curated by authors like Sandra Gaudenzi, Florian Thalhofer, Elaine McMillion and Francesca Panetta.

There was a promotion of the project *docSHIFT* from the Documentary Organization of Canada between 2009 and 2011. This gave way to *docSHIFT Index*, with 180 valuable works for the definition of the first decade of the 21st Century, through brief datasheets. In Spain, the platform for investigation and divulgation of interactive non-fiction *InterDOC* supports the *InterDOC_Índice*, a database which compiles 85 works from the eighties until current times, with a datasheet and an assessment of features, as well as the votes of the users.

Taking the academic research on interactive documentary as a starting point, Sandra Gaudenzi devised for her doctoral thesis (2013) the *Interactive Documentary Archive*, with 37 reviewed projects, and Carles Sora (2016) published a catalogue of 30 webdocs developed in Catalonia.

5.2. Academic events

Interactive documentary takes the leading role in several international conferences and symposia, at the same time that it has a growing presence in academic events dealing with communication such as the *International Conference of AE-IC*, *IAMCR Conference*, *Mindtrek Conference*, *Visible Evidence*, *ECREA Journalism Studies Conference*, *International Congress of SEP*, *International Congress about New Narratives*, *Foro de Periodismo Digital de Rosario*, etc.

In this section, the contribution of these specific events must be emphasized, especially those like *i-Docs Symposium*, the first specialized conference, which is held from 2011 in the University of the West of England, promoted by Judith Aston, Sandra Gaudenzi and Mandy Rose. Biennially, it gathers both researchers and creators in Bristol (United Kingdom).

Since 2012, *WebDox Conference* is organized in Leuven (Belgium), during the Documentary Film Festival (*Docville*). Its last edition until now, in 2016, was promoted by !Flab and supported by Creative Europe MEDIA. In Spain, the reference event is *InterDocsBarcelona*, a section within the *DocsBarcelona* festival which develops a conference in its program since 2013. It is celebrated every year and it is coordinated by Arnau Gifreu. It has masterly sessions, round tables, workshops and the interactive viewing of projects. Moreover, in the festival *DocumentaMadrid* a meeting of creators is also celebrated: *#HacerWebdoc*.

The group non/fictionLab from RMIT University organizes annually, since 2016, *Docuverse Symposium* dealing with innovation in the documentary field. With a more open approach, the itinerant conference *International Conference on Interactive Digital Storytelling* also has a relevant role in the debate of interactive documentary; it has been held every year since 2008.

Subcategory	Name	Promoter	Origin	Country
Database	docSHIFT Index	Documentary Organization of Canada	Institutional	Canada
Database	Docubase	Massachusetts Institute of Technology	Academic	United States
Database	Interactive Documentary Archive	Sandra Gaudenzi	Academic	United Kingdom
Database	InterDOC_Índice	Observatorio del Documental Interactivo	Academic	Spain
Catalog	<i>Radiografía del webdoc a Catalunya: obres i autors</i>	Carles Sora	Academic	Spain

Table 2. Repositories of interactive documentary. Prepared by the authors.

Subcategory	Name	Organization	Place of celebration	Starting year	Periodicity
Conference	<i>BugLab</i>	Bug404	Rio de Janeiro, Brazil	2018	–
Conference	<i>Docuverse Symposium</i>	RMIT University	Melbourne, Australia	2016	Yearly
Meeting	#HacerWebdoc	Documenta Madrid	Madrid, Spain	2014	–
Conference	<i>i-Docs Symposium</i>	University of the West of England	Bristol, United Kingdom	2011	Biennially
Conference	<i>InterDocsBarcelona</i>	DocsBarcelona	Barcelona, Spain	2013	Yearly
Conference	<i>International Conference on Interactive Digital Storytelling</i>	–	Itinerant	2008	Yearly
Conference	<i>WebDox Conference</i>	Varios	Leuven, Belgium	2012	Yearly (until 2016)

Table 3. Academic events about interactive documentary. Prepared by the authors.

5.3. Festivals

There is a growing number of cinematographic festivals that include sections for interactive documentary, web documentary, immersive narratives, digital storytelling and other names that are grouped under the emerging formats. This climate favors the productions and, especially, the distribution and public exhibition of the projects.

Among the festivals related to this, some of them can be highlighted due to their long tradition and acknowledgement: *IDFA DocLab*, held annually in Amsterdam (Netherlands), since 2007, in the context of the *International Documentary Filmfestival Amsterdam*; and *Sheffield Doc/Fest*, in Sheffield (United Kingdom), with an award for innovation since 2008. The leading role of virtual reality is shown in these events, with specific sections for these immersive works in *Sheffield Doc/Fest*, *Videoshare*, *SXSW* and *Festival du Nouveau Cinéma Montréal*.

5.4. Awards

The list of awards that have acknowledged projects of interactive documentary in the last years is extensive. Some of them deal with photojournalism awards like *World Press Photo* and *AFP Photo Contest*; also digital journalism like *Premio*

Rey de España and *Online Journalism Awards*; the design of information like *Society for News Design*; specific to the web environment like the *Webby*; and television like the *Emmy New Approaches*. The interactive formats have an important presence in the awards, especially in sections devoted to innovation and digital media.

5.5. Institutions

Within this context of the emergence of new interactive non-fiction formats, several institutions contribute to dialogue and experimentation. Regarding the academic field, the group *i-Docs* from the University of the West of England is the most prolific, as has already been stated in previous sections. Apart from the organization of the symposium, in the last years they have participated in the edition of monographic issues in scientific journals like *Studies in Documentary Film* and they have also published the book *i-Docs. The Evolving Practices of Interactive Documentary* (Aston, Gaudenzi & Rose, 2017).

Notwithstanding, it is not the only research group that includes the work of interactive documentary. In the Massachusetts Institute of Technology they have the Open Documentary Lab, founded by the researchers William Uricchio and Sarah Wolozin. There, different activities dealing with the evolution of the documentary in the digital era and its convergence

Subcategory	Name	Section	Organization	Place of celebration
Exhibition	<i>Mostra Bug</i>	–	Bug 404	Rio de Janeiro, Brazil
Festival	<i>Festival du Nouveau Cinéma</i>	Innovation, Immersion	Nouveau Cinéma	Montreal, Canada
Festival	<i>Festival International du Grand Reportage d'Actualité et du Documentaire de Société (FIGRA)</i>	Inside Web&Doc, Varenne Web&Doc	CesArts Événements	Calais, France
Festival	<i>IDFA, International Documentary Filmfestival Amsterdam (IDFA)</i>	IDFA DocLab	IDFA	Amsterdam, Netherlands
Festival	<i>Le mois du film documentaire</i>	Webcréations	Images en bibliothèques	France
Festival	<i>Madeira Film Festival</i>	Interactive Digital Stories Track	Madeira Film Festival, Madeira Interactive Technologies Institute	Madeira, Portugal
Festival	<i>Rencontres Internationales du Documentaire de Montréal (RIDM)</i>	Documentary Interactive Works	RIDM	Montreal, Canada
Festival	<i>Sheffield Doc/Fest</i>	Storytelling and Innovation, Alternate Realities Interactive, Alternate Realities VR	Sheffield Doc/Fest	Sheffield, United Kingdom
Festival	<i>South by Southwest (SXSW)</i>	Visual Media Experience, VR & AR	SXSW	Austin, TX, United States
Festival	<i>Tribeca Film Festival</i>	Storyscapes	Tribeca Film Festival	New York, NY, United States
Festival	<i>Videoshare Festival</i>	Contenus immersifs, Documentaire/grande reportage	Videoshare Festival	Loire, France
Festival	<i>Visa Pour l'Image</i>	Web Documentary, Best Digital News Story	Visa Pour l'Image	Perpignan, France
Festival	<i>Web Program Festival International de Télévision sur Internet¹</i>	Web-documentaire	Web Program Festival de La Rochelle	La Rochelle, France

Table 4. Festivals and exhibitions which include interactive documentary. Prepared by the authors.

with journalism are boosted; they also promote the *Docubase* as well as artistic and research stays in their institution. In Australia, the reference institution is the non/fictionLab of the RMIT University, whereas from Argentina a boost towards transmedia documentary can be identified from Universidad Nacional de Rosario, in charge of Fernando Irigaray, head as well of the Cátedra Latinoamericana de Narrativas Transmedia.

One of the formulae implemented for the ideation and creation of prototypes are the laboratories and hackathons: working teams for processes of innovation guided by experts, of an open application. They have been held in the context of film festivals, boosted by media, institutions and interest networks.

5.6. Production companies

The production of interactive documentary has a distinct global and international character; however, it has been

located mainly in France, Canada and the United States. Some production companies and media stand out due to their implication with the format. The French-German channel *Arte* –*Prison Valley* (2010), *Réfugiés* (2014)– and the public organization National Film Board of Canada –project *Highrise* (2009–2015)– have been central in the development of interactive documentary, especially in the last decade. Media like *Al Jazeera*, *Radiotelevisión Española* and *The New York Times* have contributed with important projects, among which *Pirate Fishing* (2014), *Montelab* (2014) and *A Short History of the Highrise* (2013), respectively, can be found.

Other fundamental actors, apart from the media that boost and distribute the projects, are the production companies and the multimedia studios: Helios Design Labs in Canada, Upian and Honkytonk Films in France or Submarine Channel and Prospektor in the Netherlands. These companies stand out for the development of interactive formats, a sector with a high specialization and a limited market.

Subcategory	Name	Organization	Field	Country
Award	<i>AFP Photo Contest</i>	Agence Française de Développement	Photojournalism	France
Award	<i>Canadian Screen Awards</i>	Academy of Canadian Cinema & Television	Film and television	Canada
Award	<i>DART Awards</i>	Columbia University	Journalism	United States
Award	<i>Emmy New Approaches</i>	National Academy of Television Arts & Sciences	Innovation, multimedia	United States
Award	<i>European Digital Media Awards</i>	WAN-IFRA	Journalism	Germany
Award	<i>European Newspaper Award</i>	Norbert Küpper	Journalism	Germany
Award	<i>European Press Prize</i>	European Press Prize Foundation	Journalism	Netherlands
Award	<i>Grimme Online Award</i>	Grimme Institut	Journalism	Germany
Award	<i>One World Media Awards</i>	One World Media	Journalism, multimedia	United Kingdom
Award	<i>Online Journalism Awards</i>	Online News Association	Online journalism	United States
Award	<i>Peabody Awards</i>	University of Georgia	Multimedia	United States
Award	<i>Premio Gabriel García Márquez de Periodismo</i>	Fundación Gabriel García Márquez para el nuevo periodismo iberoamericano	Journalism	Colombia
Award	<i>Premio Internacional de Periodismo Rey de España</i>	Agencia EFE y Agencia Española de Cooperación Internacional	Journalism	Spain
Award	<i>Premios Ortega y Gasset de Periodismo</i>	Ediciones EL País	Journalism	Spain
Award	<i>Prix Europa Continental Media Competition</i>	Prix Europa	Multimedia	Germany
Award	<i>Prix Philippe Chaffanjon du reportage multimédia</i>	Fonds de dotation Philippe Chaffanjon	Online journalism	France
Award	<i>Pulitzer Prizes</i>	Columbia University	Journalism, multimedia	United States
Award	<i>SND Best of Digital Design</i>	Society for News Design	Information design	United States
Award	<i>Webby Awards</i>	International Academy of Digital Arts and Sciences	Internet	United States
Award	<i>World Press Photo Digital Storytelling Contest</i>	World Press Photo	Photjournalism	Netherlands

Table 5. Awards that include interactive documentary. Prepared by the authors.

5.7. Information channels

Interactive documentary becomes part of the topic of different information channels like media, blogs, aggregators and subscription systems. As a consequence of the elaboration of her doctoral thesis, Sandra Gaudenzi launched the blog *InteractiveDocumentary.net*, which is not active but accessible now, since she currently publishes in *InteractiveFactual.net*. Other researchers linked to i-Docs also participate: Mandy Rose manages the blog *CollabDocs* and Arnau Gifreu *Webdocs*. *Historias del siglo XXI* in the website of *Radiotelevisión Española*. Gifreu published in 2016 the metadocumentary *COME/IN/DOC*, based on interviews to experts on interactive documentary, and he also coordinates the *interDOC* blog: Observatorio de Documental Interactivo.

Other alternative methods are the newsletter *Immerse* specialized in new non-fiction formats, coordinated by the MIT Open Documentary Lab, the channel *Interactive Documentary (i-Docs)* in scoop.it and the mailing list *New_documentary* created by Adrian Miles from RMIT University.

6. Conclusions

The context built up around an emerging format is fundamental for its impulse and consolidation. In the case of interactive documentary, a series of actors involved is established: repositories, events, festivals, awards, institutions, production companies and information channels. Their compilation represents advancement in its research, since it is identifying those spaces where its creation and diffusion is

Subcategory	Name	Entity	Location
University	Dirección de Comunicación Multimedial	Universidad Nacional de Rosario	Rosario, Argentina
Hackathon	Dok Hackathon	Netzdoku Network	Berlin, Germany
Hackathon	DocsBarcelona Medellín	DocsBarcelona	Medellín, Colombia
Hackathon	DocsBarcelona Valparaíso	DocsBarcelona	Valparaíso, Chile
University	i-Docs	University of the West of England	Bristol, United Kingdom
Lab	IFLab	Sandra Gaudenzi	Itinerant
Lab	Interactive Documentary Workshop	University of Applied Sciences and Arts of Southern Switzerland	Manno, Switzerland
Lab	Lab22	Canal22	Ciudad de México, México
Lab	Laboratorio Audiovisual Interactivo de Cali	Volart, Observatorio del Documental Interactivo (interDOC)	Cali, Colombia
University	non/fictionLab	RMIT University	Melbourne, Australia
University	Open Documentary Lab	MIT	Massachusetts, United States
Hackathon	POV Hackathon	Public Broadcasting Service	United States
Lab	Sundance New Frontier	Sundance Institute	Utah, United States

Table 6. Institutions involved in interactive documentary. Prepared by the authors.

Subcategory	Entity	Country
Media	<i>Al Jazeera</i>	Qatar
Media	<i>Arte</i>	France, Germany
Production company	Barret Films	Spain
Institution	Documentary Organization of Canada	Canada
Media	<i>France TV</i>	France
Production company	Helios Design Labs	Canada
Production company	Honkytonk Films	France
Public institution	National Film Board of Canada	Canada
Production company	Prospektor	Netherlands
Media	<i>Radiotelevisión Española</i>	Spain
Media	<i>Special Broadcasting Service</i>	Australia
Production company	Submarine Channel	Netherlands
Media	<i>The Guardian</i>	United Kingdom
Media	<i>The New York Times</i>	United States
Production company	Upian	France
Media	<i>VPRO</i>	Netherlands

Table 7. Production companies of interactive documentary. Prepared by the authors.

Subcategory	Name	Authorship/coordination	Country
Blog	<i>CollabDocs</i>	Mandy Rose	United Kingdom
Metadocumentary	<i>COME/IN/DOC</i>	Arnau Gifreu	España
Newsletter	<i>Immerse</i>	MIT Open Documentary Lab	United States
Aggregator	<i>Interactive Documentary (i-Docs), scoop.it</i>	i-Docs	United Kingdom
Blog	<i>InteractiveDocumentary.net</i>	Sandra Gaudenzi	United Kingdom
Blog	<i>InteractiveFactual.net</i>	Sandra Gaudenzi	United Kingdom
Blog	<i>interDOC</i>	Observatorio del Documental Interactivo (interDOC)	Spain
Blog	<i>Netzdoku</i>	Frédéric Dubois	Germany
Mailing list	<i>New_documentary</i>	Adrian Miles	Australia
Blog	<i>Webdocs. Historias del siglo XXI, RTVE.es</i>	Arnau Gifreu	Spain

Table 8. Information channels about interactive documentary. Prepared by the authors.

nurtured.

A polarization has been recognized in France, the United States and Canada concerning festivals, awards and production companies. Nonetheless, several initiatives start in the United Kingdom, especially in relation to the group i-Docs from the University of the West of England: conferences, specialized websites and scientific publications. And from other main researchers as well: Sandra Gaudenzi and Arnau Gifreu, who promote activities, conferences, hackathons and publications. Regarding awards, they have undergone a kind of evolution in the last years: from placing the point of view over multimedia and interactive narratives towards immersive products, especially those dealing with virtual reality. The same trend is being shown by the industry.

The importance of the actors in the ecosystem where interactive documentary is generated and consumed lies in the following reasons:

- They favor consolidation: give acknowledgement, present new methods for funding and support and they ensure visibility to the projects.
- They reflect the evolution of the format: pioneer projects are highlighted, they favor debate, contribute with specialized information and boost new projects (labs, hackathons).
- They allow the improvement of its identification and assessment of the production: they compile projects, call the experts together (conferences, working teams) and coordinate specialized scientific publications.

Looking ahead, interactive non-fiction faces some challenges as a genre of digital representation of the events. The influence of technology on the stories and the partici-

pation of the audiences, in immersive atmospheres and algorithmic systems, will raise the debate about the ethics and the experience of the user within documentary, asking for a critical vision. The search for profitability or the interpretation of feedback, beyond the monetization of the product, will also be one of the questions that will need to be solved aiming to the definitive consolidation of all the emerging formats. The different actors involved which have been established in this study will have to take part and guide the answers to these interrogations.

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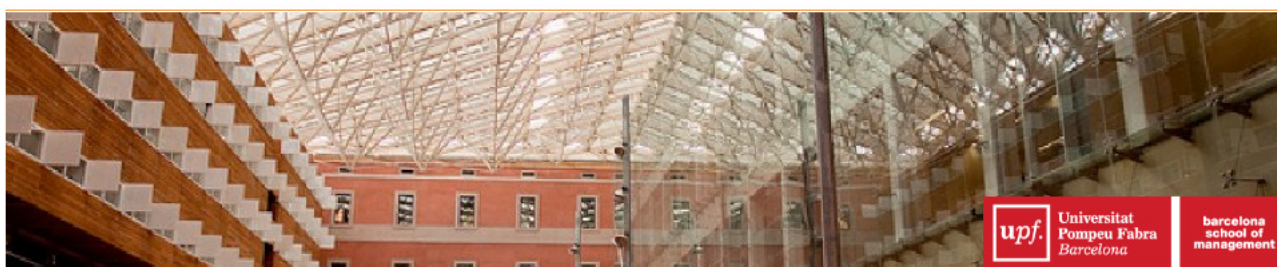
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CV

Jorge Vázquez-Herrero. Graduate in Audiovisual Communication from the University of Coruña, MA in Communication and Creative Industries from the University of Santiago de Compostela (USC) and PhD Student in Communication and Contemporary Information (USC). He is member of the Novos Medios research group and Cátedra Latinoamericana de Narrativas Transmedia (ICLA–Universidad Nacional de Rosario, Argentina). He does research on interactive non-fiction digital storytelling and online journalism, focusing on the knowledge of interactive documentary and immersive narratives.

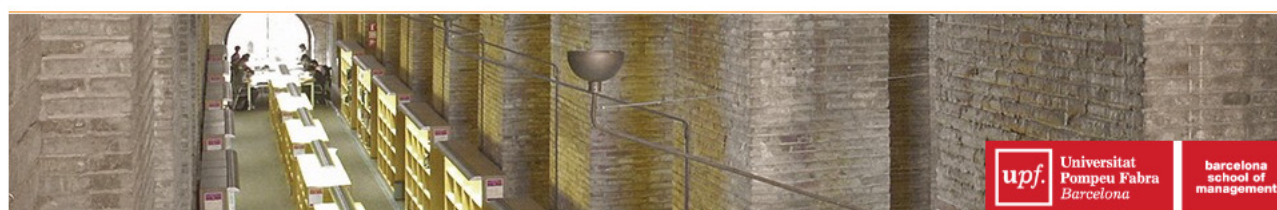
Xosé López-García. Professor of Journalism at the University of Santiago de Compostela. Coordinator of the New Media research group and director of the Department of Communication Sciences at the University of Santiago de Compostela.

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