

Title	My'cro documentary a motion picture narrative for the millennials
Sub Title	
Author	Sombunjaroen, Armaj(Ota, Naohisa) 太田, 直久
Publisher	慶應義塾大学大学院メディアデザイン研究科
Publication year	2014
Jtitle	
JaLC DOI	
Abstract	
Notes	修士学位論文. 2014年度メディアデザイン学 第354号
Genre	Thesis or Dissertation
URL	<a href="https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=KO40001001-00002014-0354">https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=KO40001001-00002014-0354</a>

慶應義塾大学学術情報リポジトリ(KOARA)に掲載されているコンテンツの著作権は、それぞれの著作者、学会または出版社/発行者に帰属し、その権利は著作権法によって保護されています。引用にあたっては、著作権法を遵守してご利用ください。

The copyrights of content available on the KeiO Associated Repository of Academic resources (KOARA) belong to the respective authors, academic societies, or publishers/issuers, and these rights are protected by the Japanese Copyright Act. When quoting the content, please follow the Japanese copyright act.

Master's Thesis

Academic Year 2014

‘My’cro Documentary

A Motion Picture Narrative for the Millennials

Graduate School of Media Design

Keio University

Armaj Sombunjaroen

A Master's Thesis  
submitted to Graduate School of Media Design, Keio University  
in partial fulfilment of the requirements for the degree of  
MASTER of Media Design

Armaj Sombunjaroen

Thesis Committee:

Professor Naohisa Ohta	(Supervisor)
Project Senior Assistant Professor Satoru Tokuhisa	(Co-Supervisor)
Professor Yoko Ishikura	(Co-Supervisor)

## ‘My’cro Documentary, a Motion Picture Narrative for the Millennials

Category: Design

### Summary

Documentary is the medium used to advocate and to create an awareness for a cause but society is always changing and the narrative of the documentaries' today has to evolve with the time. This design thesis explores a different perspective to the world of documentary making with a concept called ‘My’cro documentary. Designed for the narcissistic generation known as the millennials. ‘My’cro Documentary is about getting young people to make their own small scale documentaries and to become advocates for a cause by sharing their personal stories in a form of a documentary to their peers. ‘My’cro documentary looks into a narrative that focuses on real experience and draws inspirations from Reality-TV shows to make a mundane subject interesting to this target group. This concept was implemented in a project known as Crafts Couture which aims at promoting traditional Asian crafts to young and fashionable girls of the millennial generation. The evaluation from this implementation will prove that a smaller documentary with a narrative made by ordinary youths can be one of the solutions to adapt documentaries for the future.

### Keywords:

Documentary Making, Me Generation, Millennials, Real Experience, Small Scale Documentary

Graduate School of Media Design, Keio University

Armaj Sombunjaroen

## Table of Content

List of Figures.....	6
List of Tables.....	8
Chapter 1: Introduction.....	11
1.1 Background and Motivation.....	11
1.1.1 Personal Background Relating to Documentaries.....	11
1.1.2 Personal Experience Regarding Asian Crafts.....	12
1.1.3 Crafts Couture.....	14
1.2 Aims and Goals.....	16
1.3 Thesis Overview.....	16
1.4 Scope and Limitations.....	17
Chapter 2: Background Research.....	18
2.1 Literature Review.....	18
2.1.1 Documentary versus Reality TV.....	18
2.1.2 Self as a Social Currency for the Digital Age.....	19
2.1.3 Millennial Generation as the Me Me Me Generation.....	20
2.1.4 Mobility of Media Consumption.....	22
2.2 Contemporary Documentary.....	23
2.2.1 The Big Picture.....	23
2.2.2 Macro Documentaries on Crafts.....	24
2.3 Related Works.....	25
2.3.1 Vice Documentary.....	25
2.3.2 Monocle Film.....	27
2.3.3 CNN iReports.....	28
2.4 Summary on Background Research.....	29

Chapter 3: Concept and Preliminary Case.....	31
3.1 The Philosophy of ‘My’cro Documentary.....	31
3.2 ‘My’cro Documentary is the Solution to.....	31
3.3 Key Features of a ‘My’cro Documentary.....	33
3.3.1 Host - Presented by an Ordinary Millennial.....	34
3.3.2 Narration - First-hand Real Experiences.....	36
3.3.3 Distribution - Screening on Facebook and Youtube.....	39
3.3.4 Length - Faster and Shorter.....	40
3.4 Overview of the 4 Preliminary Cases.....	42
3.4.1 Preliminary Case 1: Japanese Pottery.....	43
3.4.1.1 Summary.....	43
3.4.1.2 Purpose.....	47
3.4.1.3 Production.....	47
3.4.1.4 Results.....	50
3.4.1.4.1 Qualitative Observation.....	52
3.4.1.4.2 Qualitative Feedbacks.....	57
3.4.1.4.3 Quantitative Results.....	58
3.4.1.5 Evaluation.....	58
3.4.2 Preliminary Case 2: Japanese Glass Windchime.....	59
3.4.2.1 Summary.....	59
3.4.2.2 Purpose.....	62
3.4.2.3 Adaptation.....	63
3.4.2.4 Production.....	64
3.4.2.5 Results.....	68
3.4.2.5.1 Qualitative Observation.....	68
3.4.2.5.2 Qualitative Feedbacks.....	69
3.4.2.5.3 Quantitative Results.....	74
3.4.2.6 Evaluation.....	78

3.4.3 P Preliminary Case 3: Japanese Lacquerware.....	79
3.4.3.1 Summary.....	80
3.4.3.2 Purpose.....	83
3.4.3.3 Adaptation.....	83
3.4.3.4 Production.....	85
3.4.3.5 Results.....	87
3.4.3.5.1 Qualitative Observation.....	87
3.4.3.5.2 Qualitative Feedbacks.....	88
3.4.3.5.3 Quantitative Results.....	91
3.4.3.6 Evaluation.....	94
3.3.4 Preliminary Case 4: Thai Weavery.....	94
3.4.4.1 Summary.....	95
3.4.4.2 Purpose.....	98
3.4.4.3 Adaptation.....	99
3.4.4.4 Production.....	100
3.4.4.5 Results.....	102
3.4.4.5.1 Qualitative Observation.....	102
3.4.4.5.2 Qualitative Feedbacks.....	102
3.4.4.5.3 Quantitative Results.....	105
3.4.4.6 Evaluation.....	109
3.5 Summary on the Findings of the 4 Preliminary Cases.....	109
 Chapter 4: Implementation and Evaluation of the Final Case.....	111
4.1 Summary of the Final Case: Japanese Doll.....	112
4.2 Purpose - The Production of Documentary by Amateur.....	114
4.3 Adaptation.....	115
4.4 Production.....	116
4.5 Results.....	117
4.5.1 Qualitative Observation.....	117

4.5.2 Qualitative Feedbacks.....	118
4.5.3 Quantitative Results.....	142
4.6 Final Evaluation.....	145
Chapter 5: Conclusion.....	146
5.1 Recommended Design.....	146
5.1.1 Finalised Features.....	146
5.1.2 Strength & Weakness.....	149
5.2 Social Impact and Limitations.....	151
5.3 Further Research.....	153
5.3.1 ‘My’cro Documentary Beyond Crafts.....	153
5.3.2 Social Media for the Distribution.....	155
5.3.3 Editable by the Mass Millennials.....	155
Acknowledgements.....	157
Reference List.....	158
Appendix.....	160



## List of Figures

Figure 1.1 The author with a pair of trousers made from traditional Thai textile.....	13
Figure 1.2 The Author's Blog about Young People in Kimono in Kyoto.....	14
Figure 1.3 Screenshot of the Crafts Couture's Website.....	15
Figure 2.1 Screenshots of the The Ascent of Money.....	23
Figure 2.2 Screenshots of How to Survive a Plague.....	24
Figure 2.3 Images from Begin Japanology.....	25
Figure 2.4 A Scene from Vice Documentary on the Japanese Love Industry.....	25
Figure 2.5 A Scene from Monocle Film on Japanese Craftsmanship.....	27
Figure 2.6 A Sample from the website of CNN iReports.....	29
Figure 3.1 A Scene from Preliminary Case 1.....	43
Figure 3.2 Images from Mashiko Tochigi Japan.....	44
Figure 3.3 Mr. Miyajima and his potteries at his home in Mashiko.....	45
Figure 3.4 The Host Kailin Wang in Mashiko Tochigi.....	46
Figure 3.5 A Scene from Preliminary Case 2.....	59
Figure 3.6 Furins at the Shinohara's House.....	60
Figure 3.7 Mr and Mrs Shinohara, Furin Craftsmen.....	61
Figure 3.8 Images of Lyn Ishikawa.....	62
Figure 3.9 A Scene from Preliminary Case 3.....	79
Figure 3.10 Kamakurabori Workshop and Products of Mr. Sakamoto.....	81
Figure 3.11 Pictures of Sachi Montgomery, Shooting Day Preliminary Case 3.....	82
Figure 3.12 Interview for Preliminary Case 3.....	86

Figure 3.13 Sharing of Preliminary Case 3 on Facebook.....	88
Figure 3.14 A Scene from Preliminary Case 4.....	94
Figure 3.15 Pictures of Bangsai Arts and Crafts Training Centre.....	96
Figure 3.16 Yarn Lipao Basketry.....	97
Figure 3.17 Photos of Nat Tangkrachang from Bangsai.....	98
Figure 4.1 A Scene from Final Case .....	111
Figure 4.2 Daruma Dolls at Darumaji.....	113
Figure 4.3 Photos of Melanie Favier in Gunma.....	114
Figure 4.4 The shooting of Final Case .....	116
Figure 4.5 The Host Sharing the Final Case on Facebook.....	119

## List of Tables

Table 1.1 Thesis Overview.....	16
Table 3.1 The change from macro documentaries to ‘My’cro documentaries.....	33
Table 3.2 Differences on how the viewers obtain facts from 2 documentaries.....	37
Table 3.3 Summary of the narrative differences between the 2 documentaries.....	38
Table 3.4 The scale to find the right balance for length.....	41
Table 3.5 Preliminary Case and Its Hypothesis Overview.....	42
Table 3.6 Shooting Methodology of Preliminary Case 1.....	48
Table 3.7 The Way of Editing the footage of Preliminary Case 1.....	49
Table 3.8 Proportion of Content for Preliminary Case 1.....	52
Table 3.9 Comments on Youtube for Preliminary Case 1.....	53
Table 3.10 Survey 1 Comments on the Narration.....	54
Table 3.11 Survey 1 Comments on the Host.....	55
Table 3.12 Survey 1 Comments on the Distribution.....	56
Table 3.13 Survey 1 Comments on the Length.....	57
Table 3.14 Results from Youtube Analytics Preliminary Case 1.....	57
Table 3.15 Survey 1 Shooting Methodology for Preliminary Case 2.....	64
Table 3.16 Consequence of Shooting on Editing the Structure of Preliminary Case 2..	66
Table 3.17 Format for Editing a Part Preliminary case 2.....	67
Table 3.18 Survey 2 Comments on the Narration.....	70
Table 3.19 Survey 2 Comments on the Host.....	71

Table 3.20 Survey 2 Comments on the Distribution.....	72
Table 3.21 Survey 2 Comments on the Length.....	73
Table 3.22 Results from Youtube Analytics Preliminary Case 2 Part 1.....	74
Table 3.23 Results from Youtube Analytics Preliminary Case 2 Part 2.....	75
Table 3.24 Results from Youtube Analytics Preliminary Case 2 Part 3.....	75
Table 3.25 Results from Youtube Analytics Preliminary Case 2 Part 4.....	76
Table 3.26 Results from Youtube Analytics Preliminary Case 2 Part 5.....	77
Table 3.27 Adapted Categories for Shooting Preliminary Case 3.....	84
Table 3.28 2 Kinds of Edited Footage used for Preliminary Case 3.....	84
Table 3.29 Millennials' Comments on Preliminary Case 3.....	90
Table 3.30 Millennials' Views on Sharing Online.....	91
Table 3.31 Results from Youtube Analytics Preliminary Case 3.....	92
Table 3.32 Adapted Editing for Preliminary Case 4.....	100
Table 3.33 Comments on Narrative and the Host of Preliminary Case 4.....	103
Table 3.34 Comments on Preliminary Case 4 for Distribution and the Length.....	104
Table 3.35 Results from Youtube Analytics Preliminary Case 4 Part 1.....	106
Table 3.36 Results from Youtube Analytics Preliminary Case 4 Part 2.....	107
Table 3.37 Results from Youtube Analytics Preliminary Case 4 Part 3.....	107
Table 4.1 Generational Preferences on a Documentary Narrative.....	120
Table 4.2 Generational Opinion Differences between the 2 Documentary.....	122
Table 4.3 Comments on the Final Case of 2 Different Generations.....	123
Table 4.4 Generational Opinions on Shooting a Documentary with an iPhone.....	124

Table 4.5 Results from Youtube Analytics Final Case Part 1.....	143
Table 4.6 Results from Youtube Analytics Final Case Part 2.....	143
Table 4.7 Results from Youtube Analytics Final Case Part 3.....	144
Table 5.1 Finalised Categories for the Real Experience Narration.....	147
Table 5.2 Finalised Way of Editing for the Short Length.....	148
Table 5.3 Strength and Weakness of ‘My’cro Documentary.....	149

## Chapter 1

### 1.1 Background and Motivation

#### 1.1.1 Personal Background Relating to Documentaries

‘My’cro documentary can be described as an expression of the author’s alter ego. It is also a need of the author to connect two very different worlds that he lives in.

Armaj Sombunjaroen is from Thailand but grew up in Australia, America, China, the Netherlands and Japan. One of the family’s businesses is to make documentaries for the Thai Royal Family. As a result of this relation, Armaj spent most of his childhood following old ladies-in-waiting of the Thai Royal Court. From this experience he became exposed to the project of Her Majesty Queen Sirikit of Thailand to promote traditional Thai craftsmanships to the public because Thai ladies-in-waiting tend to wear and use traditional crafts during formal occasions. Armaj’s exposure to this very old traditional world of Thailand from a very young age has caused him to use traditional crafts in his daily day life.

This upbringing has also caused a conflict in Armaj’s life because most of his time spent in Thailand has been dedicated to following old ladies-in-waiting and listening to the older people featured in the documentaries made by his family. However, for the author there is a personal need to connect with people of the same generation and his peers from all around the world. There is also a desire to express the world of traditional

crafts in his own way. Therefore 'My'cro documentary was created from this internal conflict with a hope that one day young people may find a voice and get their friends interested in their personal cause.

#### 1.1.2 Personal Experience Regarding Asian Crafts

It is the personal opinion of the author that there is an under appreciation of traditional Asian craftsmanships by Asian people themselves. Asia today, especially Japan and China, is one of the biggest consumers of luxury products. The luxury market primarily consists of European brands. The irony is that these European brands actually sell to the world using the imageries and the stories of traditional European craftsmanship. Somehow people in Asia find these European crafts fashionable but Asian craftsmanship is not seen to be on par with the European image of crafts.

Traditional Asian craftsmanship can be as exquisite and as complex as the works of European artisans. The author has visited traditional Thai silk weaver in the North of Thailand and witnessed the difficulty to weave just one piece of silk which can take up to several months to finish. From this experience he has learnt to admire Asian traditional goods and combine them in his daily day life. This has led to the development of a personal style that has received positive comments from his peers. Therefore it is a personal belief that an exposure to the difficulty in making traditional Asian crafts can lead to the development of appreciation of traditional craftsmanship.



Figure 1.1 The author with a pair of trousers made from traditional Thai textile

Out of the all the countries in Asia, the author believes that Japanese culture and its attitude towards its own traditional crafts is the most admirable. Unlike other Asian countries, Japanese people have a pride when it comes to tradition and a sense of heritage. It is arguably the only country in Asia where people can be seen wearing traditional garments for daily day life. Most people still wear western clothes but there are people who wear the kimono in Japan for daily life. This is different from a country like Thailand for it has no such culture. These people are not applicable just for the countryside but even in a big, international and westernised city such as Tokyo.

Another difference between Thailand and Japan is the youth culture. Japanese youth also wear traditional garments for cultural events. Girls wear the kimono when they turn 20 to attend the coming of age ceremony. Young people wear the yukata to the firework festivals in the summer. During the author's visit to Kyoto in 2014, he took pictures of



several young Japanese people wearing the kimono during the cherry blossom season and blogged about it on his personal website.<sup>1</sup> This makes Japan to be an inspiration for the author. It is also his belief that the next step forward to get these young people to learn more about crafts and use these products with modern goods on a day to day basis rather than just for cultural events.



Figure 1.2 The Author's Blog about Young People in Kimono in Kyoto

### 1.1.3 Crafts Couture

Under the Graduate School of Media Design, Keio University, the author has started a project called Crafts Couture at the end of 2011. Crafts Couture is an online editorial website which aims to rebrand the image of traditional Asian crafts for young girls who are fashionistas. This links back to the author's personal belief that if young people start to be the face of Asian crafts, other people within the same generation will also find traditional craftsmanship to be fashionable and fresh.

On the Crafts Couture's website, the project offers documentaries about a girl's journey to meet a craftsman in the countryside, fashion photo-shoots on how to use crafts in a

---

<sup>1</sup> <http://armajflash.com/2014/04/05/kyoto-kimono/>

modern way, and articles on Asian products and traditional culture. Crafts Couture is a team project and the author's main responsibility is documentary making. Crafts Couture's documentary is a seasonal documentary, once every 3 month, about a girl's attempt to learn and make traditional crafts from a craftsman in the countryside. Since the beginning of the project, 5 documentaries have been produced by Crafts Couture and these documentaries are the case studies used for the research of 'My'cro documentaries.<sup>2</sup>

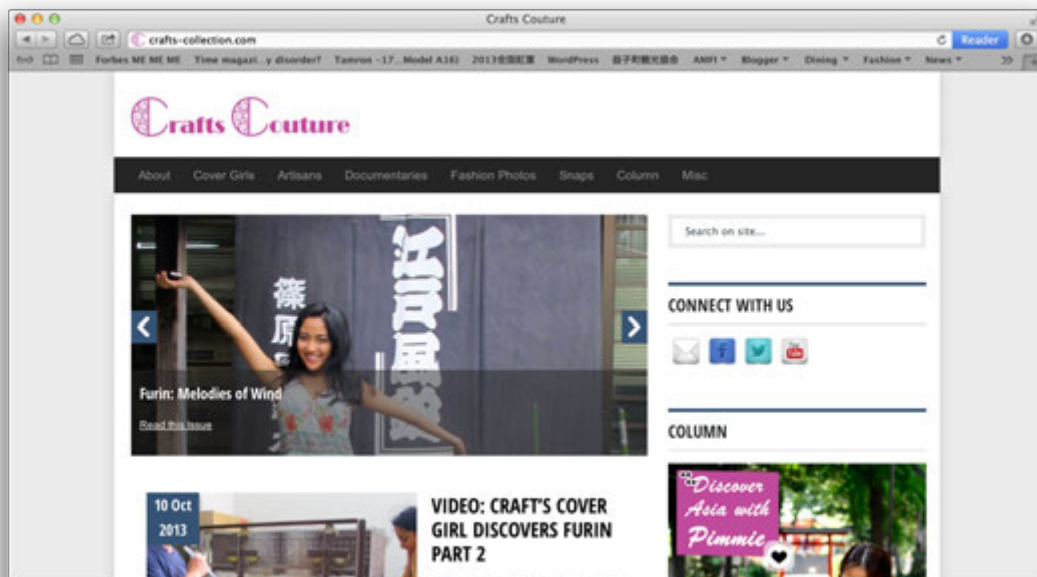


Figure 1.3 Screenshot of the Crafts Couture's Website

---

<sup>2</sup> <http://crafts-collection.com>

## 1.2 Aims and Goals

This thesis aims to find the solution to this research question:

Can a small-scale documentary be produced by the youth of today to make them an advocate of an issue and get other young people interested?

Based on this research question, the goal of this paper is to:

- demonstrate the method for millennial to produce documentary on a small scale.
- test and evaluate a style of documentary that is suited to the preference of the millennial generation to create exposure among them.

## 1.3 Thesis Overview

Chapter 1 - Introduction Personal motivation and reasons for development of 'My'cro Documentary
Chapter 2 - Background Research Literature reviews on documentaries, the millennials and social media with an analysis on traditional and new forms of documentaries
Chapter 3 - Concept & Preliminary Cases The 4 key features of 'My'cro Documentary that differentiate it from other documentaries and the investigation of the 4 preliminary cases
Chapter 4 - Implementation and Evaluation The implementation of the final case with the evaluation of the effective of the design on the target group
Chapter 5 - Conclusion The finalised suggestion for the best design for a 'My'cro Documentary and recommendation for further research

Table 1.1 Thesis Overview

#### 1.4 Scope and Limitations

The following are the limitations to the research of 'My'cro documentary in this thesis:

1. **The Subject of the Show** - This thesis hopes to suggest a new methodology to make documentaries about any subject but its evaluation is drawn from only 1 kind of documentary which is about promoting the awareness of traditional craftsmanships to younger generations. Therefore, the results and the evaluation are based on only 1 topic from a vast range of social issues.
2. **Younger Generation** - this thesis aims to create a design for the millennial generation. The millennials are global but the documentaries used in this research were only shot in Japan and Thailand. The results of the surveys also come from people with a proficiency in English who live in Japan, Taiwan, Thailand, and Australia or come from one of these countries. Thus making the focus of this thesis to be on the millennials of the Asia Pacific region.
3. **Shooting** - This thesis investigates the way to shoot a documentary on a small scale to find an appropriate suggestion for a method for young people to make their own documentary but it hasn't research deep enough to see whether young people will make this kind of content if they do know how to make 'My'cro documentary.
4. **Editing** - The thesis also explores the way to edit the produced content into a style of format that suits the taste of young people. However it does not look into the best program to use for editing small-scale documentaries nor investigate the easiest program for the millennials to edit the video themselves.

## Chapter 2 : Background Research

### 2.1 Literature Review

#### 2.1.1 Documentary versus Reality TV

Traditionally, the role of a documentary is to tell the viewers about the facts of real people, real places and real events. Although a documentary provides the facts to the audience it does not mean that the information provided is objective. A documentary itself is actually subjective for it is dependant on the tone, the perspective of the narrator and the editing. These dependencies put emphasis on a certain information and this makes a documentary to be opinionated. However, the opinions of documentaries usually come from the narration of an expert in a certain field. By using experts, the information provided by the documentary has a higher credibility. There are some exceptions in documentary making where non-experts were casted because the director wanted to use ordinary people to gain a real insight to a certain situation. As for the crew required to shoot a documentary, working alone is not the best scenario and a team is usually required. The size of the team may varies according the requirement of what is needed to be shot [1]. These are some basic traditional features of a documentary.

Another genre of film production that plays with the idea of real life situation is reality television. Reality TV comes in a variety of style from a talent competition like Britain's Got Talent to a sitcom like Keeping Up with The Kardashians. Although, there is a huge variety but the overall feature that binds reality TV together as a genre is the

presentation of unscripted real life situation by ordinary people that puts the viewers into a voyeuristic journey to entertain them. This is the main difference between reality TV and traditional documentary which is educational. Another aspect that make a documentary and a reality TV show very much the same is that both genres use handheld camera to follow people around to capture real moments. These real moments is supported by an interview for comments. This makes the aesthetic and the narrative of both genres to be similar [2]. This shows that it is very difficult to define a documentary and a reality TV show when these 2 genres are together and a show can be entertaining and educational at the same time.

#### 2.1.2 Self as a Social Currency for the Digital Age

One of the most basic characteristics of human nature is to share self-stories. Everyone does it from children to adults. During the childhood years, a child would make an artwork in class and show it to his or her parents and friends. This self story disclosure is then repeated on through to adulthood from sharing tales of recent travels, career promotion and even food for dinner. Society actually do not realise how rewarding and addictive this behaviour is [3]. A study has shown that it is rewarding to the point that people are willing to earn less money in order to share personal stories. In an experiment conducted in 2012 by the University of California, Santa Barbara, testers were asked to choose to answer questions regarding oneself or unrelated to self. The questions not related to self have a higher financial incentive but most people choose to answer personal questions. It is also noteworthy to mention that 40 per cent of people's

conversation is related to personal stories [4]. Apart from personal satisfaction to share stories about oneself, the disclosure of personal stories can also create a positive impression from surrounding colleagues. This becomes a social currency to promote oneself [3]. Therefore this social currency can then be used to create publicity for an idea that has a relevance to a personal identity.

Society of the early 21st century lives in a divided world where the expression of self can be separated into the physical space and the digital space. However in the world of the future, people's identities will be shaped more by their virtual activities. This is because the accessibility and the openness of digital data will make it even more easy for people to come under scrutiny [5]. This mass scrutiny of personal identity has already started in today's age and it is an online risk. When a person displays personal information online, this information does not go to just close friends but also to a wider circle of acquaintances who the user might not even remember [6]. An example of this is Facebook where a status shared among Facebook friends will not reach only close circle of friends but also people who might not be so well acquainted to. This puts a great importance on building a positive digital image and if sharing oneself is very rewarding to the soul, it can also be beneficial for the image of people in the digital age.

### 2.1.3 Millennial Generation as the Me Me Me Generation

The youth of the current era is known as the millennial generation. Officially people from this generation are born between 1980 and 2001. As of 2014, this current age

group are people from the age of 13 to 34. The millennials are media/tech savvy. They pretty much grew up with the computers and new media. They can not stand being without the internet and share on social media to the point that there is no longer privacy. Facebook is the most used social media for them. Millennials are international and global because they are everywhere around the world even in developing countries and they are not afraid to explore different cultures. They also love to get praises from their peers and want recognition most of the time because they grew up with constant appraisals from parents and awards from the current education system. This constant need for appraisal leads them to be very generous for they will more likely to volunteer and choose things with a positive ethical background [7]. These are some of the characteristics of the millennial.

The paradox of the millennial generation is that they might be generous but they are also defined by narcissism. The millennial is the me me me generation. They love themselves, they care more about themselves than others and they have a very high self-esteem. They want to be popular and they grew up watching reality TV [8]. Stein has even described reality TV as ‘documentaries for narcissists’. This genre boomed in the year 2000 and the television industry started to replace traditionally scripted shows on major time slots with this kind of content [2]. Reality TV is successful because the millennials, although narcissistic, find that they can relate to the people in reality TV [8]. For a generation that is obsessed with oneself, this is one way to get the attention from someone who belongs to the millennial generation.



#### 2.1.4 Mobility of Media Consumption

The future for media consumption will be based on accessibility and convenience. Among the young adults and teenagers (the millennials), mobile phones have become the most used tool to access information on the internet. According to a study by the Pew Research Center in 2010, 93% of teenagers and young adults in America are connected to the internet, 10 per cent higher than adults between the age of 30-49 and 20 per cent higher than adults between the age of 50-64. This internet connectivity is correlated with the rise of mobile phone ownership among young people where it has become the norm to have such devices. [9]. This means that young people can access online media anytime and anywhere with just a mobile phone.

The millennials use mobile phones for everything from work, entertainment, content creation and communication. They like things to be short, simple and quick. For instance, at IBM, millennial employees are more likely to use instant messages rather than e-mails to communicate for it has less formalities. They also have a habit of texting people who are only a few steps away. This behaviour is not only applicable to the United States of America. In Japan, young women are writing love novels with just the text message mechanism of the mobile phones [7]. Life is so much about accessibility that the mobile phone has already become another form of television where social media are promoting a different kind of motion pictures consumption [10]. Therefore, content need to be adapted to suit the lifestyle of the millennial and mobile phones.

## 2.2 Contemporary Documentary

### 2.2.1 The Big Picture

The mainstream traditional format of documentaries made by the current industry can be analysed and described as big-scale macro documentaries. These documentaries are huge due to 4 different key points. These points are big facts, big channel, big name, and big time.

- **Big Facts** refers to the topic that these documentaries tend to cover. These issues are voice-over facts that have affected and shaped the modern world in a global perspective.
- **Big Channel** is regarding the distribution channel of these documentaries for they are produced and shown by major television channels or the cinema.
- **Big Name** is about the host who wrote and narrated the show. These people tend to be experts on a particular academic field. They are also famous or come from a famous institution.
- **Big Time** means the length of the documentaries can go over an hour with several episodes.

Examples of macro documentaries and theirs 4 key points:



Figure 2.1 Screenshots of the The Ascent of Money

The Ascent of Money (2009)<sup>3</sup>

Big Issue: Credit Crunch and Financial Meltdown

Big Channel: PBS

Big Name: Professor Niall Ferguson, Harvard University

Big Time: 6 episodes and approximately 50 minutes each



Figure 2.2 Screenshots of How to Survive a Plague

How to Survive a Plague (2013)<sup>4</sup>

Big Issue: Early Stage of the HIV/AIDS Epidemic

Big Channel: Box Office

Big Name: David France, Journalist and Former Senior Editor of Newsweek

Big Time: 109 minutes

### 2.2.2 Macro Documentaries on Crafts

There are macro documentaries on traditional Asian crafts. Macro documentaries on crafts put an emphasis on the issue that crafts is a product of a nostalgic long-gone era.

The host, who is an expert on art or culture, narrates the facts about the history and the beauty of traditionally made goods. An example is an episode about kimono by BEGIN Japanology, a show produced by NHK World. Aired in 2012 for 30 mi and hosted by

---

<sup>3</sup> <http://www.pbs.org/wnet/ascentofmoney/>

<sup>4</sup> <http://surviveaplague.com>

Peter Barakan, a veteran broadcaster, the show presents interviews with craftsman and voice-over videos about the history and the making of a kimono. This makes documentaries on crafts indifferent from other macro documentaries.<sup>5</sup>



Figure 2.3 Images from Begin Japanology

## 2.3 Related Works

### 2.3.1 Vice Documentary



Figure 2.4 A Scene from Vice Documentary on the Japanese Love Industry

In contrast to the macro documentaries, there are attempts to modernise the documentary narrative for a younger audience. This can be seen with the documentaries

<sup>5</sup> <http://www3.nhk.or.jp/nhkworld/english/tv/japanology/archives201209210600.html>

produced by Vice Magazine. Vice Magazine is a global online and printed editorial publishing on the culture of alternative youth. Its editorial covers a range of topics from cannabis, sex-performance enhancing food to Texas' underground hip-hop scene.<sup>6</sup>

Scandalous topics are also applicable to Vice's documentaries. Examples include lifestyle of Russian billionaires, giant people in Iceland and strippers for truck drivers. This puts the focus of the content on the minority rather than the big global issue. Vice wrote that its documentary is about "exploring uncomfortable truths and going to places we don't belong."<sup>7</sup> It is this idea of going to places where people don't belong makes Vice's documentaries different from the macro documentaries. Instead of getting experts and academics to tell the facts, it gets young people who have no idea about the issue to go and experience first hand to tell about it. For instance, in the episode about the Japanese Love Industry, the host went to get a tattoo in order to talk the yakuza who runs the sex industry in Japan.<sup>8</sup> This makes the documentary to focus on the real experience rather than the facts. Crafts Couture drew on this real experience to get young people interested in a mundane subject like crafts. The format and the distribution of Vice's documentaries are also different from mainstream documentaries. Vice releases its own documentaries through its own Youtube channel and the length of the episode is dependant on the amount of content produced. This varies from

---

<sup>6</sup> <http://www.vice.com/>

<sup>7</sup> <https://www.youtube.com/user/vice/about>

<sup>8</sup> <https://www.youtube.com/watch?v=qpZbu7J7UL4>

approximately 5 min to about 40 min. Some of these documentaries come in small parts which combined up to be an entire episode.

### 2.3.2 Monocle Film

Monocle is another online and printed editorial that has a modernised form of documentary making. Its editorial features stories from all around the world on business successes in fields such as fashion, architecture and entrepreneurship. The content of these reports are targeted at young, sophisticated and business orientated society. These stories are not just written but they also come in the form of short motion pictures. These motion pictures are simply called as “Film” by Monocle.<sup>9</sup> Monocle’s films can be considered as a documentary because they provides a report on a real life success story.



Figure 2.5 A Scene from Monocle Film on Japanese Craftsmanship

---

<sup>9</sup> <http://monocle.com/>

Monocle actually has documentaries on crafts under the category of design. Examples of documentaries on traditional crafts are Bohemian glass, apprenticeships in Vienna and even Japanese traditional carpentry for furnitures. The narrative of these films is similar to other major documentaries because it only provides the fact through a narrated voice-over with a beautiful motion picture of the products and the craftsman. This is a dictation of facts to the audience which aims at enlightening the audience on why the design of these crafted goods are unique and successful. The main differences of Monocle's films from other documentaries are the length and the distribution. Despite providing just facts, Monocle's films are shorter with the length being only 5 min. This allows the film to be quick and direct to the point on why these crafts are good in terms of business. Monocle's films are only officially available through its website. This can be seen as an adaption of documentaries for the fast moving digital age.

### 2.3.3 CNN iReports

CNN iReports is the democratisation of journalism to every day people. This means that anyone can take part in writing news and become an amateur journalist. This democratisation happens when CNN initiated iReports in 2006. iReports allows the users to sign up and writes articles themselves about any topic in the world from a natural disaster to local opinions on national politics. The article, pictures and videos are entirely created by common people rather than CNN's editors and crews. If news making can be democratised for ordinary people, there are also endless possibilities for other kinds of reporting to be produced by anyone like documentaries.



Figure 2.6 A Sample from the website of CNN iReports

Another interesting aspect of CNN iReports is the permission of contents from iReports to go into officially broadcasted news. When a major incident happens, a CNN news anchor will present the story that has been created by its journalists and edited by its editors. This report is then supported by images and videos from iReports. For instance when Taiwan's students protested against the Taiwanese government trade deal with China and sieged parliament in March 2014, CNN also used images and videos from iReports. By using contents from experts and everyday people, this allows the issue to have many facets. 1 side of the information comes from the professional while the other perspective comes from the people to create a much more complete view of an issue.<sup>10</sup>

#### 2.4 Summary on Background Research

From the background research, it could be summarised that traditional macro documentaries need to be adapted for the millennial generation. Macro documentaries

<sup>10</sup> <http://ireport.cnn.com/>



are not well suited to this target group because millennials can not relate to the content and this makes them not interested to watch the show. The narrative of a modernised documentary for the millennial generation should draw inspiration from reality TV show to make the content more entertaining because millennials are entertained by this TV genre and technically a documentary and a reality TV show are very much similar. Furthermore, the person to host the show must also come from the millennial generation to make it easier for the target group to relate to the show. This use of young people is similar to Vice Documentary. In addition, the millennial generation is obsessed with oneself. Therefore, the host should be willing to distribute the documentary to his or her peer because the documentary is featuring him or her. In theory, this should directly target the millennials and make them watch the show, while creating a positive image for the host. The sharing of personal documentary is then similar to CNN iReport where people share personal news report. Finally, the pace of the show has to be quick and the duration has to be short in order to go with the fast lifestyle of this target group. Short documentaries are similar to Monocle Film. These are the suggestions from the research that lead the way to adapt documentaries for the millennial generation.

## Chapter 3: Concept and Preliminary Case

### 3.1 The Philosophy of 'My'cro Documentary

The name 'My'cro documentary is derived from two words, my and micro. 'My' implies that the story is an actual personal experience documented with the medium of motion pictures. 'My' is also a reference to the idea that content has been created by one's own attempt rather than a big production team. One's own attempt makes the aspect of the production to be small and this links to the other word of 'micro'. Another aspect that makes this documentary micro is the short length. 'My' combined with 'micro' is therefore 'My'cro Documentary.

### 3.2 'My'cro Documentary is the Solution to...

If the millennial generation is known to be the a group of teens and young adults obsessed with themselves and their own world, it will be difficult to get them interested in a certain issue outside of their interests. Traditional macro documentaries present facts from the expert host to the audience but this is no longer efficient because the millennials can not relate to the person providing the information. The narration of facts in the documentary is also another problem because it is like dictating to the classroom. The story must be entertaining for the millennials to enjoy, while still being informative for educational purposes. These are the problems to solve in the narrative.

Another problem with traditional documentaries and the millennials is the format. The millennials relies heavily on the use of mobile devices to get content anytime and anywhere. However, a typical documentary is 30 min or 1 hr. It can only be viewed on television or at the cinema. This is not ideal for a society of mobility. Documentary must be distributed in a manner that allows easy access for millennials from their mobile devices. The method of distribution must also be able grab attention in order to get the millennials to click on it. Finally, the length must be adjusted to fit the fast consumption of media that young people are accustomed to. These are the problems in the format of the current form of macro documentary.

In summary there are four problems with macro documentary for the millennial generation:

1. **The host** - big name/experts
2. **The narration** - big facts
3. **The distribution** - big channels
4. **The length** - big time

Adaptations of these four key features will differentiate the concept of 'My'cro documentary and form a motion picture narrative that is more suited to the lifestyle of the millennials.

### 3.3 Key Features of a 'My'cro Documentary

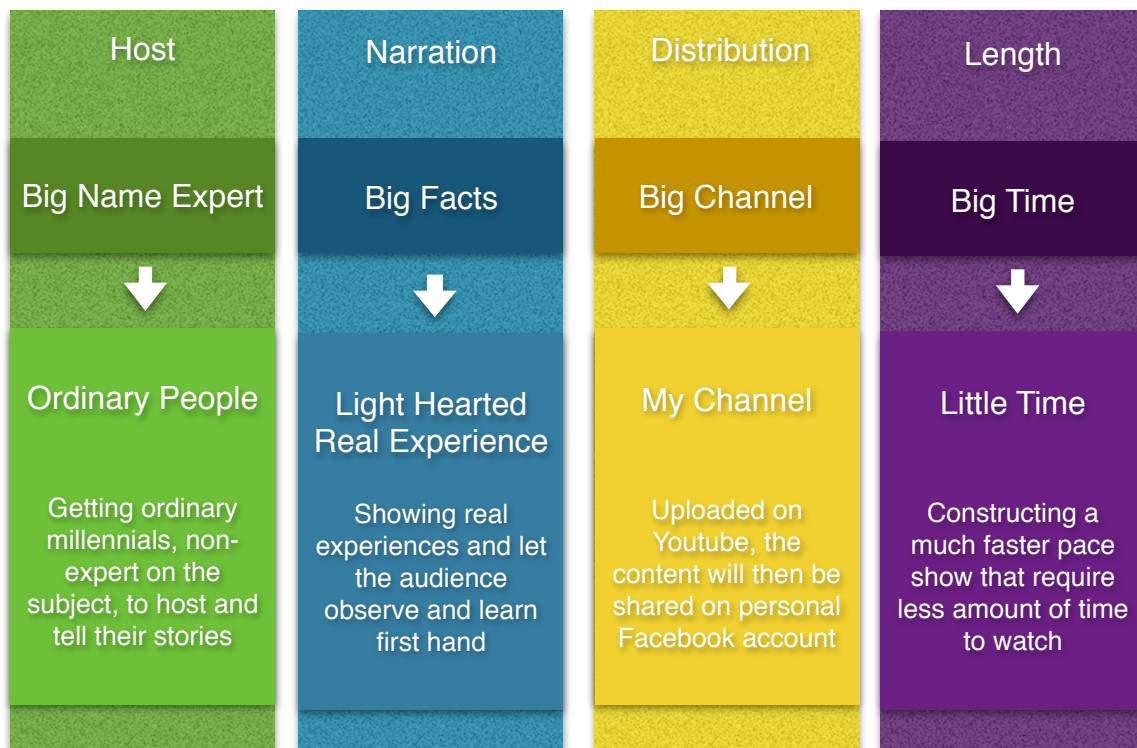


Table 3.1 presents the change from macro documentaries to 'My'cro documentaries.

These 4 key features differentiate 'My'cro documentary from macro documentary and the expectations from each design feature are the following:

**Ordinary People** - Getting everyday millennial who has no knowledge on the subject to host the documentary rather than using an older expert on the subject:

- Despite the lack of experience, millennials can host a documentary.
- Ordinary people makes a story more personal and this makes the narrative more relatable by the millennials.
- Ordinary host will share the documentary to peers because he/she is featured in the show.

**Light Heart Real Experience** - a narrative that focuses on presenting real events rather than dictating information to the audience:

- Real experience makes and the narrative active and lighter for the audience.
- Real experience makes the narrative entertaining and educational in one show.

**My Channel** - The documentary is distributed by the host on his or her Facebook rather than on television:

- Facebook can directly targets the millennials to make them watch the show.
- Sharing a documentary on oneself can create positive image for the host.

**Little Time** - Shorter duration instead of a usual 30 min or 1 hour show:

- Shorter show is more suited to fast lifestyle of the millennials and this makes it easier for them to watch.
- Shorter duration also means higher audience retention for the millennials will watch more of the show.

### 3.3.1 Host - A Documentary Presented by an Ordinary Millennial

The person who hosts a 'My'cro documentary has to be someone from the millennial generation. This is very important because the use of the young people will capture the attention of the very same group of people. Reality TV shows in the past were successful in this demographic because the viewers can relate to the people in the show. Therefore, documentaries must also use a host that young people can relate to in order to make them watch. Although, documentary usually uses an academic expert to narrate the show, the use of ordinary people is actually not uncommon in the industry. A documentary sometime interviews everyday peoples to get a more realistic sense about

a certain topic and the next step forward in adapting a documentary narrative is to let an ordinary person tell his or her story to the public as the host.

For research purposes, the hosts of a 'My'cro documentary must meet the following requirements:

1. **Mid Millennials** - The age of range of the millennials as a generation is wide starting from the age of 14 to 35, constituting people from 2 decades. This makes the median, the peak of the era and mindset, to be around the mid 20's. Therefore the chosen host should be around the age of early 20's to mid 20's to make sure that the host is the purest example of this generation.

2. **Cluelessness** - In order to create a stark difference between 'My'cro documentary and traditional macro documentary, the host should have no knowledge about the subject that the documentary will cover. They will be the truest of amateurs in comparison to the big name experts who knows everything about their field of expertise.

3. **Social Media Narcissist** - The host must be an avid user of social media and the content they update or generate must be overwhelmingly about themselves. This means writing personal blog, a habit of frequently uploading picture of oneself, and a like to show their personal activities via Facebook.

4. **Expressive Creativity** - Apart from loving self-photography, a 'My'cro documentary host also shows other signs of creativity. He or she might be a model, singer/songwriter, amateur journalist/writer, a fashion designer, a make-

up artist and many more. This allows the host to also show or express his or her creativity in the documentary.

For Crafts Couture, millennial girls were used as the host. The host for each case will be explained later in the thesis and all of them fit the 4 requirements above. Apart from these requirements, the girls must have a love for fashion, a sense of style, and a habit of attending various social gatherings. They are the city girl and they love to go out, shop and dine at chic places. The girls must also be able to communicate in English and the native tongue of the craftsman in that particular Asian country. These are the extra qualifications needed for the project of Crafts Couture in order to attract other girls from within their circle. These girls will be a taste leader to create an awareness for traditional craftsmanship.

### 3.3.2 Narration - First-hand Real Experiences

The use of an ordinary person to host the show leads to another key factor in differentiating a 'My'cro documentary from other documentaries. A documentary provides facts and a macro documentary narrates the facts to the audience. This can easily be done because the host is a big name expert in his or her field of expertise. However the case is different if the host has no true knowledge about the subject prior to the shooting of the documentary. Therefore, it can not be a real documentary if the host can not provide the right kind of information. Nevertheless 'My'cro documentary

has the solution to solve this problem and allow an ordinary person to give the facts.

An ordinary person might not be able to tell the right information but he or she can show the real events concerning a subject to the audience. By documenting with motion pictures about an unscripted event that the host has taken part in, the audience is able to grasp the fact by observing the situation instead of comprehending just a stated information of macro documentaries. This observation of an event turns the narrative into a firsthand information and this makes the show factual. In this manner, the audience can still learn from an ordinary host in a ‘My’cro documentary.

Narration

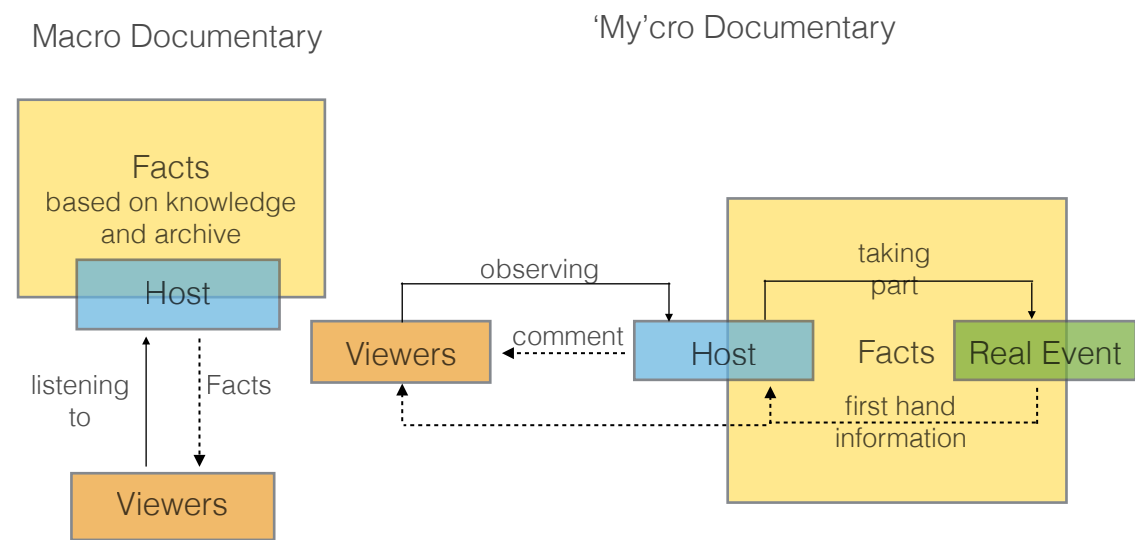


Table 3.2 Differences on how the viewers obtain facts from 2 documentaries

Firsthand information is very important not just for educational purposes but also for entertainment reasons. ‘My’cro documentary means that the learning process is not a top down dictation from an educator to the viewers but it means that a person is learning



a peer. The host is learning about a subject for the first time from his or her experience and the viewers is learning with the host as the story moves further. This makes a learning as it goes way of education. In addition, facts provided by a documentary can be subjected to the personal opinion and comments of the host. This personal comments is the reaction from the host's initiative to take part in an event that he or she has no knowledge about. Comments can be entertaining to the targeted viewers just like a reality TV Show.

The use of comments also brings to final issue regarding the narration and that is editing. The style of the editing of a 'My'cro documentary will be more like a reality TV show than a documentary because reality TV is the form of entertainment enjoyed by the millennials. A 'My'cro documentary can not show a voice-over video of the facts because the host can not provide the information about the subject.

#### Narration

	Macro Documentary (passive)	'My'cro Documentary (active)
Education	Top-Down Dictation of facts to the viewers	Viewers learn from the real experience of the host
Editing	Voice-over with motion pictures	Journey with personal comments

Table 3.3 Summary of the narrative differences between the 2 documentaries

Instead of the voice-over scene, the editing is done by combining the actual journey of the host with his or her comments that reflects on the experience. This creates a voyage for the viewers to follow and this aspect makes 'My'cro Documentary similar to the

style of a reality TV show. In summary, this way of narration hopes to provide a more engaging story for a documentary to attract younger generation.

### 3.3.3 Distribution - Screening on Facebook and Youtube

Accessibility has to be the main factor when it comes to designing the distribution of a 'My'cro documentary. The traditional method of showing a documentary on television and the cinema is not effective at targeting the millennial generation. This is a generation defined by its use of digital media and mobile devices and the documentary itself has to be presented in a format that is digitally accessible. However there are a vast amount of digital content on the internet, and it is not for certain that a documentary will be seen despite being easier to access. Therefore 2 aspects concerning with the distribution have been designed to facilitate with digital accessibility and exposure. The 2 aspects are:

1. **Facebook and Youtube as the Platform** - Since the documentaries used for the research of 'My'cro documentary comes from Crafts Couture, the documentaries made are uploaded onto the Youtube account of the Crafts Couture project. The main advantage of using Youtube is the easiness to embed a video onto other websites. Embedment via Youtube allows the documentary to also be viewable on the Crafts Couture website. For 'My'cro documentary, the embedment allows the video to be shared onto the personal Facebook status and viewed directly on there without having to go onto Youtube. Another advantage of Youtube is the hashtag which also allows other people to come and view the

documentary if the hashtag correspond with terminology used to search for a video. Finally, these forms of distribution make the content accessible via mobile devices.

**2. Personal Sharing as the PR** - Sharing on Facebook is the key to get the attention of the Millennials since Facebook is the most used online social networking website for the narcissist youth of the early 21st century. An ordinary person can become the host of a documentary but to make it even more 'My'cro, the host should share his or her documentary to friends on Facebook. This is the final endorsement needed in order to make a documentary very personal. In theory, this sharing of documentary will work as a social currency to create publicity for the host whose friends will watch his or her story and may like and comment on this documented experience of the host. Therefore, sharing on Facebook will also give the documentary its desired viewers.

This design of the distribution of 'My'cro documentary allows the content to be more attractive to the millennials and provide them with an easy method to view the show.

#### 3.3.4 Length - Faster and Shorter

With the rise of mobile phones and an easier access to content, not only the distribution of a documentary has to change but the length needs to be adapted as well. Due to the facts that documentaries are usually shown on television and the cinema, the contents are subjected to the standard of these 2 ways of distribution: television 30 min or 1 hour,

cinema 1 hour 30 min to approx 2 hours. By not distributing ‘My’cro documentary in a traditional manner, the length can be changed to suit the lifestyle of the millennials. The lifestyle of the millennials is about simplicity and quick communication, the length of the documentary has to be shorten. This thesis will investigate an appropriate time for how short a documentary can be and should be to capture the attention of young people. The issue of length is very open because there is no official standard when it comes to length for an online video. Related works have shown that it can be from 5 minutes to the usual 30 minutes standard. But there is also a caution with short length. A shorter documentary means that there will be less information to cover in the story and this may hinder the overall quality of the narrative. Therefore, it is crucial to find the right balance between short length and a quality storytelling.

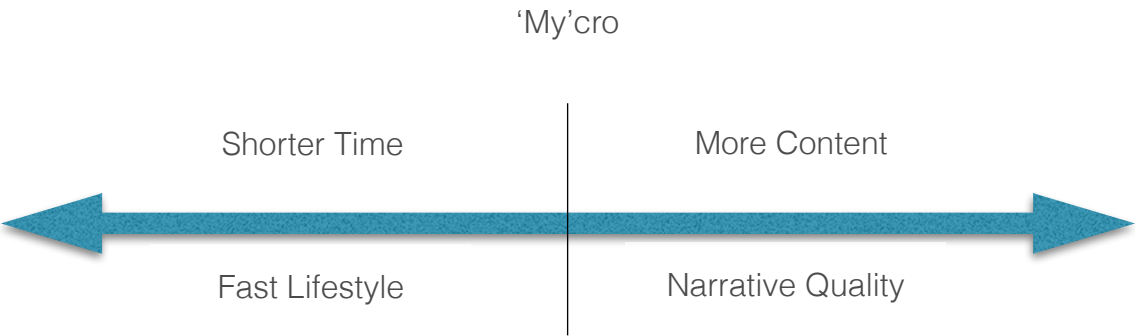


Table 3.4 The scale to find the right balance for length

### 3.4 Overview of the 4 Preliminary Cases

This section is about the 4 preliminary cases of a ‘My’cro documentary from Crafts Coutures. Each preliminary case shows the summary, the purpose, the production, the result, the evaluation and the adaptation. The summary explains about the place where each documentary was shot, the crafts with the craftsman behind the products and the girl who hosted the documentary. The purpose shows the main reason for producing each preliminary case. The production implements the concept from chapter 3 into a design and it covers the shooting and editing. The results from this implementation are based on the author’s observation, feedbacks from the millennials and statistics from Youtube. The evaluation is the conclusion on the effectiveness from the analysis of these results. Finally, adaptation shows the alteration between the preliminary cases. The research from these 4 preliminary cases are used to design the final case in Chapter 4 to evaluate the effectiveness of ‘My’cro documentary.

	<b>Hypothesis</b>	<b>Main Focus on each Key Feature</b>	<b>Evaluation On</b>
<b>Preliminary Case 1</b>	Documentary/Reality TV show can be produced by a small-scale production team	Light Hearted <b>Real Experience</b>	Production Methodology, Editing Format, Audience Feedback, Duration
<b>Preliminary Case 2</b>	An ordinary person with no television experience and knowledge on the subject can host a documentary	<b>Ordinary Person</b> as a Host	Production Methodology, Editing Format, Audience Feedback, Duration
<b>Preliminary Case 3</b>	Content shared by the host will grab attention from peers and give the host a positive image	<b>My Channel</b> to my friends	Production Methodology, Editing Format, Audience Feedback, Duration, Effect of Sharing
<b>Preliminary Case 4</b>	an episode broken in short parts not longer than 3 min is better for the millennials	<b>Little Time</b> for a fast generation	Audience Feedback, Editing Format, Duration

Table 3.5 Preliminary Case and Its Hypothesis Overview

### 3.4.1 Preliminary Case 1: Japanese Pottery (Appendix I)



Figure 3.1 A Scene from Preliminary Case 1

Preliminary Case 1 is the pilot episode of a ‘My’cro documentary. As a beginning of an experiment, this preliminary case was the hardest to make due to the lack of experience in shooting and editing. The consequences from this challenge has an implication on the design of all the other preliminary cases. It was also first main content to be created for Crafts Couture, making this the starting focus point for the project and the research to come under the graduate school of media design.

#### 3.4.1.1 Summary of Preliminary Case 1

The Place: Mashiko, Tochigi Prefecture

Spring 2013 - Mashiko is a village in Tochigi, a prefecture north east of Tokyo. From Tokyo station, it takes about 2 hours and 30 min to get there with the train. To get to

Mashiko by train is not convenient because it means taking the JR Tohoku Shinkansen and then changing onto 2 local train lines. Mashiko is rich in clay as a natural resource, making it an ideal place to produce potteries. Every year, the village hosts a pottery fair once every spring and autumn where over 50 shops and 500 tents sell potteries to tourists and pottery collectors.<sup>11</sup> During the spring of 2013, the Crafts Couture team headed to this festival and produced the very first preliminary case of ‘My’cro documentary. It was also noteworthy to mention that among the tourists in Mashiko, the Crafts Couture team were the only few young adults in the village during that time.



Figure 3.2 Images from Mashiko Tochigi Japan

#### The Crafts: Mashiko Pottery

Mashiko as a village is so famous for its pottery production that the name of the pottery is also called Mashiko. The unique aspect of a Mashiko pottery is its texture. This kind of ceramic is the opposite of the soft and light porcelain for it is rough and grainy. This texture is caused by the clay specific to the village of Mashiko that gives it this unique quality. The finished goods can also come in a variety of shapes and sizes but the colours are usually earth-tone like brown and green. For a pottery to officially be

---

<sup>11</sup> <http://www.mashiko-kankou.org/english/>

considered a Mashiko, the clay used to make the ceramic must only come from this area in Tochigi, Japan.

The Mashiko craftsman that the Crafts Couture team met was Mr. Masayuki Miyajima. Mr. Masayuki Miyajima is actually a photographer, turned potter. Unlike other Mashiko potters, he was not born in the village but in Kanagawa prefecture and moved to Tochigi to be an apprentice for Mr. Shimaoka Tatsuo, one of the current masters of Mashiko pottery. Miyajima's personal love for Mashiko comes from the fact that Mashiko is a very functional kind pottery. The ceramics can have design details while the rough texture of the clay makes the products very strong and durable. This meant that it can really be used for day to day purposes without having to be careful about the products. It is this functionality in the design that Miyajima adheres to and make his own signature aesthetic out of.<sup>12</sup>



Figure 3.3 Mr. Miyajima and his potteries at his home in Mashiko

The Host: Kailin Wang

All of the girls used for the research of 'My'cro documentary are not friends of the author but are separated by at least a 3rd degree or 4th degree of separation. The girls

---

<sup>12</sup> <http://crafts-collection.com/?p=917>



were chosen in this manner to ensure the integrity of the research. However, the first host Kailin Wang is the only exception for she is a friend of the author, a fellow student at the Graduate School of Media Design, Keio University and one of the main founders of the Crafts Couture project from the very beginning. The reason to use Kailin Wang for the first episode is for a technical reason. The author main responsibility was shooting and directing but he had a limited experience when it comes to shooting a documentary himself. Therefore, he used a friend for the first experiment in order to focus on the shooting technicality of the show as the starting point.

Kailin Wang might be a friend of the author but she suited all the required qualification to make her a host for a ‘My’cro documentary. She is a prime example of a millennials. She is in her mid 20’s. She is Taiwanese but grew up in Japan and Canada. She is fluent in Japanese, English and Mandarin Chinese. Her Facebook profile and Instagram account are flooded with pictures of herself. Before shooting the first preliminary case, she had no prior knowledge of pottery making. Her creative focus is on writing. She has a blog. She writes a diary on a daily basis and she is also poetic. All of these qualities make her suitable to be the host of a ‘My’cro documentary.



Figure 3.4 The Host Kailin Wang in Mashiko Tochig

#### 3.4.1.2 Purpose - The Production of Documentary by Amateur

The purpose of preliminary case 1 is to investigate the best methodology to produce a documentary on a small-scale. As a result of the lack of experience of the production team, it was uncertain at the time if a documentary can really be made by amateurs. This preliminary case also investigates if a documentary based on a real experience can suit the taste of the millennials. Therefore, it was crucial to experiment with the ways to capture real events on camera with limited resources and the ways to edit a documentary to portray this real experience.

#### 3.4.1.3 Production

The production consisted of 5 people, 1 cameraman, 1 sound-recording person, 1 host, 2 assistants. The cameraman was the author who was also the director. The camera used was a Canon Mark II with 2 spare batteries and a tripod. The sound-recording person was using a zoom recorder. The host was Kailin Wang, a project member of Crafts Couture and the 2 assistants were helping out with photography, equipments, and looking out for other members in the production team.

The theory at the beginning of preliminary case 1 was that in order to capture real events and make a high quality documentary, the cameraman must follow and record the host unscripted at every moment in time. The host was asked to lead the production team and talk to camera like a friend. This method is similar to the production technique of other reality TV show where the people in the show are followed around by

cameramen all the time. This method was believed to be able to capture the truest moment of the reactions of the host as well as gaining the production an abundance of footages.

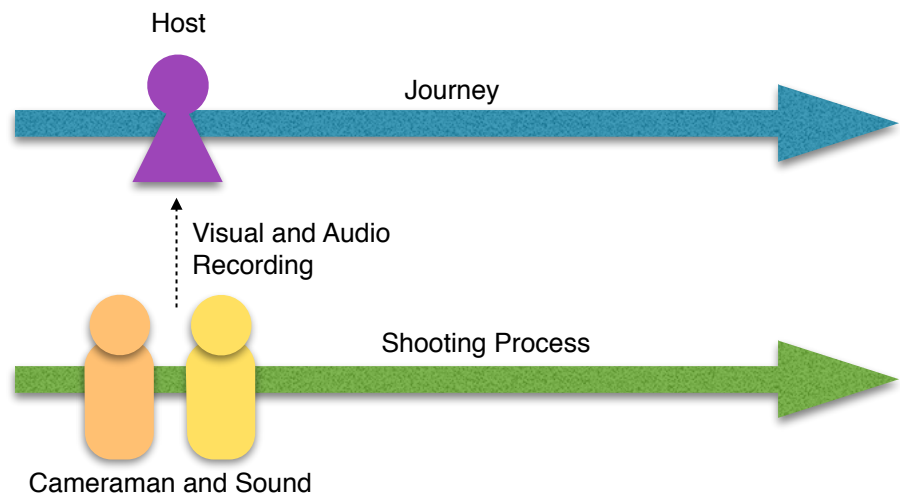


Table 3.6 Shooting Methodology of Preliminary Case 1

With this theory, the shooting of the show started from Shinjuku station to the very end of the trip when the team departed from Mashiko. This meant that when the host changed the train 3 times, the production team must also carried the tools and capture this moment. When the host reached Mashiko and shopped around there, the team also had to shoot this experience. On the second day of the trip, the shooting started from the hotel room to the taxi to the meeting with the craftsman at his house. Once the footages from this shoot was reviewed by the team, the team decided to shoot more by doing an interview of the host inside with a studio a proper lighting. An interview was thought to be needed at the time to get a reflection and comments on a specific part of the journey. Therefore, there were 2 kinds of footage shot for the editing of preliminary case 1, scenes from the actual journey and the interview itself.

As for the editing, the show is arranged in a chronological order from the beginning of the journey to the end. Footages of real events were cut and sorted out according to the activity of the host at the time such as shopping and seeing the craftsman making the pottery. Some of these scenes used the actual sound from the event or got voice-over by the host. Some of these real event footages ended with the interview scene of the host to get the host's perspective on that particular event. Footages that covered a long period of time but had no important dialogue were created into a time lapse to make the pace of the show quicker and the duration shorter. These time lapse footages were combined with music made by young artist from Sound Cloud to suit the taste of the millennials. For every preliminary case and the final case, Andre Louis and Patrick Swartz kindly gave Crafts Couture the permission to use their music for the show. All of these footages were edited with Adobe Premiere Pro CS6 and all together 2 days of footages were condensed to 6 min 45 sec.



Table 3.7 The Way of Editing the footage of Preliminary Case 1

#### 3.4.1.4 Results

##### 3.4.1.4.1 Qualitative Observation

There were many flaws observed during the production process of the preliminary case

1. The first problem was the technique for capturing real experience. Constant and simultaneous shooting of the girl was nearly impossible for a small scale production. It was nearly impossible because there was only 1 camera man and the person shooting was bound to be exhausted at the end of the day. This caused footages later in the production to be more shaky or out of focus. It was also impossible because 2 batteries can not supply a camera with the power to constantly shoot for the entire day. This caused the need for the cameraman to stop shooting for some moments during the journey to conserve battery. As a result, the cameraman could not shoot in the same way as the initial plan.

The next problem was the equipments lack of the ability to shoot spontaneously. Canon Mark II might be a handheld portable digital camera but its main focus is on photography not video shooting. Therefore, the camera had no button to record a video straight away. The cameraman had to press through different functions to activate it as a video camera. This inability to shoot at an instant caused the production to miss out on capturing several key moments of the host. Another problem of shooting spontaneously was the sound. The reliance on another person to capture the sound simultaneously with the visual of the cameraman was very troublesome. Sometime the cameraman managed to capture a moment of the host but the sound was not recorded or vice versa where the

sound was recorded but the visual was not. The zoom as a sound recording device was not ideal for shooting a real experience documentary. The sound quality was poor for outdoor scenes where windy condition and noisy crowd of people attending the Mashiko festival acted as noise disturbances. These problems had a consequence on the editing.

There were 2 days of footages from the trip to Mashiko but the poor quality visual and sound caused many clips to be unusable. This lack of footages made it very difficult to put the scenes together into a story so an interview was shot to substitute for the lower quality scenes. This interview also connected several scenes to hold the documentary together and provided the desire comments for the narrative but the documentary became overly reliant on this interview scene and made it scripted. For instance, some scenes which the team thought to be important and visually beautiful but had poor sound quality were included in by using voice-over from the interview. This caused a big proportion of the documentary not to be in an active narration but a passive voice and this was too similar to the style of a macro documentary.

The troublesome shooting methodology had more negative consequences on the editing. When all the bad quality scenes were cut out and replaced with the interview, the show came down to 6 min 45 sec, despite 2 days of footage. This length was not planned nor decided by the team but was forced by the availability of usable content left. The proportion of content was also unbalanced because most of the scenes shot were during

the Mashiko festival but the most important scenes were the interview with the craftsman and his demonstration on how to make a mashiko pottery. In addition, this meant that the most important scene was shot when the cameraman was the most exhausted which resulted in bad quality footage. This made the focus of the show to be more on travel rather than the crafts itself which was not the main aim of the show.

Preliminary Case 1 (6m 45s)			
Journey (45s)	Mashiko Town (3 m)	To Craftsman (1 m)	Craftsman (2 m)
Travel 70%			Crafts 30%

Table 3.8 Proportion of Content for Preliminary Case 1

#### 3.4.1.4.2 Qualitative Feedbacks

The first preliminary case was published on Youtube on the 1st of July 2013. This video was shared on Facebook by the host. As a result, several comments were received on Youtube's comment section about the documentary. These comments reflected the observation of the author.

The comments by Chotrangchotrang, Roxanne and Mona, shown in the table 3.9 on the next page, illustrated that they got the general concept of the real experience of a 'My'cro documentary where learning and entertainment comes from observing the host. These comments were positive and this strengthened the idea of the key features. On the other hand, the comments from Sophia, Roxanne and Paul demonstrated that the problems from shooting a documentary in the manner of preliminary case 1 could also

be seen by viewers and not just the producers. These viewers thought that the show was a travel show and it needed more content about the crafts. The quality was also definitely an issue.

<p>“I love how genuine and funny the video is. The documentary truly reflects what happened along the journey, very entertaining. I just wish to see more of the craftsman in the final part, like interview or some sharing into his personal experience. Overall, good job!”. Chotrangchotrang</p>
<p>“Wish there were more footage of how a single or even a simple pottery is made.” Sophia Hou</p>
<p>“This is a great start of whatever you are trying to do, just a tiny advice to go and learn a basic technique of shooting a good video. Many scenes the lighting is off and many also off focus which taken the whole vid down a lot from it's great content.” Paul Monos</p>
<p>“I think the whole documentary was very eye opening and gave the audience a very good reflection of what Kailin felt throughout her journey... When made this way, the audience is able to feel more present throughout the journey as if they were personally experiencing it. To learn about the art culture of Mashiko was definitely an experience in itself...” Mona Ying</p>
<p>“instead of saying it was a 3.5 hour journey, seeing the different trains helped illustrate the trek and the journey more. This video was informative on what Mashiko offers and I felt like I took a mini vacation!” Roxanne Lo</p>

Table 3.9 Comments on Youtube for Preliminary Case 1

A survey was conducted to get the millennials’ opinions on preliminary case 1. 10 millennials participated by doing a questionnaire (Appendix II). The age range is from 20 to 32 and the average is 24. The results are classified according to what the millennials liked and disliked relating to the 4 main key features. Here are the like and dislike for the narration:



Like	Dislike
Narration - Real Experience	Narration - Real Experience
At the first glance, the video looks like an ordinary documentary program on TVs. But the way that the video portrays a first person perspective (and very personal)	want to see more crafts and hear more background information regarding the town and craftsmanship.
I also like the story, showing one day trip she went for craftsmanship.	felt a little scripted rather than a real-on-the-scene documentary type.
I like the light tone of voice - it's an entertaining documentary that's easy to follow and doesn't fall into the trap of becoming too heavy for young people.	if the focus was on the host, I wanted to see her making a cup or a plate since she said she is interested in it. if the focus was on potteries, I wanted to see the process of making potteries.
When the host said " pfft I can make these pots" I thought it was great	perhaps a missed chance of hearing the potter reflect on his craft in first person... give me more of a connection to him.
It's very dynamic, interesting and unconventional. I like the background music	Maybe there could be just a little bit more information about the artists

Table 3.10 Survey 1 Comments on the Narration

The feedbacks from survey 1 regarding the narration has shown that the millennials like the overall basic concept of learning by observing an experience first-hand. They also like the music used to edit the documentary. On the other hand, this target group also picked up the problems resulted from the shooting process of preliminary case 1. They wanted to see more focus on the crafts and one person noted that the show felt a bit scripted.

Preliminary case 1 was not the best to research about the host because she was a project member but the overall comments from the millennials showed that they like the idea of using younger host who they can relate to. In this manner, the show became interesting

and easier to watch. However, it can be seen that the host is not a professional and the show focuses too much on the host itself. The issue of being a bit scripted has also been mentioned.

Here are the like and dislike regarding using an ordinary person as the host:

Like	Dislike
Host - Ordinary Person	Host - Ordinary Person
the girl seems genuine in conveying a message. A little bit of the humour here and there always brighten up the atmosphere	the host was saying.. talking too fast.
the host young teen made it more fun to watch	I just wish I could have heard the potters story, motivations and background...
the host gives the personality to the video, and it creates a connection with the viewers.	I felt the host was being a bit too into a certain character - felt a little scripted rather than a real-on-the-scene documentary type.
Interesting video :) especially the girl who's very nail conscious and nice	felt a little scripted rather than a real-on-the-scene documentary type.
Narrator/host is good! Makes it interesting, want to keep listening.	
It's kind of funny because of the attitude of the host and the comments she makes.	

Table 3.11 Survey 1 Comments on the Host

In Survey 1 the millennials were asked, “If your friend made a documentary like this and shared on his or her social media (facebook) will you watch it and why?” From the answers to this question, it can be seen that most millennials will watch this kind of documentary because their friends made it and this adds an entertainment value to the show. However, if their friends did not make the documentary, the documentary must

have a subject that is an interest of the viewer or be able to capture the audience attention with its marketing. Therefore, this kind of documentary making is more suited on a small personal level. Here are the answers which relates to the distribution of watching a documentary through Social Media:

Like	Dislike
My Channel - Sharing on Facebook	My Channel - Sharing on Facebook
Yes, watching this kind of videos helps me notice and be more appreciative of the craft	If not a relevant topic to me, probably not, unless just to see my friends
I would, especially if the craft in question was amongst my field of interests. Even if I wouldn't watch it (as in, sit behind the screen and watch with full focus), I would still put it on, watch a little and then listen to it whilst browsing or doing something else.	I think it would depend how the documentary was sold to me. I don't usually click video links in social media
I would watch it because it's my friend and I would be interested in what they're doing.	But if it was someone I don't know, depending on how interesting the video is - I may not watch until the end.
Yes, because it is entertaining and also educational.	Usually not. I don't really get involved with SNS unless friends ask me to "like" or "share" their posts/videos.
Yes, to see how hilarious they are in front of the camera. LOL (And of course, to be supportive.)	

Table 3.12 Survey 1 Comments on the Distribution

Although there are not a lot of feedbacks regarding the length in Survey 1 but it can be summarised that shorter duration seems to be more suited to the taste of the millennials and the Youtube format. There still need to be more research into this key feature and a quantitative analysis should assist with this investigation.

Here are the opinions from survey 1 regarding the length of the documentary:

Like	Dislike
Length - Little Time	Length - Little Time
Length was very good as I mentioned	None
Fits well with the fast, 140 character media Zeitgeist.	
The length is not too short or too long.	
Short length is good esp if watched on youtube rather than tv.	

Table 3.13 Survey 1 Comments on the Length

3.4.1.4.3 Quantitative Results

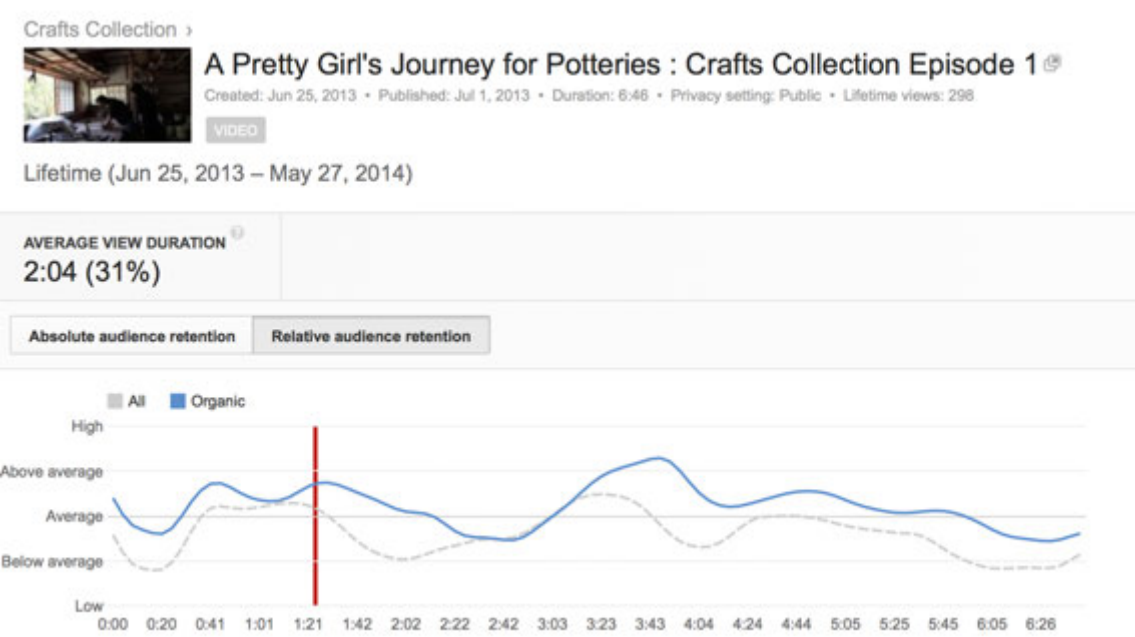


Table 3.14 Results from Youtube Analytics Preliminary Case 1

Youtube Analytic has shown that scenes, that are able to retain the audiences' attention better than the others, are the interview footages of when the host provide a personal comment with humour during a real life situation. This can be seen in several peaks of the audience retention chart such as 0:41, 1:21 and 3:43. All of these moments are interview footages of the host and this shows the importance of the host and how she can be related by the audience. It also shows that the personal comments is the entertainment for the millennials. Moreover, despite feedbacks from the viewers suggesting that the documentary has a good length, of the 300 views received, people only watched about 2 min 4 sec of preliminary case 1 on average. This is a very short amount of time. Finally, Youtube analytic has shown that about 18% of the view come from tablets and mobile phone devices which are the tools of the millennial generation. For mobile devices, the average view duration increased slightly to 2 min and 10 sec.

#### 3.4.1.5 Evaluation

From the analysis of the results of preliminary case 1, it can be seen that the millennials generally have an overall positive view on the basic principles of a 'My'cro documentary. They find that story is more engaging, quick and active by showing the real events. They also find that the host who is also a millennial can be more easily related to. This also makes it more likely for them to view the show if the host share a documentary on Facebook. More research is still needed for the duration but this seems to be leading to very short length. Therefore, the idea of the 4 key features is appropriate for this target group. Finally, production methodology needs to be improve for quality.

### 3.4.2 Preliminary Case 2: Japanese Glass Wind chime (Appendix I)



Figure 3.5 Scene from Preliminary Case 2

Preliminary case 2 was the most interesting as an experiment because it was the first time that the project reached an outsider to host a documentary. Several unexpected events occurred during the shooting and the release of the show and these events ultimately improved the design of 'My'cro documentary. This made preliminary case 2 to be the most fascinating.

#### 3.4.2.1 Summary of Preliminary Case 2

The Place: Mizue Station, Tokyo's Outskirt

Summer 2013 - Preliminary case 2 is the only documentary shot within Tokyo around Mizue station. Mizue station is technically in the outskirt of Tokyo in Edogawa close by Chiba prefecture. The Crafts Couture team went there to visit the Shinohara, a family that has been making furin, a Japanese glass wind chime, for several generations. In



Mizue, the family has a house where they paint and sell the wind chime on the ground floor and a workshop at the back of the house with a hot furnace kiln for glass blowing.

#### The Crafts: Furin Japanese Wind chime

Wind chime is an instrumental ornament that sits outside the house and makes pretty sounds every time the wind blows. Around the world, wind chimes are made from a variety of materials such as metal and wood. The speciality of Japanese wind chime is that they are made from glass. Apart from the material difference, the structure of the furin is also unique for it is an instrument on its own. The furin is round hollow ball of glass with an opening at the bottom. At the centre of the glass ball is a hole with a string down the middle. This string also has a piece of glass around it. This is unique because western wind chimes are made from several instrumental pipes. As a result, western wind chime needs other pipes to hit on one another when the wind blows to create a sound while a furin only relies on its unique structure to emit a sound.

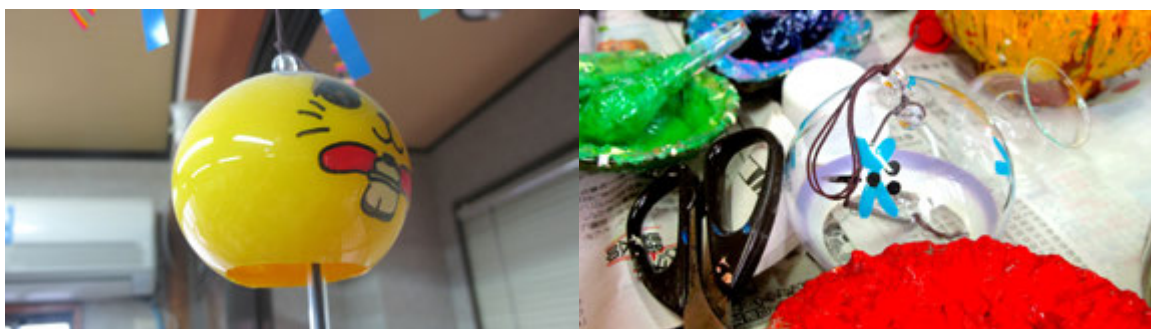


Figure 3.6 Furins at the Shinohara's House

A simple round ball of glass might sound simple to make but the reality is very different. Once glass has been melted in a kiln and rolled into a ball, a craftsman must blow into the melted glass. This must be done quickly before the glass cools. If the wind

blown is too soft, the glass will slowly drip to the ground. If the wind blown is too strong, the glass will become too big and explode. The craftsman has to give the glass a constant amount of wind in order to make it round. However, the amount of wind is not the same for each furin and this causes the size to differ per furin. This also makes the sound from each furin to be different. For the Shinohara, glass blowing is the responsibility of Mr. Shinohara, the man of the house.

As for Mrs. Shinohara, she is responsible for painting the furin. Once a furin has been blown into shape and has cooled down, it can be painted underneath for decoration purposes. The painting process becomes more difficult when more colours are involved. This is because every drawing has to be painted in layers and a craftsman must wait for one layer of colour to dry first before painting the next colour on. A furin that is not clear but painted all over is the most difficult to make.



Figure 3.7 Mr and Mrs Shinohara, Furin Craftsmen

The Host: Lyn Ishikawa

Lyn Ishikawa was the girl who hosted the 2nd preliminary case. For research purpose of the documentary, she fits all the requirements needed to be the host. She is a great



example of generation that is in love with themselves. Lyn is in her early 20's, she is in her final years of study at the School of International Liberal Studies, Waseda University. She is Japanese but grew up in Connecticut, America. Therefore, she is fluent in Japanese and English. Apart from her studies, she is an amateur models. As of May 2014, she has 85 profile photos on Facebook, most of them shot by professional photographers from her modelling experience. She can also more boasts more than 1,000 friends on Facebook.

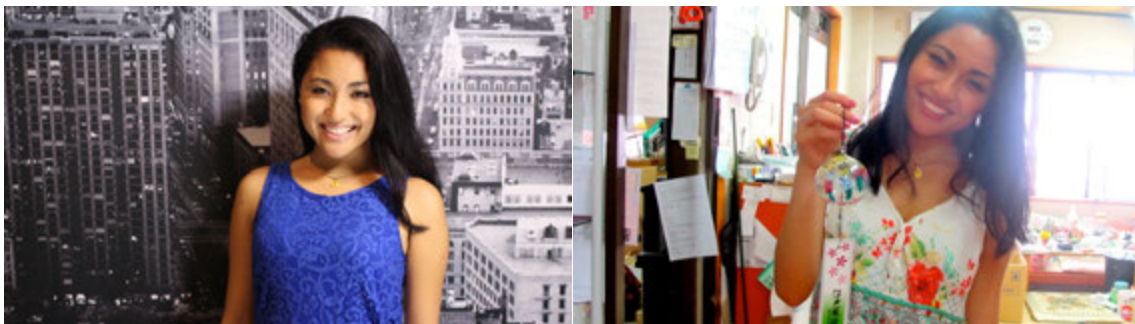


Figure 3.8 Images of Lyn Ishikawa

She has no knowledge when it comes to glass making nor has she hosted a show before. Lyn's bright and out-going personality is also another reason that made her great for the show. She is energetic and this sets a fresh and happy mood in front of the camera. She is direct and is not afraid to make jokes or comments, which are desired for the narrative. This personal charm is also beneficial for talking to strangers in this case the craftsman. These are her qualifications to host a 'My'cro documentary.

#### 3.4.2.2. Purpose - Narration by an Ordinary Person

The purpose of preliminary case 2 is to investigate further into the key feature of having a host who is an everyday millennial. With an experience in shooting for preliminary

case 1 and a better understanding on the construction of a narrative, the team contacted Lyn Ishikawa who happily accepted the offer after being shown preliminary case 1. By using an outsider to the project, the team hoped that a person who had no prior knowledge about the concept of a 'My'cro documentary would be able to host a documentary. In this way, any millennial may take part in the future by hosting a show.

#### 3.4.2.3 Adaptation

For preliminary case 2, the first main adaption from preliminary case 1 is the shooting methodology. A small-scale amateur production team can not do the same thing as other reality TV show by recording a person the entire time. Instead of constant capturing technique, the new methodology drew inspiration from people's habit when it came to photography during a holiday. Tourists tend to stop and take time to take pictures of themselves at a certain spot during a journey. For instance this might be photographs of a tourist attraction, a meal and a room of the hotel. All of these pictures combined express an experience of the person.

For Crafts Couture, there is always a journey to shoot a documentary. This journey is similar to a holiday and the idea of taking pictures at a certain spot in time can be adapted for taking a video. With this idea, categories for the needed footage were made up. This meant that during a production journey, the host and the team only need to stop and shoot when something related to a certain category happen. Furthermore, the host is

only allowed to shoot at a spot once to get the most genuine performance. For Crafts Couture, the categories are shown in the figure below:

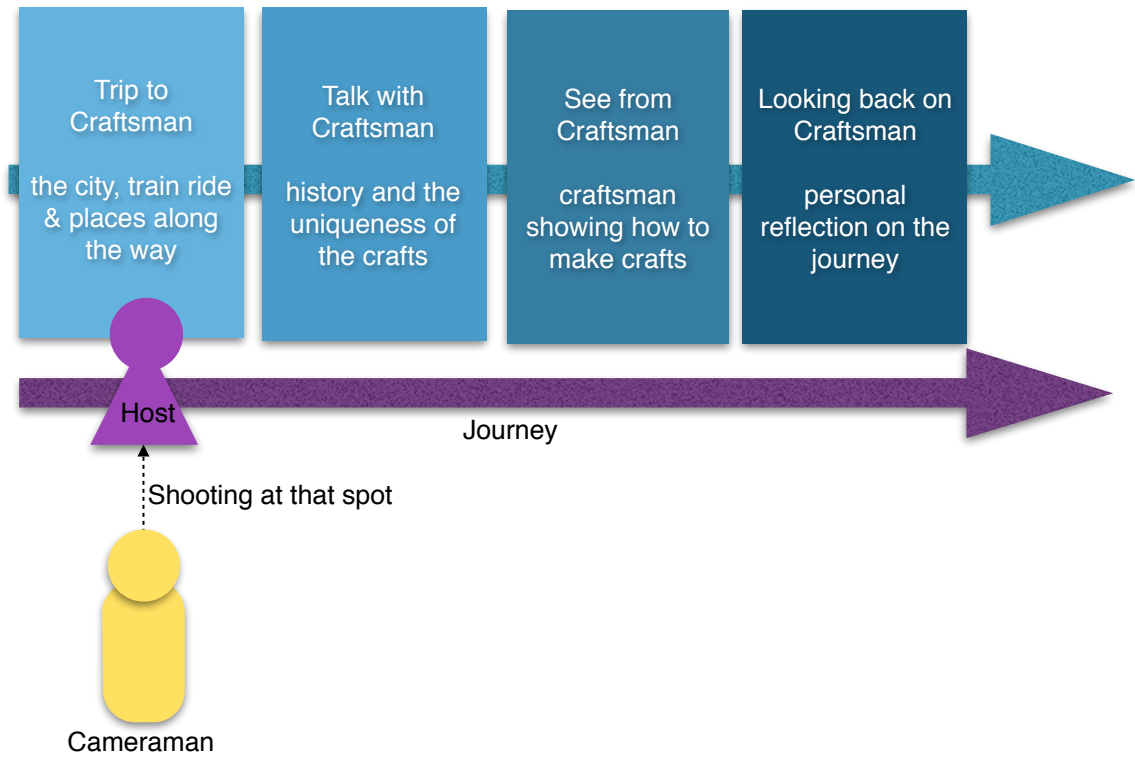


Table 3.15 Survey 1 Shooting methodology for Preliminary Case 2

This method should give more structure to show as well. With such categories in mind, the show can be edited into smaller short clips for each of the categories mentioned above. This will allow the preliminary case to experiment with short duration too.

3.4.2.4 Production

The shooting of preliminary case 2 took a day during the summer of 2013. On this trip, the crew included 2 cameramen and 1 assistant to help the host, making it 4 people altogether. This time, there were 2 cameramen to ensure that enough usable footages were created for the editing. Furthermore, there was no audio-recording person due to

the difficulties from previous preliminary case. It was decided to use the audio recorded from one of the cameras instead. As for the cameras, the Canon Mark II was replaced with the Canon EOS Kiss x7, the smallest and the lightest portable DSLR camera on the market released in the 2013 and a Sony HDR-CX720V in order to shoot instantly.

The shooting started from Shinjuku station where the host introduced herself and showed the way to get to the craftsman's house at Mizue station. Along the way, several spots interested by host such as a playground and a vegetable garden. These places became footages were for the 'Trip to Craftsman' category. When the host met at the craftsman at the workshop, she had a conversation with him and this was used for the 'Talk with Craftsman' category. For the 'See from Craftsman' category, the host watched the craftsman demonstrated the way to make a furin. In addition, the craftsman unexpectedly invited the host to blow her own glass furin as well. After the host finished making her own furin, she returned to the city with the crew to shoot the interview late in the afternoon. This was for the 'Looking back on craftsman' category. These were all the footages produced for preliminary case 2. All of these footages were considered real events because the host had no time to script before shooting nor she had prior knowledge about the things that she would see during the journey.

When all of these footages are combined together. The show was able to create 5 parts for 1 episode. Each part has a reference to a specific category during the shooting. Arranged in chronological order, part 1 is about the getting from the city to the

craftsman. Part 2 is about the talk with the craftsman on how on a furin is made. Part 3 and 4 show the host making her own furin with part 3 being glass blowing and part 4 being furin painting. Part 5 gives the host time to reflect back on her experience. Each part ranges from 2 min 30 sec to 3 min 30 sec and once combined together, it is a 14 min episode. This method gave the documentary a structure.

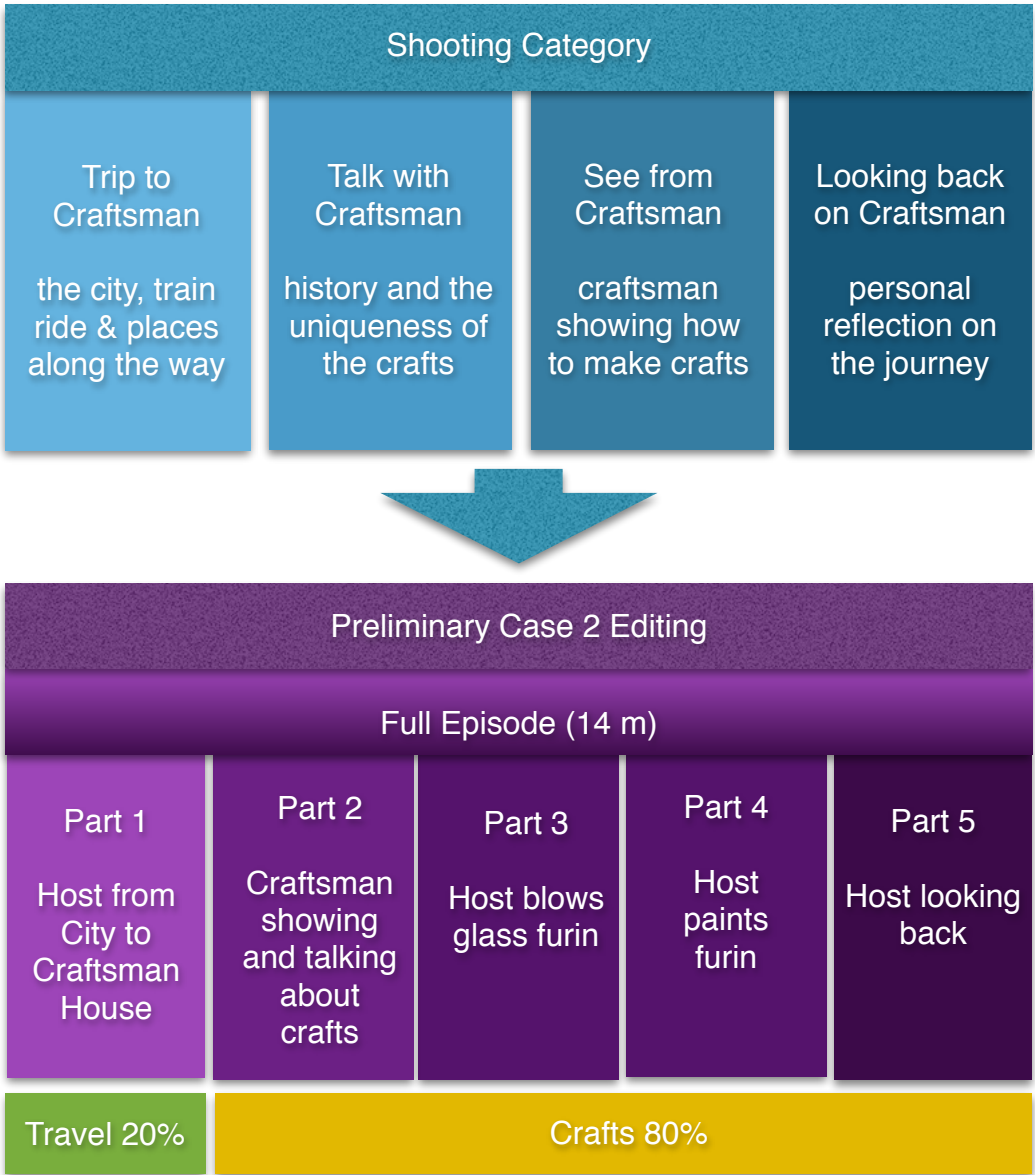


Table 3.16 Consequence of Shooting on editing the structure of preliminary case 2

This structure benefitted the documentary by providing a focus on crafts rather than travel. The entire show is about 80% on crafts and 20% on travel. In preliminary case 1, the content regarding crafts was pushed back at the end of the show. In this preliminary case, the content concerning crafts started earlier in part 2 or about 3 minutes into the full episode. This was the design to solve the problem regarding content proportion.

For the actual editing concerning with the use of footages for preliminary case 2, this episode used the same technique as preliminary case 1 where there were 3 kinds of footages, real experience, interview and time lapse. To depend less on the interview, each interview footage used was only about a few seconds or about within one sentence long. This provided the narrative with the comment and humour without being overdependent on the interview to hold the story together. Apart from the 3 kinds of footages, each part of the documentary got added 2 extra features to enhance the design. The first feature is a short preview of a later scene in that part to show what it is really about. This preview was put in the beginning of each part. This was aimed at retaining the audiences’ attention within the first few seconds of the show. The second feature is a short trailer of what will happen afterward to get viewers to watch the next part of the documentary. Figure 4.12 below demonstrates how a part of an episode might be constructed:

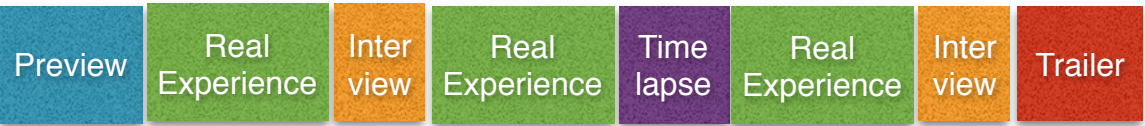


Table 3.17 Format for editing a part preliminary case 2

### 3.4.2.5 Results

#### 3.4.2.5.1 Qualitative Observation

The new methodology was more efficient in shooting a documentary on a small-scale than the constant shooting method of preliminary case 1. It was less tiring for the cameramen. It provided the needed structure to the shooting process and the editing. It allowed the cameraman to direct the host and let her know when she needed to be shot. There was still no script but this categorised method gave an outline for the things needed to be shot and provide a documentary with the focus that it needed on the subject. These were the observed benefits of this shooting method.

This method gave an overall positive result but it still had many minor flaws during the shooting. There were 2 cameramen for this preliminary case to ensure that enough footages were created for the editing. However, the categorised shooting method made sure that one camera was enough to shoot. Footages from two different cameras were also very difficult to edit together because the picture quality and lighting were different despite effort to make them as similar as possible. Therefore, the use of 2 cameras did not help with the desired goal.

The unexpected opportunity of shooting the host making the crafts also improved the key feature of real experience narration. This improvement is the narrative ability to compare the real craftsman or crafts to a person who has never made the crafts before. The craftsmanship required into making a product can be stated and shown but the

difficulty can not be easily seen until someone who is not an expert does it as well to create a comparison. Real experience also means to really do it apart from going there and witnessing it. These were the observed improvements.

Another issue was with the host herself. Preliminary case 2 contacted an outsider to research on the host as an ordinary person and it also hoped that the host would share this documentary on her Facebook to test out the key feature of distribution. The host happily volunteered for the shooting and she showed that there was no need to get someone with experience to host a show. However, the host totally disappeared on the project after being shown the edited preliminary case and did not share it on her Facebook. The show revolved around her but she was not willing to show her own story. This was another unexpected event of preliminary case 2.

#### 3.4.2.5.2 Qualitative Feedbacks

To get some feedbacks on this preliminary case, 10 millennials were asked to fill in a questionnaire regarding preliminary case 2. The age average is 25 and the range is from 21 to 30. 5 of the millennials were acquaintances of the host (Appendix III). These people were tracked down to get their opinions on this documentary. These opinions were compared with the comments of the other 5 people who did not know the host prior to watching the show.



Like	Dislike
Narration - Real Experience	Narration - Real Experience
Acquaintances of the Host	
This is great to have the someone who is new to the craftsmanship process try it and then a comparison with the craftsman makes it easy for the audience to differentiate and sought out the difficulties in making a product.	I didnt know what the video was about until the 2nd part...
going to the actual places where its done gave me a better perspective of... craft	The story was not interesting...
I like... footage of none talking segments with some background music, which was a good change of mood.	it was shot in a non professional way as opposed to an actual show.
Strangers to the Host	
I like... the blowing in slow motion so you can really see what is happening.	I think the overall balance of the screen-time could be more in favour of the crafts presented than the host.
Part 3 was my favourite one, for it made me think how hard it is to make these traditional crafts.	I think the part showing how to get to the craft place is too long and unnecessary
whole episode was actually really informative and educational.	

Table 3.18 Survey 2 Comments on the Narration

The millennials liked the overall about the crafts, the host making the crafts, and the time-lapse scenes. The general concept regarding an an easy to follow educational entertaining was also praised. On the other hand, there was still a problem with the execution not being professional enough. The first part of travel was also thought to be unnecessary and confusing.

Like	Dislike
The Host - Ordinary Person	The Host - Ordinary Person
Acquaintances of the Host	Strangers to the Host
she really stands out	The host and manner of presenting. She felt a little bit like a Paris Hilton wannabe.
she was so funny	Some of the hosts reactions.
I like how she was very energetic and not camera shy.	Sometimes her manner of walking and talking feels a bit unnatural because she is overenthusiastic
she's so easy to watch and follow, the minutes when by quickly.	The tone of interviewer is sometimes beyond silly.
She sure is good at being a host	

Table 3.19 Survey 2 Comments on the Host

The most interesting results from the feedback regarding the host was the polarised opinions between the acquaintances of the host and the strangers to the host. People who knew the host thought that she was funny, good at being a host, energetic and stood out. On the other hand, people who did not know her thought that she was too much, she was silly, and she was not genuine. The host for preliminary case 2 was actually always over-the-top, energetic and direct which could be considered rude sometime. Strangers to the host might have disliked the host but they mentioned that this personality contrasted crafts nicely and this enhanced the narrative.

Therefore the effect of the using a millennial host to make content more relatable to the millennials is more effective for people who do know the host and this has caused the documentary to be even more personal for it can only target the host's acquaintances.

Here are the answers from survey 2 to the question of “If your friend made a documentary like this and shared on his social media (facebook) will you watch it and why?” This should show the millennials’s like and dislike on this distribution feature:

Like	Dislike
My Channel - Sharing on Facebook	My Channel - Sharing on Facebook
Acquaintances of the Host	
yes, to support my friend. I'm not usually interested in crafts	but only if its informative and concise like this one
Yes, because it is rare to see your friends in a documentary, it never really happens.	Yes, for support but don't know if I'll finish watching it.
	yes if the story...wasnt so boring
Strangers to the Host	
I will, because it's always more interesting to watch a clip made by someone you know and through that, learn how this person sees the world	As it's focused on the experience, not the person who doing it.
Yes, if it would be short entertaining films that once in a while would come out. It would be a little bit of entertaining break from work for example.	
Yes, because its a nice way to share an exploration.	

Table 3.20 Survey 2 Comments on the Distribution

The comments showed that the overall the millennials are willing to watch the documentary if there friends post and share on Facebook. This is because the curiosity of the seeing a friend’s activity gives the incentive for people to watch. However, once they have started to view the show, it is not guarantee that a documentary will be

watched till the very end. A documentary still needs to have the right narrative and conciseness. This makes the key feature of duration to be as important.

These were the likes and dislikes of the millennials on the length of preliminary case 2:

Like	Dislike
Length - Little Time	Length - Little Time
Acquaintances of the Host	
if you make it short i can watch it any possible time i want	I think it would be better if it is just 1 longer clip
If it's short but released all together, that might be nice.	only if the narrative is clear, concise, and interesting.
Its less tiring, and if i don't feel like watching until the very end is better, because then I can watch the next segment or skip it	
Strangers to the Host	
Helps a lot when you are interested in only certain aspect of the documentary clip or when you look for quick references...	In this case, the theme is all connected and consistent throughout all clips. So, I preferred putting all the episode into one.
It makes people curious about the next part.	
it would be short entertaining films that once in a while would come out. It would be a little bit of entertaining break from work...	

Table 3.21 Survey 2 Comments on the Length

From the comments of the millennials, it can be seen that shorter length is more well suited to their lifestyle. Shorter duration means that they can watch it anytime. When the idea of shorter length is applied to breaking up an episode into the parts, there are conflicts among the opinions of the target group. Some like the idea because they can

watch only a certain aspect of the show and use it as a reference while some still prefer a full episode. In addition, a shorter length by cutting an episode into parts does not mean that someone will still watch the show, one person wants all the parts to be released at the same time while another said that it is important for the narrative to be concise.

3.4.2.5.3 Quantitative Results

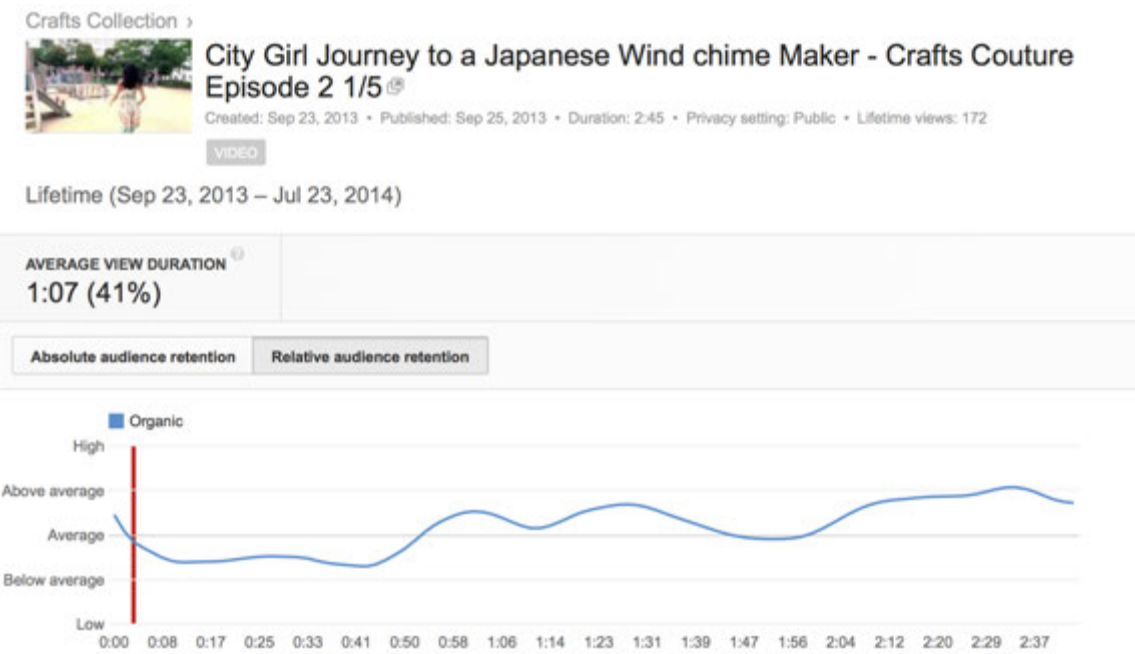


Table 3.22 Results from Youtube Analytics Preliminary Case 2 Part 1

Youtube’s audience retention chart of all the 5 parts of preliminary case 2 have suggested that the interviews of the host and footages of the host making comments about the real experience are the best at retaining audience retention. These 2 kinds of footages are at every peak of all the charts. In Part 1, 1:01 is the host’s comment on her expectation before arriving at the craftsman place while 1:23 is an interview scene of the host.



Table 3.23 Results from Youtube Analytics Preliminary Case 2 Part 2

Part 2 is about the host learning about the process of making a furin and the peaks are at 0:32, 1:15, 2:09 and 2:46. 0:32 is an interview scene of the host while the other 3 peaks are when the host stated an opinion on what she learnt about the crafts of furin making.

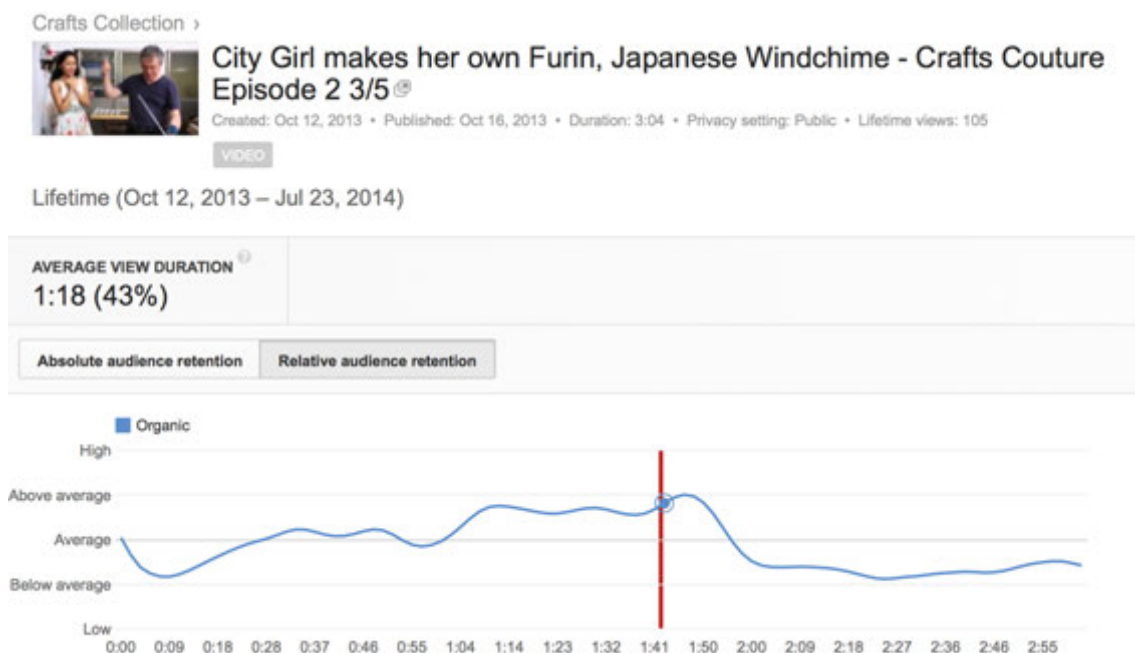


Table 3.24 Results from Youtube Analytics Preliminary Case 2 Part 3



Part 3 is about the host’s attempt to blow her own furin and the peaks at 1:12 and 1:47 reflect the importance of having the host to really take part in an event in order to create a light hearted experience narrative. 1:12 is an interview scene of the host on how hard it really is to make a furin and 1:47 is the actual footage of the host trying to blow her own furin.

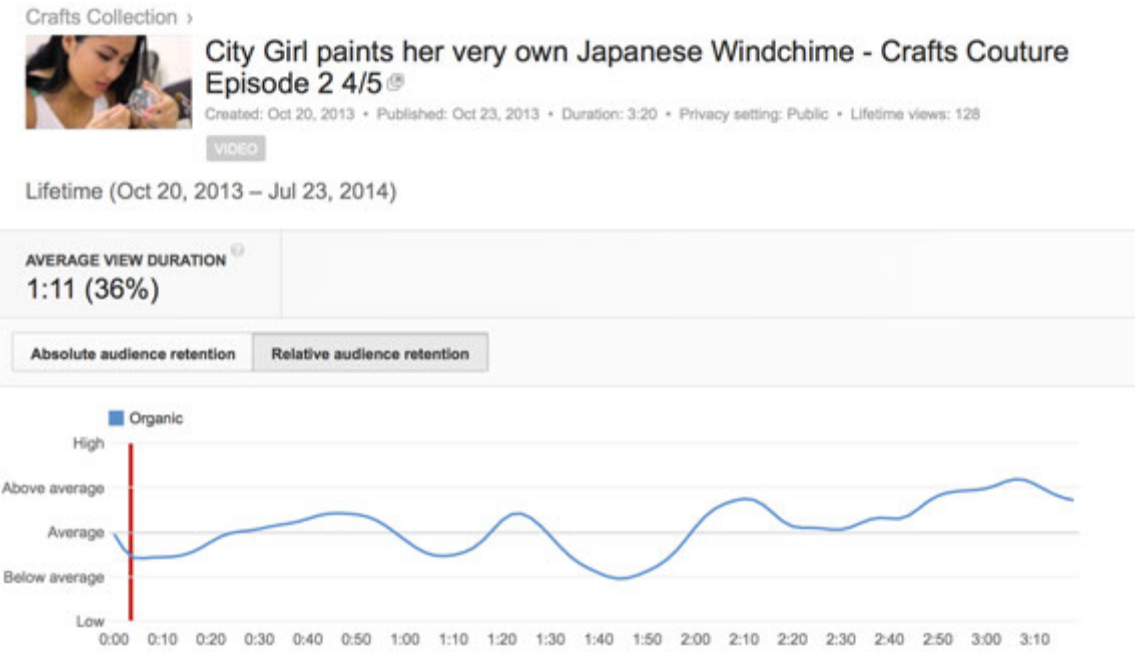


Table 3.25 Results from Youtube Analytics Preliminary Case 2 Part 4

Part 4 is also the about the host trying to make furin by painting. The peaks of part 4 in the chart are 0:50, 2:10, and 3:08. 0:50 is the host’s comment on what she plans to paint on the furin. 2:10 is when the host started to paint and 3:08 is the host’s interview after finishing her very own furin. Therefore, it can be seen that interviews and personal comments of the host are very important for audience retention and this preliminary case has also shown that real experience footage can also hold audience retention when the host really try out to make the crafts for herself. This makes the making of the crafts to be a very important scene for the documentary quantitatively.

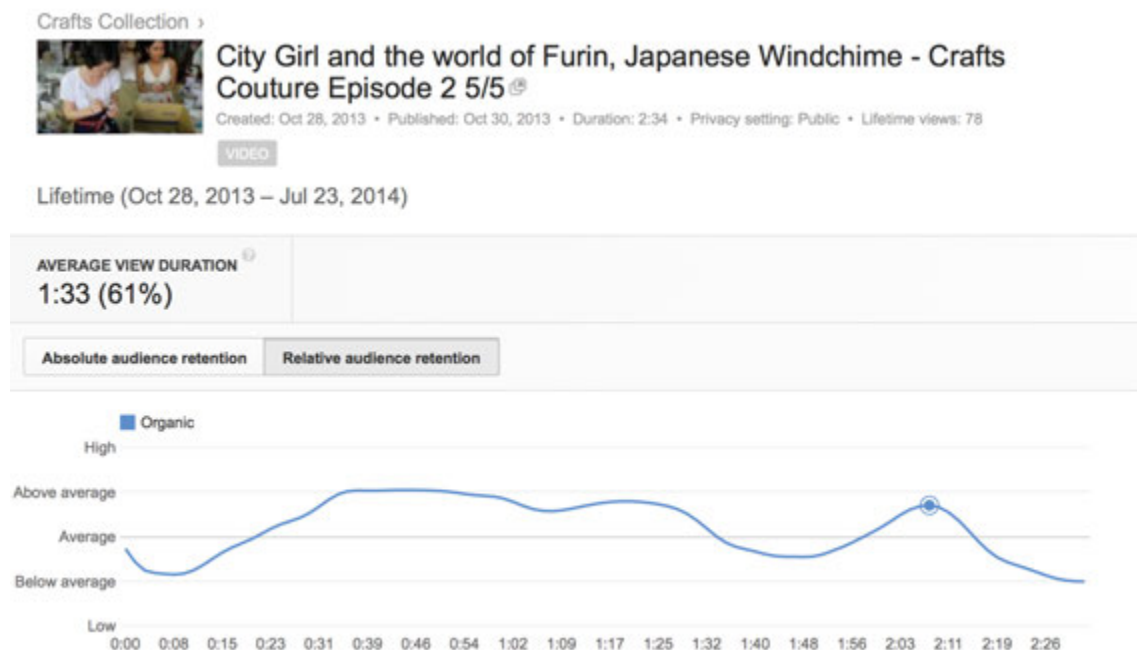


Table 3.26 Results from Youtube Analytics Preliminary Case 2 Part 5

Part 5 is the host's overall reflection of the experience and the peaks can be at 0:35 and 2:08. Both of these moments are scenes that show the host personal reflection and comment from this experience.

Statistics from Youtube Analytics (Appendix VII) have also shown that in general people are only watching about 1 min 30 sec of the show. There was hardly any differences between the average time watched between the full episode and for each part. However, it is noteworthy to mention that the traffic from smartphones and tablet devices performed better where people would watch the documentary approximately 20 sec more when using a smartphone and about 1 min more on tablet devices. These devices are of course the tools of the millennials.



Another important aspect is to analyse the view because it has shown that the separation of an episode into parts gets more views overall than just releasing 1 episode. The full episode received about 65 views which is similar in numbers to Part 2 and Part 5. However, if the numbers of all the parts were added together this means 498 views. Preliminary case 2 was not shared by the host, comparing to preliminary case 1 which was shared and gained about 300 views. A shared episode might gain higher views on average per part but the numbers of views of all the parts that are not shared combined can get more views overall than one shared episode. This shows the effectiveness of the separation of an episode into parts.

However, there is a weakness in this design because the overall increase in viewers does not mean that the content will be watched proportionally for all the parts. The first part got the highest views and this decreased into the next part. The trend is a decrease in views overtime. For the case of preliminary case 2, this meant that people watched more of the travel part than the parts about crafts.

#### 3.4.2.6 Evaluation

The results of preliminary case 2 has shown that in order to create a real experience narrative, the host can not just go and learn from the experience. He or she has to take part in it to really comprehend the situation. For the case of Crafts Couture, it means the host making the products itself. Furthermore, this preliminary case shows that a person with no experience can host a show but the opinions of people who know and do not know the host can be polarising. Therefore, this kind of documentary is more personal

than previously thought. The distribution is another issue for the host may not be willing to share this documentary on his or her Facebook. Finally, the separation of an episode into shorter parts has proven to be more efficient for a digital Youtube distribution.

These are the overall observed improvements in the design of preliminary case 2 and for the next preliminary case the main issue to resolve is how to get the host to share the documentary on her Facebook. This is essential to the research for the key feature of the distribution of a 'My'cro documentary. Apart from the distribution there are still minor details to work out for the shooting methodology because the category of making crafts itself has just been introduced.

#### 3.4.3 Preliminary Case 3: Japanese Lacquerware (Appendix I)



Figure 3.9 A Scene from Preliminary Case 3

Preliminary case 3 is the most different out of all the preliminary cases because it is the only collaboration. As a collaboration some aspects of the documentary needed to be adapted to suit the desire of the person that the project worked with. For this preliminary case, Crafts Couture collaborated with Sachi Montgomery, singer/song writer to make a music video/documentary for her. As a result, there were implications on the editing of the show and this caused the style of preliminary case 3 to be different from the other 4 preliminary cases.

#### 3.4.3.1 Summary of Preliminary Case 3

The Place: Kamakura. Kanagawa Prefecture

Autumn 2013 - The shooting of preliminary case 3 took part in Kamakura, Kanagawa Prefecture. It takes about 1 hour from Shinjuku station via the JR Shonan Shinjuku line to get to Kamakura station. Kamakura is an area south of Tokyo which is rich with cultural heritages from Buddhist temples to Shinto Shrines. It is several centuries older than Tokyo and this abundance of history also includes a unique crafts specific to the area called Kamakurabori.

The Crafts: Kamakurabori

Kamakurabori is a kind of Japanese wooden lacquerware. Kamakurabori comes in a variety of forms from utensils, plates, ornamental boxes and many more. All Kamakurabori products must be carved by hand in order to be considered a Kamakurabori. This also makes it different from other lacquerware crafts in Japan for every Kamakurabori has a design made by carving into the wood. More intricate

carving on a piece of work means that it is more expensive. Therefore a Kamakurabori craftsman has to be specialised in wood carving and lacquering.



Figure 3.10 Kamakurabori Workshop and Products of Mr. Sakamoto

For preliminary case 3, Crafts Couture met Mr. Sakamoto who has graciously picked up the documentary production team and took them to his house somewhere in Kamakura. The ground floor of Mr. Sakamoto's house is the workshop for the production of Kamakurabori. He has 2 apprentices working for him. One is responsible for carving and the other one is responsible of lacquering. Mr. Sakamoto has shown that every product needs to be carved first to the desired form. Once the desired shape has been achieved, Mr. Sakamoto will etch out the product to give it a design aesthetic. After the etching, comes the glaze over the product with a black lacquer. Once dried, an apprentice will polish the product and the other apprentice will glaze it over 1 more time to give it the red surface of a Japanese lacquerware. The most difficult part is the glazing for this has to be done in a specially design room inside the workshop to prevent dust from getting in and ruining the product during this process. The craftsman responsible for glazing has only 1 chance to properly put the glaze onto the product. If he does not manage to do it in 1 go, then the products is ruined and has to be thrown

away. Products of Mr. Sakamoto can be bought from traditional goods store in Kamakura.

The Host: Sachi Montgomery

Sachi Montgomery is a singer/song writer in Tokyo. Sachi plays the guitar and sing. During the 2011 March Earthquake and Tsunami disaster, she wrote a song called ‘My Dear Friend’ to reflect on the situation. Her live performances can be seen at night clubs and bars around Tokyo. She also has an interest to promote her music online, via her

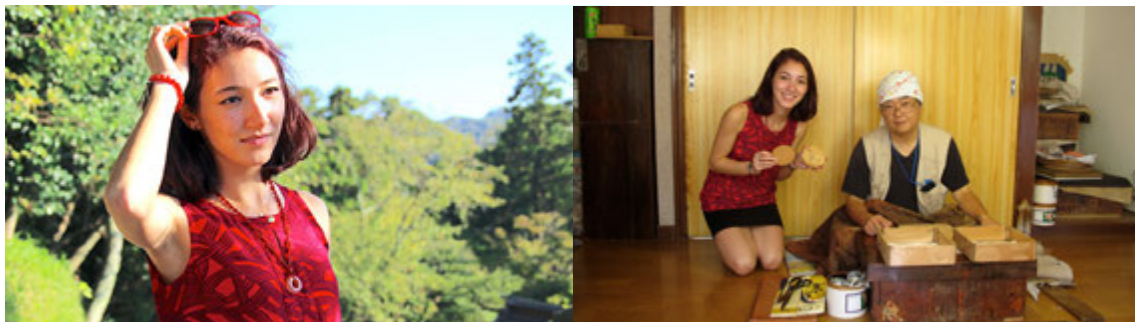


Figure 3.11 Pictures of Sachi Montgomery, Shooting Day Preliminary Case 3

Facebook’s fan page and Instagram. This has caused her to collaborate with the preliminary case 3 of ‘My’cro documentary. As a result, the style of this preliminary case is a little different from the other 4 preliminary cases.

Despite being a collaboration, Sachi still needs to fulfil the requirements as a host of a ‘My’cro documentary and she has met all of the requirements because is also another good example of a millennial. She is in her mid 20’s and her Facebook fan page is constantly uploaded with short clips of singing her songs while playing the guitar. This also means that her creative expression is in her music. Her Instagram account is also

mostly pictures of herself. She loves going to Kamakura for a holiday but she has no knowledge about Kamakurabori. This combination makes her another candidate to host the show.

#### 3.4.3.2 Purpose - To Share on Social Media

The main purpose of this preliminary case is look at the reaction and the results from getting a millennial to share a documentary on Facebook. Therefore, a collaboration was devised in order to ensure that the girl will share the documentary to her peers. Thus this preliminary case supports the key feature about the distribution which hopes to be a more efficient way of getting the attention of the millennials and provides a positive image for the host.

#### 3.4.3.3 Adaptation

There are two main adaptations for preliminary case 3 from the previous 2. The first change comes in the shooting methodology where it requires the girl to make the crafts, which also changes the narrative. The second adaption is in the edited format because the show has to considered the music of the host into the editing. For the previous preliminary case, the shooting methodology was designed into four major categories which helped created a structure of the narrative and the editing. These four categories were associated with a certain part of a journey required in producing crafts, the travel to the craftsman, the talk with the craftsman, the demonstration from the craftsman on how to make crafts and the reflection on the entire experience. From the experience of

preliminary case 2, the talking with the craftsman and the demonstration usually happened around the same time. These two categories are usually linked and hard to edit them separately. So they should be combined together instead. Finally the category of the host making the crafts is added.



Table 3.27 Adapted Categories for Shooting Preliminary Case 3

The agreed format of mixing a music video with a documentary also means that the duration of this documentary is dependant on the actual length of the song. Moreover, the conversation made during the shooting can no longer be heard in the finalised video



Table 3.28 2 Kinds of Edited Footage used for Preliminary Case 3

of this preliminary case. Therefore there is a need to find way to still make the show informative. This also meant that during the editing, the interview, 1 of the 3 main kinds

of footages used in the previous 2 preliminary cases, can not be used for the editing. This makes this preliminary case to rely on only 2 types of footage.

#### 3.4.3.4 Production

The shooting of preliminary case 3 took part during the autumn of 2013. This time, there was only 1 cameraman who was also the director. There was also only 1 camera, Canon EOS Kiss x7. Apart from the cameraman there was only 1 more team member needed as an assistant to help out with the host and the shooting. Therefore, the production team got smaller for each preliminary case.

The shooting followed the categorised methodology of preliminary case 2. For the travel to get to the Craftsman, the host was shot at the Shinjuku station, during the train ride, at the Kamakura shopping road and during car ride to the craftsman house. For the talking with craftsman, the host picked up on the process required in making a Kamakurabori and saw the demonstration of the craftsman. For the making the crafts, the production team had to ask the craftsman if it was possible for the host to try one of the main processes of Kamakurabori and the craftsman generously offered a piece of wood with picture of a bunny as a template for the host to carved over. This was the entire shooting for the journey of preliminary case 3.

For the editing, the host gave several songs for the team to choose from and a song called ‘Colour Your Life’ was chosen because of its calm and relaxing melody. The song was 4 min 50 sec and this made preliminary case 3 to have that duration. The footages



were arranged in chronological order from the start of the journey to the very end where the host left the house of the craftsman. To still make the show informative, little captions were edited in throughout this episode to point an important information to the viewers. Moreover, for the time-lapse footages, one was the craftsman carving a piece of wood and the other one was the host doing the exact same thing. This was edited next to one another to create a contrast between the amateur skill of the host and the professional skill of the craftsman. This was the main editing of preliminary case 3.



Figure 3.12 Interview for Preliminary Case 3

After reviewing the finished preliminary case 3, it was decided that there was not enough information on the crafts to satisfy the aim of the Crafts Couture project so an interview was shot later on. The interview in this case was different from the previous interviews because it was created into a long talk-show like episode on its own. For this interview, the host was a guest who was being interviewed by Kailin Wang, the host of preliminary case 1. The duration of this talk show with the host is 14 min 38 sec. This

length also allowed the research to compare the results of long and short video for preliminary case 3.

#### 3.4.3.5 Results

##### 3.4.3.5.1 Qualitative Observation

As a collaboration, the informativeness of the show had to be sacrificed and this was not ideal for a 'My'cro documentary but research was needed for the sharing distribution feature. It was also observed that by letting the host to have a voice in the production process of the show by allowing her to decide on how she wanted her content to be like, this made the documentary much more personal. Therefore, a documentary is not just about the host's journey to learn more about crafts but she should also have her own voice in the making of the content. For the case of preliminary case 3, it was very literal because the host wanted her voice as in the music to be heard in the show.

As for the shooting process, it was observed that the smaller the production meant a simpler, faster and efficient way of shooting a documentary on a small scale. This is because there are less people to deal with. There is only 1 cameraman who also directs and shoots at the time. As a result, he or she only has to deal with the host. There is no need to deal with an extra-camera nor a sound recording person. As for the assistant, he or she does help to make the shooting process smoother but it is not a requirement to have one.

### 3.4.3.5.2 Qualitative Feedbacks

As agreed Sachi shared the documentary of preliminary case 3 on her fan page. This was the result:

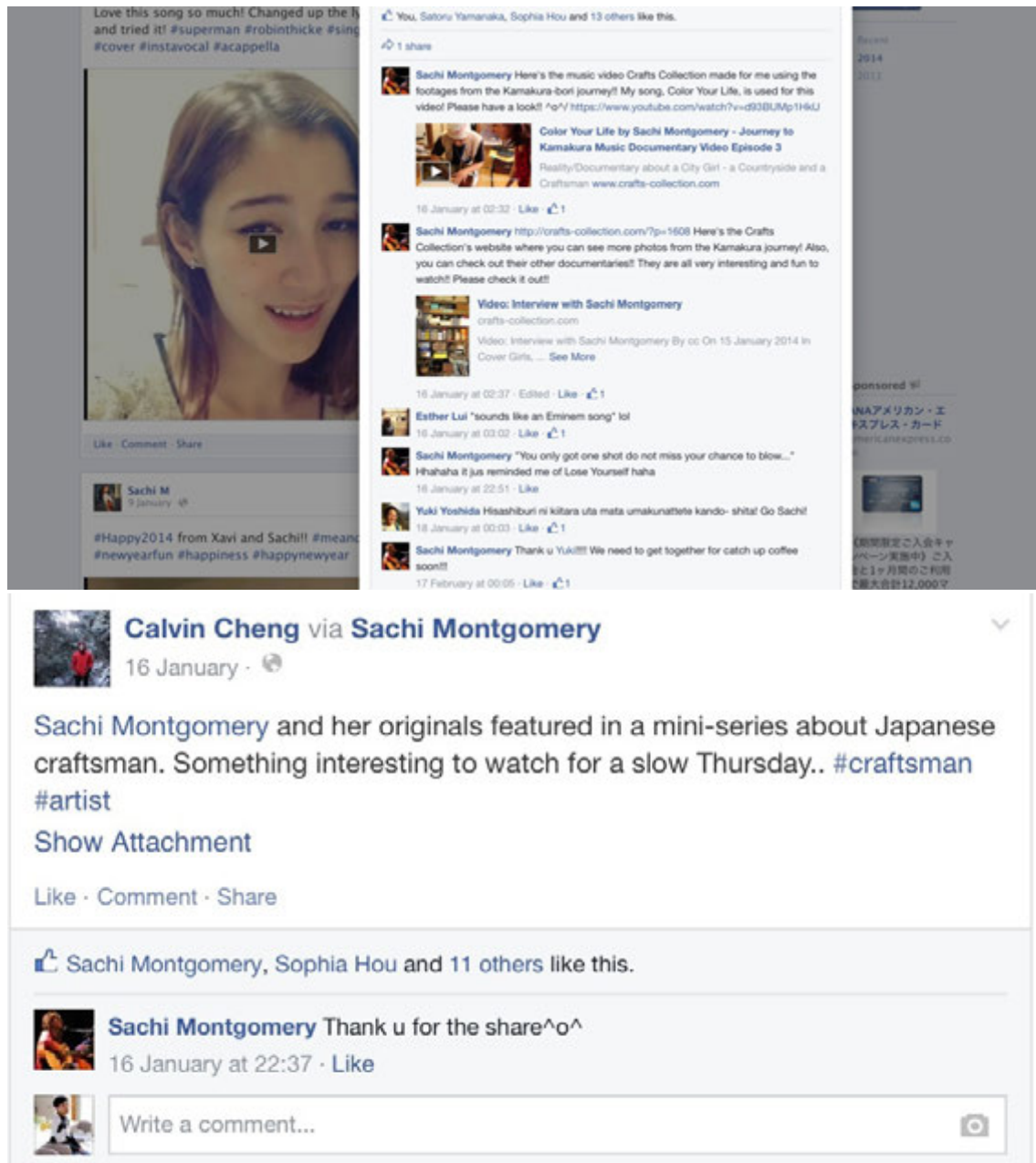


Figure 3.13 Sharing of Preliminary Case 3 on Facebook

There were 15 likes and the comments were more about the songs of the host rather than the crafts itself. This showed that sharing of the documentary can be used by a

millennial to promote him or herself. In addition, this status was then shared 1 more time by a fan of Sachi's and he wrote a sentence that summarised the basic idea of a 'My'cro documentary. He wrote, "Sachi Montgomery and her originals featured in a mini-series about Japanese craftsman. Something interesting to watch for a slow Thursday." This sentence highlighted some of the important key features of the documentary. The word mini-series showed that he subconsciously thought that it was short. He was aware that it was about Japanese crafts. This suggested that he was interested in the content of the documentary. Finally, he mentioned about watching it for a slow Thursday. There is a paradox in this statement because the documentary itself is short and quick but it would be nice to watch it for a slow day. This really showed the mentality and the pace of the lifestyle of this generation.

The questionnaire (Appendix IV) of preliminary case 3 has 2 parts. The first part concerned with combining a documentary with a music video. The second part concern with sharing as a form of distribution. The results of this questionnaire came from 10 millennials between the age of 22 and 27. The average age is 24.

The general perspective of the millennials on preliminary case 3 is that the music does help to set the mood and make the content more interesting. This makes the idea interesting. However, this format does not provide enough information needed for a documentary. It is not a real documentary nor a music video, therefore does not live up to the requirements of both genres. They also added that they would like the

documentary to be short and concise. The focus should be mainly on the subject of the crafts and this has to be clear from the beginning. These were the likes and dislikes of the millennials concerning with documentary as a music video:

Like	Dislike
Documentary/Music Video	Documentary/ Music Video
I think it's a great idea! You learn from watching the video and that's something unique and I enjoy the concept.	There is so much limit as to how much you can show in the documentary. Doesn't seem like a good idea if you want to pack lots of information
the music can be really important because it substitutes the vocal part. So I feel like it's not an easy work to find a right music for the topic/content	For me,I'd like to see music video and also documentary.This is imcompleted as both products,
adding music to a documentary has it's advantages. with the right choice of music, it allows one to add a different mood to the documentary	I was not sure what it was about until about half-way through
a very good idea as you get to learn something out of the music video meanwhile the documentary won't be too boring.	Wasn't my interests, I guess there was no enough explanations when showing crafts
Interesting for younger generation, a perfect complement	Shorten the first part and focus more on the interesting content

Table 3.29 Millennials' Comments on Preliminary Case 3

The comments of this questionnaire have also shown that the millennials are willing to watch a documentary that is shared on Facebook because the documentary is about a friend. In this manner, they can relate to the content. They also want to know what their friends are up to, so basically they like to snoop around. They also thought that a documentary as a status would be nice because it is more informative than a sentence or

picture. On the other hand, the case might be different if the documentary was not made a friend. They also might not watch a documentary to the very end. It has to be short and concise. Moreover, the writing for the status needs to be able to attract them. These were the likes and dislikes of the millennials about sharing a documentary on Facebook:

Like	Dislike
Sharing Distribution	Sharing Distribution
I would love to see my friend step up his/her	It depends on whether the title hit me or not.
I feel it would tell more than just a single picture	Maybe not because I don't know who the host is
it's a good idea because then it's not going to be too long and audience don't lose patience	I might not watch it until the end.
trying to see what he/she capable of lol	Not a big fan of it. I want to be kept up to date with pictures and statements. But I dont have time to watch 20 peoples' 5minute videos.
Yes, because he/she is my friend	It could be interesting but it could also be unattractive if the storyline isn't good and interesting enough,
Yes! Because I'm interested in the creative works of my friends.	

Table 3.30 Millennials' Views on Sharing Online

#### 3.4.3.5.3 Quantitative Results

Youtube's audience retention chart of preliminary case 3 has also confirmed that the personal comments/interviews and the scene of the host's attempt to make crafts are the more important kinds of footages. These kinds of footages constantly perform better than other scenes in the documentaries and this can be seen again in the peaks of the audience of retention charts of the preliminary case 3.

Crafts Collection >



## Color Your Life by Sachi Montgomery - Journey to Kamakura Music Documentary Video Episode 3

Created: Dec 11, 2013 • Duration: 4:50 • Privacy setting: Public • Lifetime views: 213

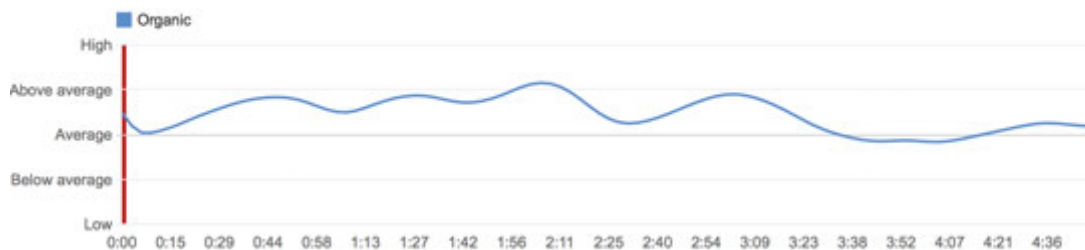
VIDEO

Lifetime (Dec 11, 2013 – Jul 23, 2014)

AVERAGE VIEW DURATION  
1:50 (38%)

Absolute audience retention

Relative audience retention



Crafts Collection >



## Interview : Sachi Montgomery & Kamakurabori by Crafts Couture - Episode 3

Created: Dec 23, 2013 • Published: Jan 15, 2014 • Duration: 14:38 • Privacy setting: Public • Lifetime views: 304

VIDEO

Lifetime (Dec 23, 2013 – Jul 23, 2014)

AVERAGE VIEW DURATION  
3:08 (22%)

Absolute audience retention

Relative audience retention

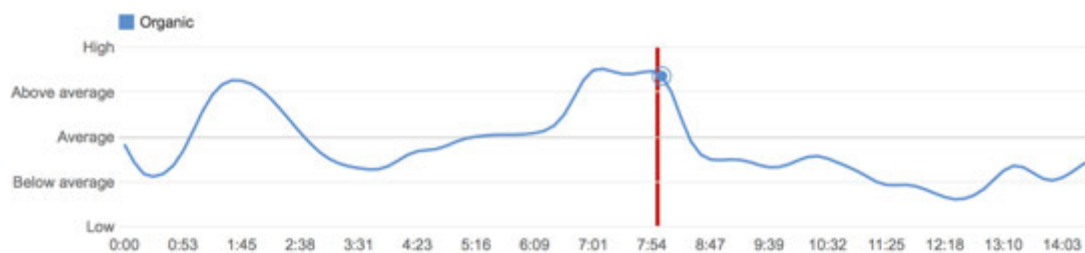


Table 3.31 Results from Youtube Analytics Preliminary Case 3

The peaks of the music video itself can be seen at 2:08 and the 3:03. 2:08 is the scenes showing all the process of how to make the crafts while 3:03 is the when the host tried to carve wood for Kamakurabori for the first time, showing the importance of the host's participation. For the full interview with Sachi Montgomery, the peaks are at 1:37, 7:01

and 7:54. 1:37 is the interview footage of the host speaking about her personal background. 7:01 is the host personal reflection on what makes it difficult to really make Kamakurabori. Finally, 7:54 is the scene where the host attempted to carve wood and confessed about the difficulty. These peaks in audience retention have shown the importance of having a millennial host to make the narrative more personal.

Statistics from Youtube Analytics for preliminary case 3 have also shown that shortness of the duration is important because the music video on average is only watched for about 2 min. This is only a little bit higher with traffics from smartphones and tablets. For the long 14 min interview, people only watched for about 3 min and only watched a bit longer by people using smartphones and tablets. This implies that the range for audience retention is about 2 to 3 min.

Preliminary case 3, 2 videos altogether gained 485 views and these 2 clips were shared by host. This was put into perspective by comparing to the 498 views of preliminary case 2 with 5 parts but not shared by the host. The numbers are hardly different between the 2 preliminary cases. This shows that splitting an episode into smaller parts can increase the overall views of a show but the sharing aspect is as important to get more people to watch the show. These 2 mechanism must go together when it comes to the design of the documentary.



#### 3.4.3.6 Evaluation

Sharing documentaries on Facebook can be beneficial for both the host and the show. The host can get attention from friends and receive a positive image from the comments of friends about herself while the show can use the host to bridge younger generations to a certain topic. This makes an effective way to target the millennials and get them to watch. In addition, preliminary case 3 has shown that it is important to get the young people to take part in the production process of the show apart from just being the host in order to get them to share. The documentary must not just be about the host but it must also allow the host to decide on the content being shown.

#### 3.4.4 Preliminary Case 4: Thai Weavery (Appendix I)



Figure 3.14 A Scene from Preliminary Case 4

Preliminary case 4 is the only documentary shot for Crafts Couture outside of Japan but in Thailand. Crafts Couture was granted a permission to shoot at the Bangsai Art and

Crafts Training Centre. This opportunity had to be taken and this broaden the focus of the research away from just Japan and into the Asian Pacific Region in general.

#### 3.4.4.1 Summary of Preliminary Case 4

The Place: Bangsai, Ayuthaya Province

Winter 2014 - Granted the permission to shoot at the Bangsai Arts and Crafts Training Centre under the Patronage of Her Majesty Queen Sirikit of Thailand, the author and 1 more member from the Crafts Couture team headed for Bangsai district in Ayuthaya province. Ayuthaya is the former capital of Thailand and the journey takes about 1 hour 30 min by car from Bangkok.

Bangsai Arts and Crafts Training Centre is a foundation under the support of the Thai Royal Family that trains people to make traditional crafts. There are foundations like this throughout the country and Bangsai is one of the biggest support centres. The basic principle of the Training Centre is to help people develop a skill that can provide them with extra-income apart from agriculture. Therefore, most of the people at the centre are actually farmers who are also craftsmen at the same time. The centre teaches a variety of traditional Thai crafts from silk weaving, pottery making to wood carving and the focus of this preliminary case is Yarn Lipao basketry.



Figure 3.15 Pictures of Bangsai Arts and Crafts Training Centre

#### The Crafts: Yarn Lipao Basketry

Yarn Lipao is a name of a fern in Thai language. As a plant, the fern is beneficial in preventing soil erosion and retaining water. This makes it ideal to grow Yarn Lipao to improve soil quality for irrigation and crops plantation. Apart from agriculture benefits, the fern can also be harvested and produced into woven objects such as bags, trays, and hats. People in the countryside can sell their products for an extra-income. The crafts required for making a yarn lipao weavery is tedious. A fern has to be made into the same size before weaving them together into an object. This is done by putting in a fern one at a time into a tiny hole of a tin lid. This process is repeated over 20 times and precaution is needed because a fern is easy to break. This results in a fern that is so fine and thin like a thread. Threads of fern requires several months to be woven into a product.

At the Bangsai Arts and Crafts Training Centre, craftsman work together like a community. The area is divided according to the type of crafts produced. Each craft has a teacher who is responsible for overlooking the craftsmen and teaching them the

necessary skills. The Lipao basketry area is headed by a gentlemen called Kru Huen ('Kru' is honorific used in the Thai language to indicate an educator similar to 'sensei' in the Japanese language). Kru Huen works directly under the foundation and under Kru Huen, are the craftsmen. These craftsmen are wives of rice farmers in the area. They came to the foundation in order to provide their families with extra-income from crafts. The products made by these women are sold under the foundation to the general Thai public. These women also usually bring their children to the foundation making it a community. Therefore, the training centre does not only provide people with monetary benefit but also a social welfare much needed in the rural part of Thailand.



Figure 3.16 Yarn Lipao Basketry

The Host: Nat Tangkrachang

Out of the all the girls who hosted a 'My'cro documentary for Crafts Couture, Nat Tangkrachang is the only girl who has a background related to film and television. Nat has interned for the Nation TV in Thailand in the past. She never got the chance to host or be in the front of the camera but she was the girl behind the camera responsible for script writing. Although there is no script in the narrative of the 'My'cro documentary, this background would be helpful to the presentation of the story. This was the main

reason for choosing Nat Tangkrachang.

Nat Tangkrachang is a millennial but her profile does not entirely suit the requirement of a 'My'cro documentary. This was compromised for her television background which goes with the requirement for someone with a creative expression. She is also suited to the research because is 24, the middle of the millennial generation. Apart from this, she is fluent in English, Thai and German. Although she uses Facebook, she does not usually put pictures of herself as a status. This made her not a desired narcissistic avid user of social media. In addition, she has visited the Bangsai Arts and Crafts Training Centre before, making her not entirely clueless about the place to shoot the documentary. It was uncertain about how much knowledge she had about Yarn Lipao basketry. These were the compromises for using Nat Tangkrachang as a host.

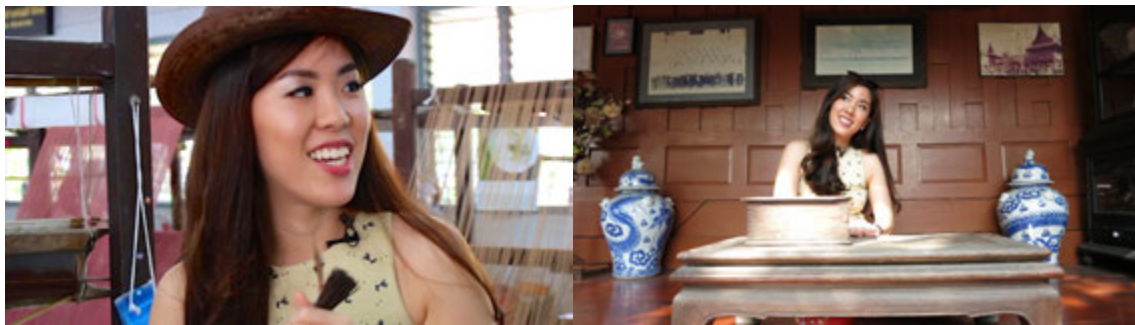


Figure 3.17 Photos of Nat Tangkrachang from Bangsai

#### 3.4.4.2 Purpose - Finding the Perfect Timing

The main purpose for preliminary case 4 is to experiment with the key feature of length. Previous preliminary cases have shown that the millennials have a preference for the duration to be short and for the narrative to be concise. This preliminary case will then

find the appropriate duration for the parts to be combined into an episode. It will also look at the way to simplify the storyline to make it quicker. These investigations make preliminary case 4 to put an emphasis on the little time.

#### 3.4.4.3 Adaptation

The first adaption is the length of the documentary. Preliminary case 2 has shown that people on average would only watch a part for only 1 min 30 sec on the computer and this increases to about 2-3 min for mobiles and tablets devices traffic. Preliminary case 3 has also shown that the range is also about 2-3 min. This seems to imply that 2-3 min is the appropriate duration for the millennials. Therefore for this preliminary case, each part should be about 2 min 30 sec to 3 min maximum to investigate the length.

Another adaption is in the narrative of the documentary. Previous documentaries arranged the narrative into a chronological order according to the journey of the host. This made the beginning of the show to be about the travel and this caused confusion among the viewers on the real subject of the documentary. Contents regarding crafts should have first priority. In addition, the conciseness of the storyline is also important to the millennials so the design of the part has to be adapted. For preliminary case 2, each part were made according to the categories of the shooting methodology. For preliminary case 4, it was decided to cut the number of parts to 3, and rearranged the order.

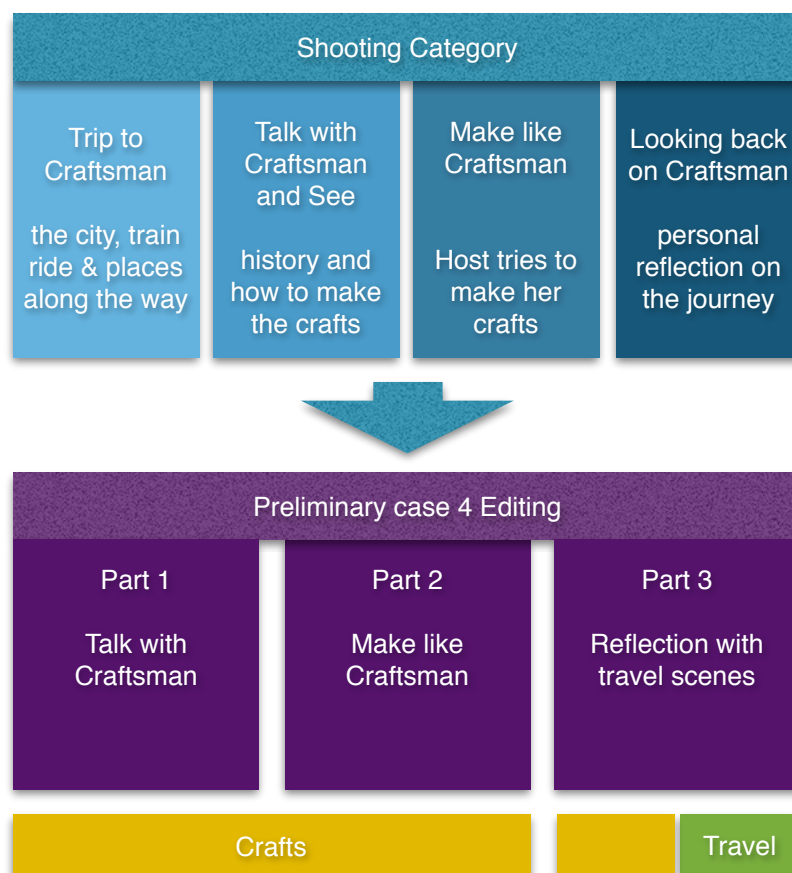


Table 3.32 Adapted Editing for Preliminary case 4

The change in the table 3.32 above put the focus of the show on the crafts straight away by making part 1 about the talk with the craftsman and part 2 about making the crafts. The footages of the journey on how to get to the place were cut out but scenes shot from the surrounding area of the craftsman's workshop were kept and put into part 3 with the reflection. This provided the narrative with the needed clarity and conciseness.

#### 3.4.4.4 Production

For preliminary case 4, the shooting took part during the winter of 2013. The shooting methodology is the same as preliminary case 3 with just the host, a cameraman/director with 1 camera and an assistant. Since the journey to the craftsman was cut out, there

was no shooting in Bangkok and during the car ride to Bangsai. The shooting started inside Bangsai Arts and Crafts Centre straight away. Once at the workshop of the Craftsman, the talk with the craftsman and the host's trial to make the crafts were shot. Afterward the reflection interview was shot at the park in the Arts and Crafts Training Centre. This was the entire shooting process.

The editing of this preliminary case has the most similarity to preliminary case 2. Although the number of parts were cut down and the order rearranged, the format of each part was still the same as preliminary case 2 where there were 3 main kinds of footages, real experience, interviews and time-lapse. The beginning of each part has a preview and the ending is a short trailer for the next part just like preliminary case 2. Each part is between 2 min 30 sec and 3 min. In addition, this preliminary case did not combined all the parts into a full episode despite being able to do so because the experiment was focused on the short time. There was also hardly any difference between the audience retention of a full long episode and a short part of a documentary of the previous preliminary cases.

Another similarity to preliminary case 2 was the role of the host. For this preliminary case, the host did not provide an input during the production process. The cameraman directed the production the entire time while the editing was entirely up to the Crafts Couture team. This was to test 1 more time if the host would be willing to share the documentary on Facebook or not without an input. The idea of empowering the host to



have an input in his or her on the production process gained from preliminary case 3 will be tested later in the final case.

#### 3.4.4.5 Results

##### 3.4.4.5.1 Qualitative Observation

The rearrangement of the parts by making the issue of crafts to come up first rather than the usual chronological narrative of the journey made the documentary clearer instantly on what the documentary was about. It was also observed that to start the production from the city like in preliminary cases 1 - 3 was unnecessary and inefficient. This use of the actual journey to the craftsman made the documentary feels like a travel show rather than a crafts documentary. Moreover, the shooting takes a lot of the cameraman's energy from the beginning of the production. Although the actual trip might not be a necessity anymore, there might be still be some places along the way that could be useful for the show and in the case of preliminary case 4, the rice paddies before the arrival at the foundation was very helpful for the ambiance of the documentary.

##### 3.4.4.5.2 Qualitative Feedbacks

It turned out that the host did not share the documentary on her Facebook just like preliminary case 2. She was eager to help out as a host but she was not willing to help by sharing. This confirmed that the host can not just be in the show to get him or her to share the content on their personal Facebook page. In order to get feedbacks on this preliminary case, a questionnaire (Appendix V) was conducted where 10 millennials,

between the age of 22 to 30 and an average of 26, participated. These were the likes and dislikes of the millennials regarding the narrative and the host of preliminary case 4:

Like	Dislike
Narrative	Narrative
The editing was nice with the background music and the host's opinion in between scenes.	connection between each clip might be a little weak
i like how she is trying to do the sewing too,	the process of making can be more in detail
It's funny and educational	lack some explanation (even though some part might be self-explanatory but having some explanation might be nice too)
Host	Host
The MC is so real.	It seems like the information was not fully delivered to the audience due to her lack of experience as a host.
Normally, I may not have had such an interest in this kind of craft from Thailand, but the movie was easy to watch because the host was around the same age as me and spoke lightly and casually.	Her performance isn't well, lack of experience
The host. She was very professional but still showed her opinion which I felt I could relate to.	would be best if she did a little research before hand.
She clearly showed that she has no experienced and knowledge about the crafting but I think that's the fun of the show.	experience will help
easier to connect with the audience who has similar age as the host	

Table 3.33 Comments on Narrative and the Host of Preliminary Case 4

These comments have confirmed that the millennials find the girl making the crafts to be entertaining while the show is still educational and entertaining. Host’s comments are also appreciated in the narrative. Nevertheless, they felt that more information might be

needed even though it is self-explanatory. As for the comments on the host, this confirmed the idea that the use of an millennial to host makes other millennials to be able to relate to the show and this enhanced the real experience of the narrative. However, the use of ordinary people meant the lack of experience and lower quality of information to be provided.

These were the likes and dislikes regarding the distribution and the length:

Like	Dislike
Distribution	Distribution
I would support my friend and curious about what the documentary is about	If it was too casually made, I won't watch it as poor quality video tends to waste time and not productive.
i would watch it and share the documentary for them because they're my friends	Is it worth for first click or not. That is the most important in today world.
I would watch it to see my friend's work, as well as to see what sort of thing she is interested in.	
Length	Length
the length of each episode is extremely short, I have to admit that I actually have finished the whole series and at the same time understood the content.	it could make some audience not wanting to click on the next clip if the one they are watching is boring
I like how fast it moves. I like how it's not overly serious.	I think it would be better to go more in-depth and longer.
Easier to watch, sometimes if the video clip is too long, will just skip some part	Hard to catch up with the story
The length of video is perfect and make me want to watch the next part.	

Table 3.34 Comments on Preliminary case 4 for Distribution and the Length

The comments about the distribution by sharing on the Facebook has confirmed that millennials will watch the documentary because they are interested in what there friends are up to. This made it even more important for the host to share the content. Moreover, the title and the caption must attract people to click onto the show. If they do click on it, they might not watch it till the very end unless the quality is good.

The comments regarding the length have shown that the adaptation for preliminary case 4 has made it much more faster to watch the documentary which suited the taste of the millennials. However, this shortness in duration and the swiftness in the narrative have compromised on the quality of information provided by the show. The comments have also confirmed that while the millennials in general like the how an episode is cut up into parts, some still prefer 1 full episode.

#### 3.4.4.5.3 Quantitative Results

Youtube's audience retention chart of all the parts of preliminary case 4 has also reaffirmed that the personal comments/interviews footages are important for 'My'cro documentary. Furthermore, there were moments where footages of real experience reached the peak of the chart but this was usually when the host was saying something personal during that particular moment in the real experience. However, preliminary case 4 is the first preliminary case to have peaks in the chart where the real experience peaked when the host was actually explaining about the crafts rather than making

comments. Therefore this was the first time that the educational aspect of the documentary was able to perform well at retaining audience retention.

The peaks in the chart of part 1 can be seen at 0:42 and 1:23. 0:42 is when the host laughed after enjoying an activity at the foundation. 1:23 is when the host touched the lipao fern and talked about what she learnt about it from the craftsman. This an example of an educational real experience that has managed to peak in preliminary case 4.



Table 3.35 Results from Youtube Analytics Preliminary Case 4 Part 1

The peaks of part 2 can be seen at 0:25 and 0:53. 0:25 is the footage of when the host was talking about the process to weave the fern into a product, another example of an educational real experience footage. On the other hand, 0:53 is the interview footage of

the host making a comment on how she doesn't think that she can do the repetitive process required in the making of lipao products everyday.

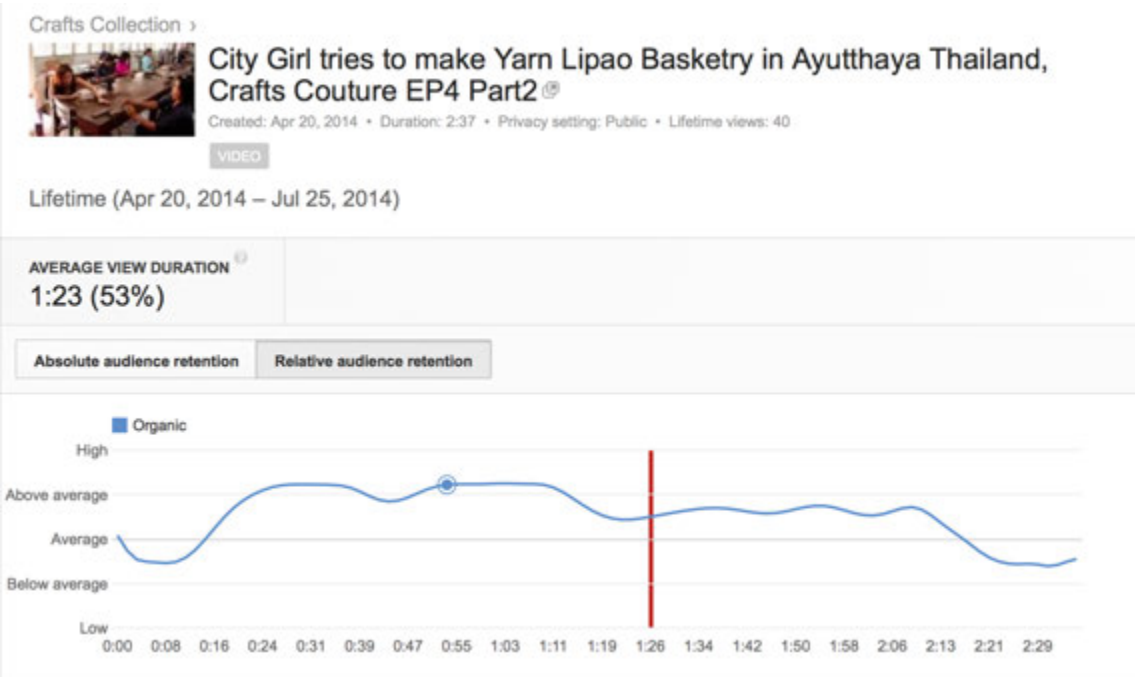


Table 3.36 Results from Youtube Analytics Preliminary Case 4 Part 2

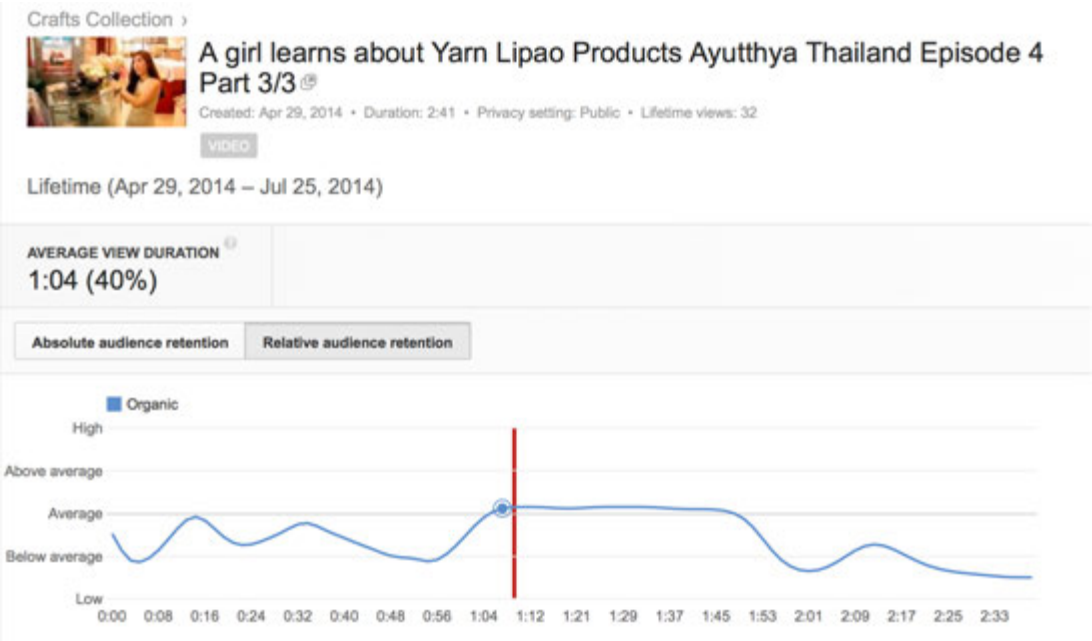


Table 3.37 Results from Youtube Analytics Preliminary Case 4 Part 3

Finally, the peak of part 3 can be seen at 1:08. 1:08 is an interview scene of the host when she commented about the lipao products that she liked, such as the bag, and the products that she didn't like that much, as such as the hat.

The analysis of statistics from Youtube (Appendix IX) has shown that on average people only watch about 1 min 16 sec of the preliminary case but the audience retention duration is 13 sec higher for smartphones and 33 sec higher for tablet devices. This in number is comparatively lower than the other preliminary cases. However, when looking at it in percentage, preliminary case 2 and preliminary case 4 have a very similar percentage for general audience retention of about 47% which are the highest for all the preliminary cases. These 2 preliminary cases are also similar in duration and format.

The statistics of preliminary case 4 may be subjected to some errors because each part was only released in March 2014, a few months before the writing of this thesis in June. Moreover, this preliminary case was not shared by the host, making it more difficult to gain viewers in less amount of time with just the distribution method of publishing it on Youtube and the website of Crafts Couture. By not getting the host to share, this meant that people who did watch these parts were not friends of the host. This might led to lower interest and lower audience retention.

Statistics has also shown that the views of the first part would get the highest views and this trend of views go down for the following parts to come. Preliminary case 2 also had

the same problem and preliminary case 4 has confirmed this flaw in the design. This design might give more views overall than just a full episode but people might not watch all the parts. Therefore, this confirmed that the most important aspect and what the documentary want the audience to see must be put in the first part of the show. If the audience is interested in this content, they will continue onto the next part to see more.

#### 3.4.4.6 Evaluation

The overall evaluation of the result of preliminary case 4 is that a documentary with a shorter duration is more suited to the narrative need of the millennials. Statistics have shown that millennials only watched about 1 min 30 sec of this concise preliminary case. Shorter length means higher audience retention percentage but too short will affect the narrative quality of the show. Therefore, the parts of the documentary should not be shorten than what it already is. Results from the questionnaire has also suggested that higher audience retention can also be achieved by getting the host to share the documentary on Facebook because friends of the host would have a higher interest to watch the show. For the final case, the main issue is to involve the host in the production process so that the host is willing to share the documentary online.

### 3.5 Summary of the Findings from the 4 Preliminary Cases

The initial expectations for the 4 main key design features of a 'My'cro documentary were to make a documentary more personal and smaller to suit the lifestyle of the millennial generation. The light hearted real experience narrative has been expected to



entertain and educate the target group. However, it has turned out that the target group cared more about the personal comments and opinions of the host in the narrative and this has caused the documentary to be even more personal than expected. The use of young people to host the documentary was meant to make it easier for the target group to relate to the host. Nevertheless, acquaintances of the host could relate more to the documentary than people who do not know the host. As a result, the documentary is effective on an even smaller group of people than previously expected. For the distribution on Facebook to directly target the millennials, the millennials did make comments on the documentary's Facebook status but these comments were more about the host than the actual content. This has also made the documentary to be personal beyond expectation. Finally, the duration has turned out to be even shorter than initially thought and this has made the documentary to be even smaller. Therefore, it could be seen that the design is meant for the millennial generation but it has also turned out to be even more 'My'cro than previously expected. This must be put into consideration when designing and the implementing the final case in Chapter 4.

## Chapter 4: Implementation and Evaluation of Final Case

This chapter looks at the implementation and the evaluation of the finalised case for the research of this thesis. The results and the analysis of the past 4 preliminary cases have concreted the design aspects from the narrative, the host, the distribution, the length, the shooting, and the editing. All of these features are implemented to into a final case for the research of this thesis to evaluate the effectiveness of ‘My’cro documentary on the millennial generation.



Figure 4.1 A Scene from the Final Case

The final case for the research of this thesis, took the production process of the documentary to the next level. The past 4 preliminary cases were shot by the author. The next step is to really see if young people can make their own documentary and be an advocate for a cause. As a result, this was the first time that a documentary was not shot and directed by the author but by the host and her friend themselves.

#### 4.1 The Summary of the Final Case: Japanese Doll (Appendix I)

The Place: Takasaki, Gunma Prefecture

Spring 2014 - The final case of 'My'cro documentary took place in Takasaki Gunma. Gunma is a prefecture north of Tokyo and Takasaki station is only about 1 hour away from Tokyo via the Shinkansen bullet train. Close to Takasaki, about 15 min car ride away, there is a Buddhist temple called 'Shorinzan Darumaji'. This temple is the origin of the Daruma doll. Visitors can get a workshop on how to paint on this specific kind of wooden doll at this temple.<sup>13</sup>

The Crafts: Daruma

For a Japanese, a daruma doll has become a part of its national culture. However, for a foreigner the concept of the doll needs to be explained. The basic principle of the doll is that it brings good luck. When buying a finished daruma doll, the pupils of both eyes are left white. A person must make a wish and draw a pupil on the left eye of the doll. It is believed that the wish is enshrined in the left eye and the luckiness of the doll will help make the wish to come true. Once the wish has been granted, the person must draw on the right eye and complete the doll. In this manner, the doll becomes a symbol of success and good fortune to come.

Once both of the eyes have been filled, some people might come back to the temple to place the doll there to make a final wish. The daruma dolls at Darumaji are produced by

---

<sup>13</sup> <http://www.daruma.or.jp/eng/>

farmers in the area and this provides the farmers with additional income. The structure of the doll itself is not complex to make but the painting requires practice and attention to detail. The face of the daruma is painted with black artistic strokes to represent the eyebrows, moustache and beard. This gives the doll a facial expression. The main body of the doll is often painted with gold. This particular kind of gold paint is thick and it dries fairly quickly making it difficult for people with little experience to paint. A daruma can come in many colours but the most common is red.



Figure 4.2 Daruma Dolls at Darumaji

The Host: Melanie Favier

The host for this final case has to be an expatriate living in Japan to provide a contrast between the idea of the daruma being a very Japanese concept and its cultural exoticness to the outside world. To use a Japanese millennial would have also been difficult to meet the requirements of a 'My'cro documentary because the host should have no knowledge about the product but the daruma has a well-known culture in Japanese society. Therefore, Melanie Favier was chosen as the host.

Melanie is a french make-up artist living in Tokyo. She is also another ideal choice as a millennial to host a 'My'cro documentary. She is 26 and speak French, English and Japanese. She has done make-up for cat-walk models on fashion shows for brands such as Lanvin-en-bleu. She has a tendency to upload the pictures of herself with the latest look she has created on Facebook. She also has a fashion blog called, 'Tokyo a la mode'.<sup>14</sup> This makes her a social media narcissist. Her make-up passion should go well with the daruma face painting because she will need to apply her ability to paint people's faces onto the face of the daruma doll.

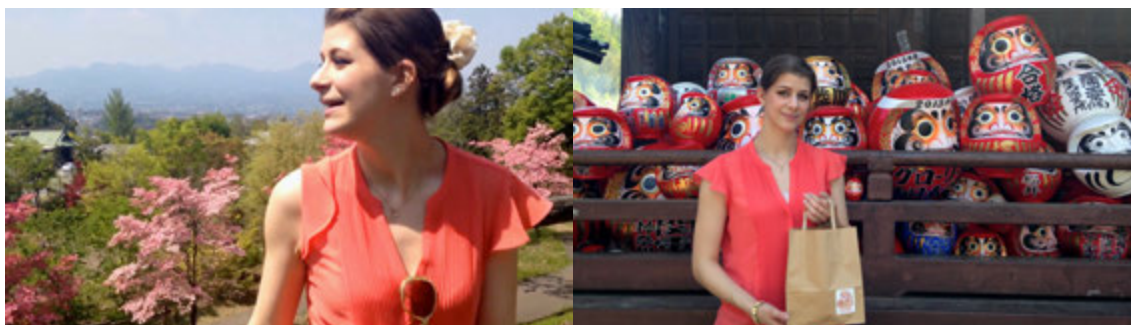


Figure 4.3 Photos of Melanie Favier in Gunma

#### 4.2 Purpose - A Documentary by the Millennials

There are 2 main purposes for the final case. The first purpose is to investigate if a documentary can really be made by any millennial, who have no experience in shooting. This investigation is essential because a 'My'cro documentary only targets a small group of people associated with the host. So the host needs to share this documentary and this inclusion of the host in the production process hopes to motivate the host to distribute the documentary. Furthermore, if a 'My'cro documentary only targets a small circle of people, vast amount of documentaries are needed in order to get a lot of young

---

<sup>14</sup> <http://tokyoalamode.blogspot.com>

people aware of a certain issue. Therefore, the millennials must be able to make this kind of documentary themselves to create the needed volume.

The second purpose for this final case is to test out the finalised features of the documentary design to the millennial and an older generation. This means that all the adapted and improved 4 main key features and the production methodology are to be user tested by 2 different generations. This is to find out if a 'My'cro documentary is suited to just the taste of the millennials or can it be used to attract people beyond this target group. This meant investigating the generational similarities and differences in opinions when it comes to the narrative of a documentary. The results will prove the effectiveness of 'My'cro documentary.

#### 4.3 Adaptation

The main adaption of this documentary is the equipment. Not everyone might have a digital camera but most millennials own a smartphone. Nowadays smartphones have similar capabilities to an actual digital camera. So for this final case, the host is given just 1 smartphone and a spare portable battery charger. She is briefed by the production team on what are needed to be shot during the journey according to the 4 categories of the shooting methodology. A host is to take a friend with her. Thus this friend is responsible for shooting the host. A production team member will be there to help out when needed but the shooting is done by the friend of the host. The host and the friend

now have the prerogative on how to shoot and what to shoot. In this manner the host gets to have a say on the content shown to his or her friends.

#### 4.4 Production

The shooting took place for a day during the spring of 2014 close by Takasaki in Gunma Prefecture. The friend of the host was given an iPhone 5c with an external battery charger from Muji.



Figure 4.4 The shooting of Final Case

Figure 4.44 demonstrates the shooting of this final case which for the first time was not shot by the author himself. For the 4 main categories of shooting, the girls shot around the compound of the temples where the workshop was for the trip to craftsman. The talk of the craftsmen, the girls did not meet the actual craftsman of the daruma this time but the footage came from a talk with an old lady who was in charge of the daruma painting workshop. She instructed the girls on how to paint. For the making of the crafts, the host



demonstrated her ability to paint the face of the daruma doll and compared it with a traditional work of a craftsman. The final interview was shot back in Tokyo at the end of the day. This was the entire shooting process during the day.

The editing for this final case was still done by the production team of Crafts Couture and this episode was edited into the exact same manner as preliminary case 4. This meant that there were 3 parts with part 1 being the talk with the craftsman, part 2 being the making of the crafts and part 3 showing scenes from the around the temple with the host's personal reflection on the experience. The duration for each part was between 2 min 30 sec to 3 min. The time-lapse was when the host painted the face of the daruma with modern music from sound cloud.

## 4.5 Result

### 4.5.1 Qualitative Observation

Observation during the shooting has shown that the millennial is really defined by their use of smartphones. They are very used to the smartphone and they have no problem to shoot with this device. This made the shooting process very smooth despite the lack of experience in shooting of young people. After shooting a scene, the host sometime asked her friend straight away to review what was shot and decide straight if a reshoot was needed. This did not happen in the 4 preliminary cases when the production team was responsible for the shooting. The only problem for the final case was the battery. A fully charged battery of an iPhone could only last about half a day if it was used



frequently to shoot a video. Luckily there was a spare rechargeable battery. This made a spare battery to be a necessity during a shooting.

This was the first time that a case did not get to have the actual craftsman of a product presented in the show. However this did not hinder the quality of the narrative because there was a person to provide the host with the information and she still tried to paint the face of the daruma. This still achieved the real experience narrative and the result of the host was still comparable to the real product of the actual craftsman. As long as there is a comparison between the host and the real situation, a narrative should still be appropriate for a documentary.

For the editing process, it was observed that the video quality of an iPhone camera was lower than the video shot by prior DSLR cameras used. The focus of the iPhone camera was ok but it had a lower performance when it came to recording moving objects and some image noises could be seen when the footages were made into a time-lapse. The sound quality was also problematic especially when the host was not speaking loud enough or when the condition was windy. The production team had to turn a blind eye to this quality problem to show the true quality of the shooting of an millennial.

#### 4.5.2 Qualitative Feedbacks

After all the 3 edited parts of the final case were shown to the host. The host did shared her documentary to her friends and she got positive attention from her peers. Positive

attention came from several comments especially from her friends writing that she looked great and that they admired her. One girl actually asked if this documentary was for a magazine while another complimented her artistic ability. This really showed that people were interested to watch the content because it was about the host.

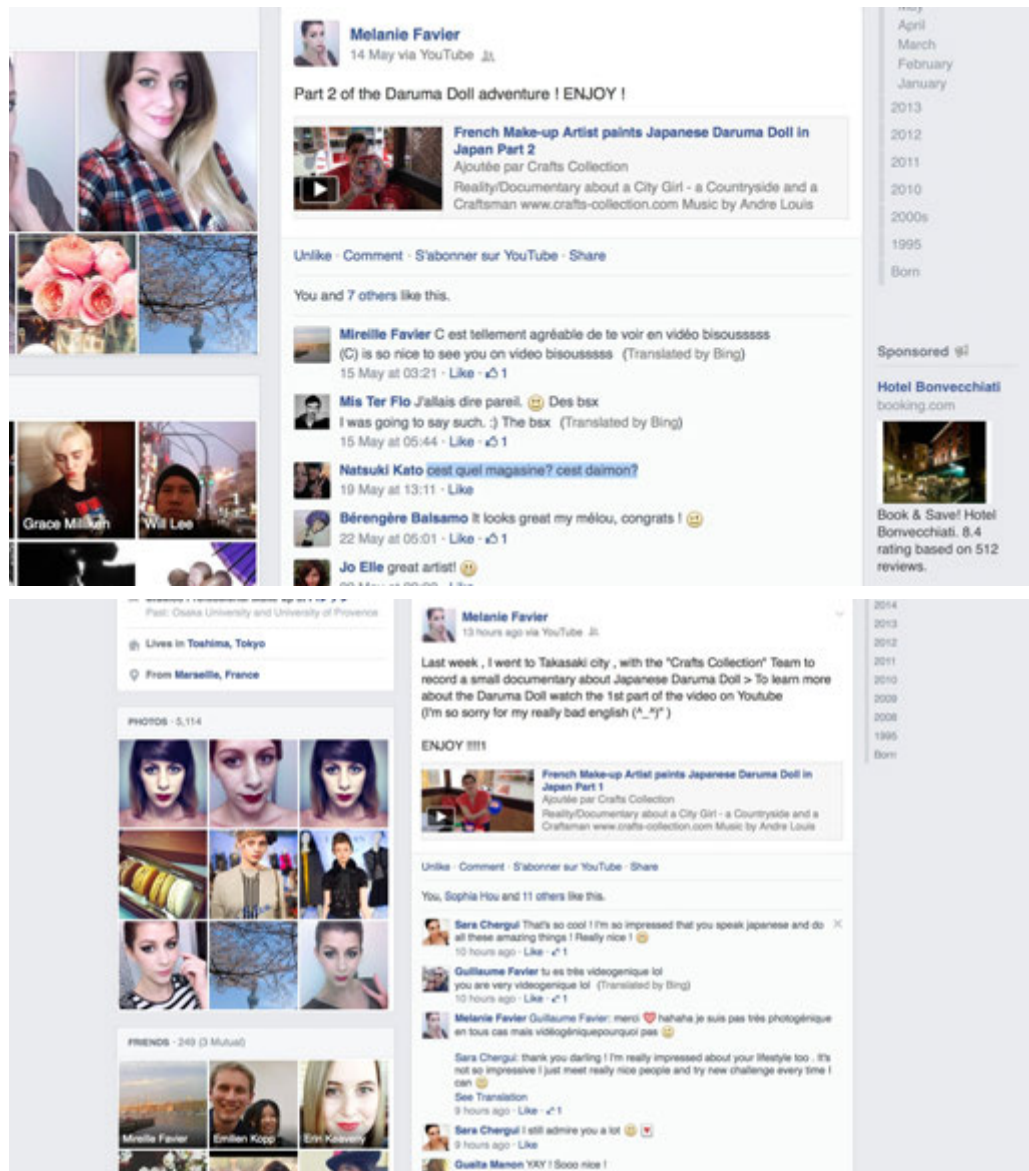


Figure 4.5 The Host Sharing the Final Case on Facebook

In this manner the documentary could be used by the host as a social currency to create a positive image for herself. The millennials might not have commented about the actual

content of the documentary but they did watch the show. There were only several comments but this did not mean that these were the only people who watched the show. As a result, this method of distribution is mutually beneficial for the host and for the promotion of an issue to a younger generation.

Millennial Generation		Generation X	
Preference	Reason	Preference	Reason
'My'cro	more relatable	Macro	much more information
'My'cro	want to get information without so much fluff	Macro	more detail & professional
'My'cro	fun, light-hearted and succinct	Macro	carefully edited so it's easy to watch
'My'cro	it's more personal	Macro	more explanation about the subject material
'My'cro	enjoy seeing what regular people come up	Macro	Professional. Easy to understand. Well presented.
'My'cro	more friendly and real	Macro	better to understand... with thorough explanations
'My'cro	More real, not scripted	Macro	informative and knows how to convey and pitch its
Macro	the amount of information presented	Macro	is professionally made
Macro	It explains more	Macro	preferred the more polished style of presentation
Macro	more information and background on the topic	'My'cro	informal and personal style

Table 4.1 Generational Preferences on a Documentary Narrative

For the final questionnaire (Appendix VI), 10 millennials and 10 people from the Generation X were shown the final case and a 3 min clip from the kimono episode of

Begin Japanology. As of 2014, Generation X are people with the age range of 34 to 53 [8]. These two generations were asked for their comments on 'My'cro documentary, their preference for macro documentary or 'My'cro documentary and their thoughts on the differences between these 2 kinds of documentary narrative.

Generally the millennials preferred 'My'cro documentary over macro documentary. 7 out of 10 millennials chose 'My'cro documentary. They thought that they could relate more to the host and enjoyed to see what people were up to. They also liked the non-scripted, real experience narrative because of its light heartedness and straight to the point information. 3 out 10 millennials chose macro documentaries because it provided more information. For the generation X, the result is the total opposite. 9 out of 10 people preferred macro documentary because it was much more professional and more informative on the subject. The only generation X to choose 'My'cro documentary gave the informal and personal narrative as the reason.

Furthermore, Table 4.2 demonstrates that these 2 generations also have a different perspective on the differences between a 'My'cro documentary and a macro documentary. Millennials focused on the narrative where they stated the main differences to be on how the information was given and how the audience could relate to these 2 kinds of narrative. In contrary, the generation X focused mainly on the editing and the performance of the host where professionalism was the key factor in determining the difference. This revealed the differences in the mindset of the these 2

groups of people. These were some of the opinions on the differences between the 2 documentaries:

Millennial Generation	Generation X
One is sharing in one's personal experiences, while the other is more informational.	hard knowledge, yours is more related to know how, personal experiences
professional and staged	One is professionally done, the other is quickly done
quicker moving style	One is professionally done and the other is amateur.
One is more official... One is more accessible to the masses, a little more playful.	Experience, Time, Resources, Training, Professionalism
The quality of the whole video is different, including information presented... I also like how the iPhone documentary is friendly whilst the other feels like I'm watching someone very far from myself...	I think the kimono doc is professionally made
one is original documentary...giving general information... The other one is naturally filmed and close the the reality like it could happen to you	One is for a mass audience, and the other is for friends/family.
	Professional vs amateur

Table 4.2 Generational Opinion Differences between the 2 Documentary

The comments of the 2 generations on the final case were similar to their opinions on the differences between the 2 documentaries. The millennials thought that the final case had an appropriate length. The way the host presented the information made the show more interesting. In contrary, generation X had an issue with the execution of the final case. They wanted a well written script with an abundance of information and an experience host to deliver this message. The sound quality was a problem for both groups.

These were some of the comments of both generations on the final case:

Millennial Generation	Generation X
I like how short they are and how they introduce a little bit of culture in bite-sized chunks. I also like the female travel host who is about the same age	I didn't like the music and the sound recording, but these are technical problems
That it was easy to watch and understand but still held information	lack of explanation about daruma, lack of focus on details of the daruma, poor lighting on the interior shots, some poor sound quality
the length was enough to capture the imagination but not lose interest	hard knowledge, yours is more related to know how, personal experiences
Informative but not boring, good editing and music choice.	More explanations would have been helpful.
It's not a perfect documentary. Footage is good but the sound quality is not that good	In the beginning I would have like have more information
I found some bits in the sound recording difficult to hear	I found the host's lack of experience a little jarring.
The host does friendly talking and good editing.	Technical issues - editing - subject matter (dolls) unexplained and not... interesting.

Table 4.3 Comments on the Final Case of 2 Different Generations

Table 4.4 shows that these 2 groups of people are also very different when it comes to confidence if they would be able to shoot a documentary with an iPhone. The millennials as a whole is quite confident about using an iPhone, only 2 people of 10 said that would not be able to make such documentary. Generation X in comparison has less confidence about shooting a documentary with an iPhone. Only 2 out of 10 confidently answered yes while the majority was not certain if they could make it or not. However, they are willing to give it a try.

Millennial Generation	Generation X
Yes, because smartphones provide high enough video quality for short clips	I might be able if I know what application was used
Yes! Seems easy	yes... I saw many high quality vdo that shot only with iphone before.
No, I don't feel I can make this kind of content...	I am not sure
I think I could rival this with the same kind of equipment	I might be able to do this
If it's only just one iPhone, then I think I can do it as well.	I think I can make this kind of content.
sure. It would be better with an external mic though	Probably not. Don't have the skills may be.
If I had the talent and know how I'd love to.	Yes, the apps are easy to use,
Yes, an iPhone still has a camera	have a fighting chance of doing the same
I don't think I could do it myself.	No, because I am not used to the using the phone as a camera
Yes...smartphone is the common way people use to share their lifestyle.	I suppose I could if I applied myself.

Table 4.4 Generational Opinions on Shooting a Documentary with an iPhone

From the 10 millennials and 10 Generation X participants, 3 people from each generation were interviewed further to get their thoughts on 'My'cro documentary. These interviews researched deeper on why a 'My'cro documentary was effective at targeting the millennials but not people from Generation X.

Starting with Generation X, Generation X 1 is 38, male and an American but has lived in Japan for nearly 10 years as an English teacher in a private Japanese school.



Graduated with a background in communication from the University of Pennsylvania, Generation X 1 is outgoing and a socially active. He is known for organising picnic parties at the park and beach parties during the summer. The people who usually go to such events are other expatriates in Japan and Japanese people who have a certain fluency in Japanese. Generation X 1 is also known for his annual Halloween party at his apartment in Nakameguro where he is living with his Japanese lover. Here is the interview with Generation X 1:

Interviewer

So you chose the traditional documentary over the one with the young girl because of the well edited visual and sound. Can you please elaborate on that?

Generation X 1

It is not that I don't like the one with the young girl but I prefer the traditional documentary better because the quality was better. Sometime I couldn't hear what the girl was saying and that really distracted me.

Interviewer

So the sound quality was the major issue with you?

Generation X 1

Yes so I chose the traditional documentary because it was well made that I could hear very clearly. It was also well planned out so that everything was easier to understand.

Interviewer

But you did like the young girl documentary though?

Generation X 1



I found it very interesting and I thought that I would watch the documentary. It was funny, only if was better made it would be great. I wasn't surprised at all when I found out it was made with just an iPhone. An external mic would help.

#### Interviewer

I didn't use an external microphone and only iPhone because I wanted every young people to be able to portray his or her experience since most people have a smartphone. What do you think of the real experience then?

#### Generation X 1

I totally get what you mean and the real experience made the documentary to be comically fun for me but this experience is hindered by bad production. For me it is not about the young girl but it is about what she is saying that is important so that is why sound quality is important.

#### Interviewer

You said that you were not sure if you can make a documentary or not? Can you elaborate on that?

#### Generation X 1

Now that I think of it, I think that I can't something better but I can probably make something like that because it can be quickly made.

From analysis of the interview with Generation X 1, it could be seen that this generation put an emphasis on the quality and the professionalism of the content. He cared more about the quality of the documentary because he didn't care about the girl who hosted

but he cared more about what the host was going to say. With professionalism in mind, he admitted that he probably could make a documentary with the same quality of the final case but not better. Therefore, a documentary made by a millennial should still be able to target a generation X such as him, if it can be made to the same standard as other traditional documentaries.

Generation X 2 is 36, male and a Japanese salaryman working at Rakuten in Tokyo. For his work, he has to travel around Japan to meet with businesses and people who sell on Rakuten. He loves to travel and his job provides him with the opportunity to do so. When he is not traveling for business, he is often seen on Facebook traveling for leisure at fine hotels and resorts around Japan. It can be said that he has a refined taste for he always choose luxury resorts as a place to stay for leisure. Generation X 2 is also fluent in English and travels abroad at least once every year. Here is the interview with Generation X 2:

#### Interviewer

You mentioned that you prefer the traditional documentary because it provided more information. Is information very important for you in a documentary?

#### Generation X 2

Yes, I think documentaries are meant to be informative so rather than in a movie where visual is important. In documentary, the focus is on the information, credibility and effective delivering of information.

Interviewer

What is effective delivering of information then?

Generation X 2

More visuals, more words, that speak for the fact in the documentary.

Interviewer

So you don't feel that the young girl documentary provides fact?

Generation X 2

I think it provides a different kind of fact more related to personal experience and soft knowledge rather than hard knowledge in the traditional documentary.

Interviewer

For you what is the difference between soft and hard knowledge then?

Generation X 2

So soft knowledge for me is about knowing how to, so it might be not be correct in the sense that as a fact from a book but it is useful information for example traveling. Hard knowledge is more like news, facts, history facts, book facts, things that are not personal.

Interviewer

So you don't think that soft knowledge is appropriate for a documentary?

Generation X 2

It depends on the subject for example if I was planning a trip I would benefit from this kind of documentary even if it is not official.

Interviewer

So for you it seems documentary and soft and hard knowledge and you actually mentioned you prefer traditional documentary at home while the girl documentary where you have a lot of time. Can you elaborate on that?

Generation X 2

Traditional documentary requires more thinking, I have to focus more on the information because the nature of the information so I would need a long period of time and at home I have that time. But if I am on the go, or I just want something light and fun that doesn't involve much from my side I would watch your one.

Interviewer

So do you really watch my kinds of documentary on the go?

Generation X 2

Yeah, because it kills time but informative to a certain degree.

Interviewer

You also talked about more focus due to the nature of the information. Can you please elaborate on that?

Generation X 2

Traditional documentary like I mentioned has hard knowledge and that requires a lot of thinking versus a personal experience type of knowledge where you can listen but you don't have to internalise and think about it.

For Generation X 2, it could be seen that he has a preference for traditional documentary because of its informativeness by being able to provide hard knowledge. For him, hard knowledge is facts rather than the personal experience provided in 'My'cro documentary and it takes time to really process this fact, making it more informative. However, if Generation X 2 has less time, especially when he is traveling, he would prefer to watch 'My'cro documentary due to its short duration and easy to process information.

Finally, Generation X 3 is 53, female and a Taiwanese housewife living in Taipei. She used to live and studied in England and this resulted in a marriage with a British citizen. The husband moved to Taipei with Generation X 3 to be with her and the couple has a daughter together. Generation X 3 is very fluent in English and was student of literature. Here is the interview with Generation X 3:

#### Interviewer

In the questionnaire, I asked you to choose whether you prefer a documentary made by the young girl or a traditional documentary and you chose the traditional documentary and stated the reason as polished style and maybe it's generational. Can you explain what made you think that it's generational?

#### Generation X 3

I feel that there is more gravitas and that the presenter is more aware of the content, may actually be more experienced and has the benefit of a professional, established and reputable production team in NHK. This gives authenticity, credibility and veracity to

the production. This is lacking in the girl's video.

Interviewer

So you are basically saying that the experience showed the generational gap in the production right?

Generation X 3

The experience, the feel, the presentation. It seemed that the more traditional production "got" what the audience would want. It was more measured, easier to follow and appeared professional. The girl's show demonstrated the ease of new technology but also it's drawbacks, (poor audio and the look that it was just a tourist's video, not authoritative, not credible.)

Interviewer

When you say the audience, is there a specific group of people in mind?

Generation X 3

This particular audience.

Interviewer

so your generation per say?

Generation X 3

Yeah, okay... but that could apply to those slightly younger who want a more cogent feel about what they are watching.

Interviewer

ok and why do you think this particular audience want the experience presentation and the credibility?

### Generation X 3

The other production felt very disjointed and was not particularly engaging IMO. The main failing there was (for me at least) that it was the girl's first experience of presenting and it showed. An older audience is used to authoritative, well produced documentaries that examine subjects in detail and not in sound bites.

### Interviewer

you have also answered that NHK gives authenticity but don't think that using real ordinary girl with no experience gives authenticity to the content?

### Generation X 3

NO.

### Interviewer

why doesn't real ordinary girl gives authenticity?

### Generation X 3

Limits of technology, lack of experience, lack of a production team, lack of subject knowledge. Lack of cultural, historical advisors.

### Interviewer

the final one now, in the questionnaire you mentioned that the thing that you did like about the girl documentary was the length of the show. Can you elaborate why you liked it to be shorter and do you think that normal documentaries should be shorter as well?

### Generation X 3

I liked it being shorter for all the reasons given. That being said, it is sometimes beneficial to have documentaries split into two or three parts, especially when they are

shared via the internet. Likewise, established companies, NHK etc, can do bite size podcasts etc, with full production values.

The interview with Generation X 3 has shown that the real experience doesn't necessarily mean authenticity. Authenticity for generation X 3 is about professional production with an authoritative host to go deep down into the information and a young host who tells the story for the first time can not achieve this ideal of authenticity. This authenticity gives credibility to show. However, she liked the idea of the having a documentary in a shorter format especially for the internet.

From the 3 interviews with Generation X, it could be seen that what is said in the documentary is more important than who said it. They want a professional host and high quality production so that they can hear the information and trust the information. These are the reasons why they prefer macro documentary over 'My'cro documentary. Nevertheless, it was noted that that a documentary with a shorter duration and an easy to comprehend narrative can be preferred by this generation too.

For the 3 interviews with the millennials, the results are starkly different from the outcomes of the 3 interviews with the Generation X. For the first interview, Millennial Generation 1 is 21, male and a Japanese undergraduate student at Waseda University. At Waseda University, he studies at the School of International Liberal Studies and has recently finished from an exchange program in the United States of America. A party



boy, Millennial Generation X 1 is always out drinking and clubbing on the weekend in Shinjuku or Roppongi with his friends. A lot of his friends are Japanese students who have lived abroad before. Here is the interview with Millennial Generation 1:

Interviewer

So you actually chose the documentary with the young girl. Can you elaborate on why this is preferred over traditional documentary?

Millennial Generation 1

I like how she was closer to my age so I felt that I can relate to her more and this actually makes me want to experience the same thing

Interviewer

So when you say you want to experience the same thing? what do you think about seeing real experience in a documentary?

Millennial Generation 1

I like learning about the crafts from the people who actually go through the process

Interviewer

What do you think of documentary that just say the facts without the experience?

Millennial Generation 1

I find them really boring (laugh) you know like video with just pictures and voice-over, I think that is very boring, just go and do it.

Interviewer

You mention that you can experience it? but what about really making a documentary like this yourself since it can be about your personal experience?

### Millennial Generation 1

I think I would do it, especially just with iPhone it is not so hard to do. Especially if people start doing this, this will make me want to do it even more.

#### Interviewer

Why does it make you want to do it? seeing another making it?

### Millennial Generation 1

because it does n't have to be perfect, no pressure and I can easily make it and it is just about the important part of the process and my experience.

#### Interviewer

Can you think about a topic you want to do about?

### Millennial Generation 1

bar tending life, I have always wanted to make my own fancy cocktails because I have seen my friends making it before and I want to do it as well

#### Interviewer

The documentary is shorter as well. What do you think about that?

### Millennial Generation 1

I like it, I don't have have tolerance for a long video. For me 1 - 5 min is the what I would watch. longer than 7 min, I start doubting if I really want to watch something longer or not.

#### Interviewer

Why is your tolerance short?

## Millennial Generation 1

I think that youtube has made me so used to Youtube video, so that this length becomes so normal to me.

The interview with Millennial Generation 1 has shown that this millennial cared more about the person in the documentary than what was said in the show. He felt that it could be him and he could go through the very same process. This has proven that the use of young millennial is effective to relate the target group to the content. Furthermore, the real experience narrative also made him to feel more involved in the story than listening to the usual dictation of information of a macro documentary. Finally, he likes video to be short because it is what he is used to in the current world of media consumption.

For the next interview, Millennial Generation 2 is 25, female and a Japanese salary woman in the marketing division of Kanebo cosmetic. She speaks English with a slight Irish accent because she graduated from Dublin, Ireland. She usually goes back to Europe once a year to visit her friends. Millennial Generation 2 is very healthy and physically active. She doesn't eat red meat, only fish and vegetables. She does scuba-diving and plays basketball nearly every weekend. Here is the interview with Millennial Generation 2:

### Interviewer

Okay you chose the documentary with the young girl and you said it was fun, light hearted and succinct. Can you explain more on what you meant by light hearted?

## Millennial Generation 2

It is not serious because of the subject matter and it doesn't need to be serious and the experience made it more relatable.

### Interviewer

Why is the experience relatable for you?

## Millennial Generation 2

Because I can relate to the host experience, I felt like if I was the host I would feel the same thing and I could in the host place.

### Interviewer

You don't feel the same way with traditional documentary?

## Millennial Generation 2

No I feel it's very scripted

### Interviewer

So you prefer the narrative to be unscripted?

## Millennial Generation 2

Yes because I feel like I can make it myself and that makes it more real to me and this goes back to being able to relate

### Interviewer

Talking about making it yourself, you said I think I could rival with the same equipment but there was only an iPhone to shoot this, what do you think about shooting with an iPhone?

## Millennial Generation 2

I think nowadays there are a lot of apps and everyone is shooting video with apps on an iPhone. I think I can make something like this or even better because it's so easy for you to make these types of show.

### Interviewer

You say that can make it but do you think you will make it?

## Millennial Generation 2

I think that it is dependant on the subject

### Interviewer

But if your friend does something similar to this, does that motivate you to make it?

## Millennial Generation 2

again if I am interested in the subject or not.

### Interviewer

You have also mentioned that the documentary with the young girl is easy to watch, can you elaborate on that?

## Millennial Generation 2

Again I felt it was light hearted and fun so it wasn't too serious. So I didn't lose interest and it had information that I didn't know so it kept my interest to the end.

### Interviewer

Talking about information you didn't know, what make you think that you were able to learn something new?

## Millennial Generation 2

Apart of it was that the host was also learning something new, so I felt that again I could be in her shoes and I was learning through her experience.

The interview with Millennial Generation 2 has shown that the use of the young host made it possible for the Millennial Generation 2 to be able to relate to the story. She imagined that she could be in the very same place as the host and this kept her motivated to watch the show. Although, she could relate to the content when she sees young people as the host but this doesn't mean that she is interested in the subject. She still very much believes that she has to care about the subject in the beginning to watch the show. Lastly, she thought she learnt something new because the host was learning for the first time and she could follow this learning experience. This showed the importance of real experience narrative for the millennial generation.

Finally the last interview, Millennial Generation 3 is 25, female and a Thai freelance writer for fashion magazines such as Harper's Bazaar Thailand. When Millennial Generation 3 finished her undergraduate school in Thailand, she continued her education at a graduate school in London. After graduate school, she returned back to Thailand because of the recent boom in the Thai publishing industry where foreign magazines such as Vogue and GQ started to publish Thai language edition of their magazines in Thailand. Millennial Generation 3 enjoys American TV shows and she is

heavily influenced by the celebrity world to the point that she copies a hairstyle of a Hollywood star. Here is the interview with Millennial Generation 3:

Interviewer

You chose the documentary with young girl over a traditional documentary. Can you elaborate more on why you preferred it more?

Millennial Generation 3

When I hear the word documentary I immediately think: boring. the fact that these videos had speakers who were my own age definitely helped it being less boring. I can relate more and also usually documentaries have voice overs, but in this case it is done more like a TV show or a vlog on Youtube.

Interviewer

Why does seeing people your own age make it less boring for you?

Millennial Generation 3

well I think I'm used to watching vlogs on Youtube and it reminded me of that also the girls are city girls being exposed to new elements which was kind of interesting

Interviewer

So you think that seeing young people learning something new is entertaining to watch?

Millennial Generation 3

Yes i do.

Interviewer

Why is it entertaining?

### Millennial Generation 3

I guess there's a story, not like presenting information like traditional documentaries like on discovery or history channel. There's a real human story and interaction

#### Interviewer

Can you elaborate more on this real human story and what you like about it?

### Millennial Generation 3

Well we see these girls interview masters of handicraft and try to do it for themselves. The interaction between the girls and the craftsman was very cute. I see then making mistakes that I would make too. I like how the girls are out of their element because I'm a city girl too and I can identify with them.

#### Interviewer

Did you think you learn from watching city girl like you then?

### Millennial Generation 3

I don't know if the documentary has more information to learn. But it helps keep my concentration and attention so I learn more. yes.

#### Interviewer

If your friends made something like this. Would you watch it, would you try to copy them?

### Millennial Generation 3

yes I would watch it and yes if it is on a topic I am interested in then I might copy since it is so simple with an iPhone.



For Millennial Generation 3, it could be seen that the documentary works well for her because it is similar to vlogs on Youtube, which is video blogging. In addition, the use of young people as the host made it possible for Millennial Generation 3 to relate to the host. This ability to identify with the host make it possible to keep her attention. When Millennial Generation 3 saw the host actually taking part in making crafts for the real experience narrative, she was able to learn for the narrative because the host kept the attention of Millennial Generation 3.

In summary, it could be seen from the interviews and the feedbacks that the millennials have a preference for 'My'cro documentary because it is very similar to other kinds of contents that the millennials are consuming on the internet. It is so familiar to them because the use of a young host made it possible for millennials to imagine themselves in the shoes of the host. When the host learns from the real experience in the narrative, the millennial viewers are also learning with the host at the same time. This highlighted the fact that the millennial generation cared more about who was in the documentary than what was said in the documentary, the total opposite of Generation X.

#### 4.5.3 Quantitative Results

The results from the audience retention chart from Youtube Analytics of all the parts of the final case has quantitatively confirmed that the host and the real experience narrative are important to the millennials. Footages of the host making comments on the crafts and scenes of the host making crafts performed better at retaining audience retention.

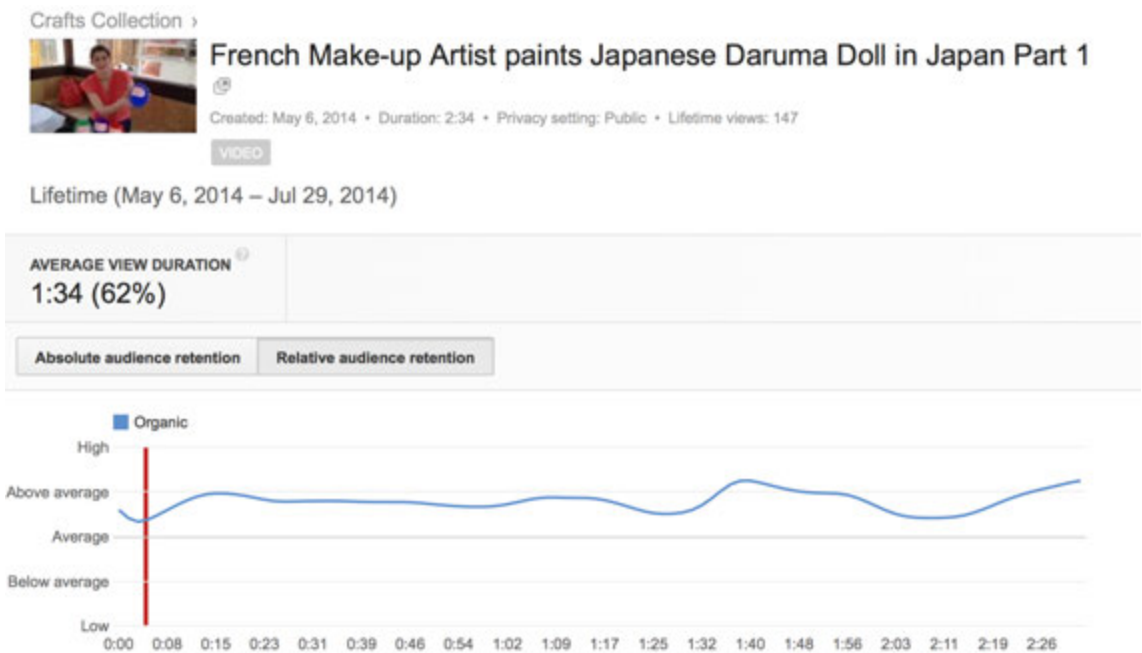


Table 4.5 Results from Youtube Analytics Final Case Part 1

For part 1, the peaks can be seen at 0:15 where she was talking about herself and 1:40 where the host was painting the daruma doll for the first time.

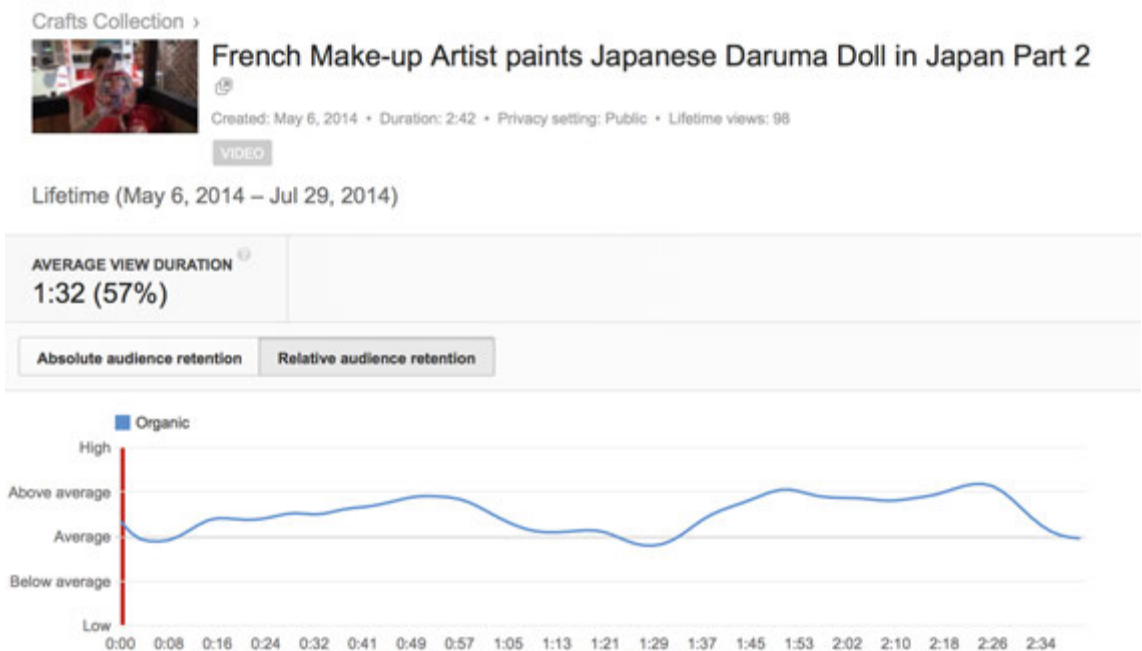


Table 4.6 Results from Youtube Analytics Final Case Part 2

As for part 2, the peaks can be seen at 0:50, 1:50 and 2:23. 0:50 is when the host stopped to make the crafts and quickly commenting on her work by comparing with a product made by a professional craftsman. 1:50 is when she was painting the next process. 2:23 is when she commented on her personal design on the craft. All of these peak moments are related to the real experience and the millennial host.

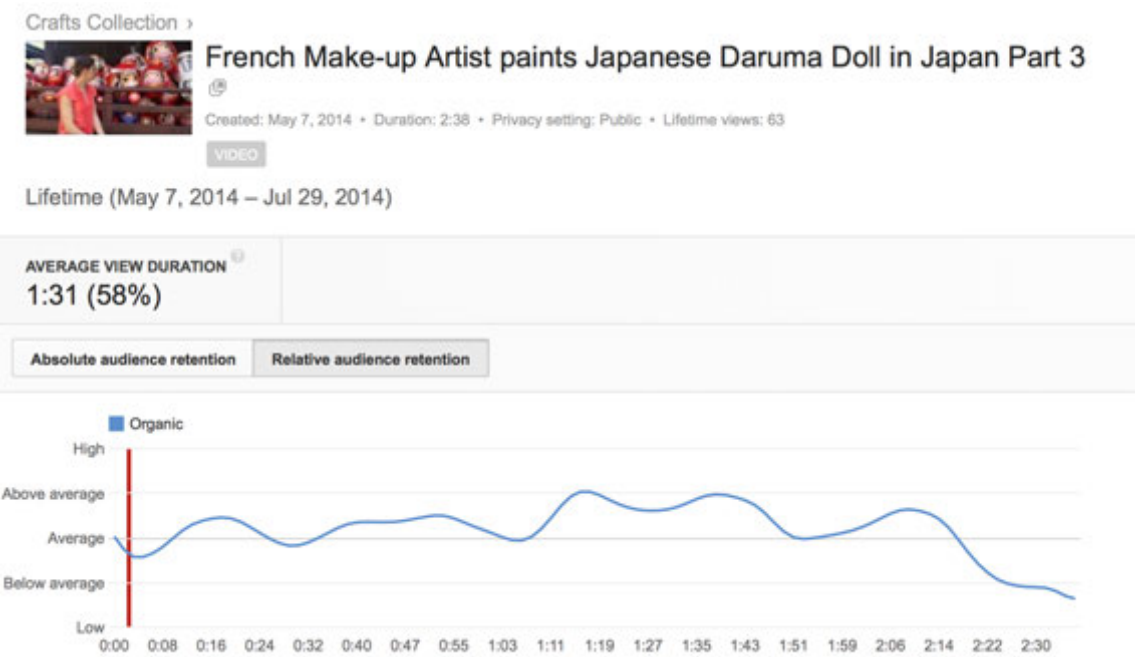


Table 4.7 Results from Youtube Analytics Final Case Part 3

Finally for part 3, the peaks can be seen at 1:16 and 1:41. 1:16 is when the host made a comment about a picture of sumo wrestler with the crafts product. 1:41 is when the host compared her finished craft to the other professionally made crafts out there. These 2 scenes again proved the significance of using the young host to attract the millennials.

Furthermore, Final case had the least time to get viewers but with the help of the host by sharing the documentary, the views of the all parts of the final case surpassed the views

of preliminary case 4 despite having the least amount of time. According to statistics from Youtube (Appendix X), the final case has the highest audience retention percentage of all the cases at an average of 66 per cent. This proves that the sharing can also increase the audience retention. In addition, the statistics has shown that mobile devices still has a higher audience retention than the general average. This shows that people who use such devices such as the millennials will watch this kind of content for a longer amount of time.

Finally, the flaw of separating an episode into parts has also been confirmed. The flaw is that each part can not get an average the same number of views. The first part will always get the highest amount of the views and this will decrease for the next part and decrease again for the following part. However, this flaw is compensated for the fact that the design allows more views overall than just releasing an episode as a whole.

#### 4.6 Evaluation

The results of the final case show that a 'My'cro documentary has been design specifically to suit the lifestyle and the narrative need of the millennial generation. The millennials prefer this kind of narrative over traditional documentaries and apart from this preference, most of them believe that can make such a documentary themselves. However, this is the limit for the design of 'My'cro documentary. 'My'cro documentary was not able to attract people a generation older than the millennials. These people still have a preference for the macro documentary narrative.

## Chapter 5: Conclusion

### 5.1 Recommended Design

This section of the final chapter of the thesis looks at the finalised design of a ‘My’cro documentary. This finalised design is the recommendation by the author on the best way to produce a documentary narrative that efficiently targets the millennial generation. It covers the 4 main features: real experience narrative, ordinary millennial host, sharing on Facebook as a distribution and short length parts. The strengths and weaknesses of this design are also mentioned. This is the summary on the design of a ‘My’cro documentary for this thesis.

#### 5.1.1 Finalised Features

**Real Experience Narrative** - The important factor to achieve a real experience narrative is the participation of the host. Apart from the host getting to an event, finding more information about it and reflecting on the experience, the host has to really try to do the same thing as other people at that particular moment. The host’s participation makes a comparison possible and this makes it easier for the viewers to understand about the issue. Therefore, there are 4 main categories that the host has to consider about a real experience narrative. This is demonstrated in Table 5.1 on the next page.

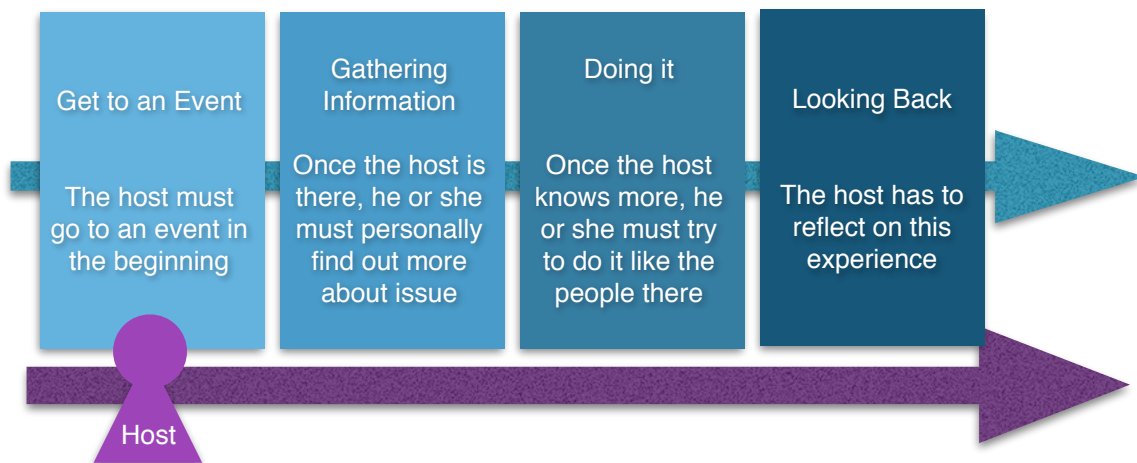


Table 5.1 Finalised Categories for the Real Experience Narration

**Ordinary millennial host** - The host must also be a millennial because people within the same generation will more likely watch the content due to being able to relate to the host. Apart from getting the millennial to be the host, the millennials must also make a documentary themselves. This can easily be done with just an iPhone and a spare battery charger. A millennial who is the host can take a friend with him or her to document this journey. Therefore, 2 people are only needed to produce the show, the host and the friend as a cameraman. In this manner, these 2 people can direct the show themselves and think of the 4 categories of the real experience narrative.

**Short length parts** - The editing must make the documentary concise and short in length. An episode is separated into 3 parts. Part 1 is the information about the event. Part 2 is the host taking part in the event. Part 3 is the reflection and other miscellaneous footages from around the area. Each part is between 2 min 30 and 3 min. This makes the entire episode to be about from 7 min 30 sec to 9 min in total. Each part is arranged

with 3 kinds of short footages for conciseness. 1 is from the actual real experience. 2 is the interview of the host which is a reflection and 3 is the time-lapse scenes with music preferred by the host. The editing is demonstrated in the Table 5.2 below:

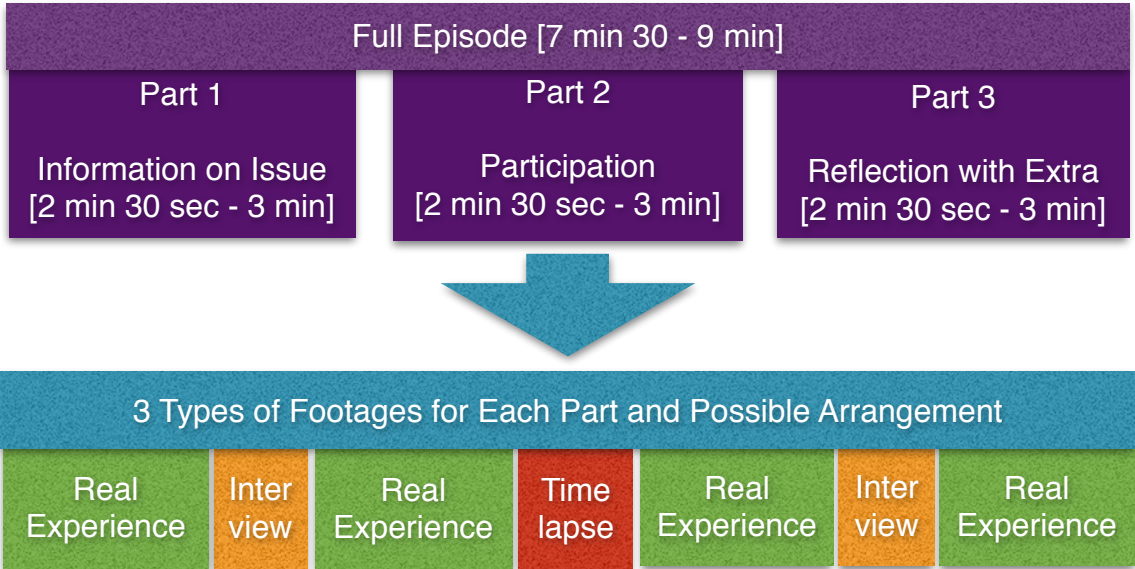


Table 5.2 Finalised Way of Editing for the Short Length

**Sharing on Facebook as a distribution** - A full episode and all the parts should be uploaded onto Youtube in order to get potential viewers via hashtag. The uploaded video on Youtube are then distributed to the peers of the host by embedding the video on the host’s Facebook status. In this manner, the host promotes himself/herself to peers on Facebook by using the documentary. This also ensures that the documentary is then watched by friends of the host who are also the millennials. Therefore, there are mutual benefits for the host and the issue of the documentary itself.

### 5.1.2 Strength & Weakness

Every strength that benefits the targeting of the millennials also has a weakness to go with it. These weaknesses have effects on the quality of the documentary. They also made the narrative less appealing to people outside the millennial generation. Table 5.3 below demonstrates the strengths and the weaknesses that come with them.

Strength		Weakness
First-hand Information	↔	On the Surface Knowledge
Unscripted Real	↔	Lower Quality Presentation
Relatable Host	↔	Amateurism
Easier to Watch with Parts	↔	Not Watching Everything
Shared to Friends	↔	Small Group of Viewers
Voyeuristic Entertainment	↔	Too personal for others
DIY by iPhone	↔	Lower Quality Footage

Table 5.3 Strength and Weakness of ‘My’cro Documentary

It is easier of the viewers to comprehend the facts by getting them to observe the real events of the host first-hand. The narration also has no script and this makes the story to be more real and genuine which is preferred by the millennials. However, this kind of narrative can only provide information on the surface and the unscripted storytelling makes it less possible for information to be transferred to the viewers. This has caused a ‘My’cro documentary to less informative.



The use of ordinary people as the host also made it easier for millennial viewers to watch the show because the viewers can relate more to the host. However, the host is not a professional television show presenter and this has a consequence on the ability to present the show. This can be seen as amateur by people who can not relate themselves to the host. In addition, the use of an iPhone makes it possible for millennials to produce a documentary themselves but this leads to lower quality footage and sound. This also has an implication on the professionalism of the documentary and makes it less attractive to another generation.

It is more likely for the host to share the documentary on Facebook by getting the host to make the show with an iPhone for himself/herself. Sharing as a distribution ensures that other millennials within the Facebook circle of the host will watch the show. This also makes it a personal story and viewers are more likely to watch the documentary for a longer time for they want to know what their friends are up. On the other hand, this distribution can only target a limited amount of people and it requires an abundance of documentary to reach the mass. The personal story that creates higher audience retention from peers is less attractive for people who do not know the host.

Finally, the shooting methodology with categories gives a structure to the show and this allows an episode to be separated into short parts. Short part is more convenient for the millennials because they can choose the part that they want to see and watch it anywhere and anytime with less amount of time. The separation of an episode into parts

also gives a higher overall view than just 1 full episode. Nevertheless, people who still prefer the documentary as an episode can also get that because these parts can be combined together. As for the weakness, the use of parts means that viewers will not watch every part of the show and the first one always gets the highest views. This makes the views not proportional for each part of the documentary.

It can be seen that the strengths of this design make a 'My'cro documentary efficient in targeting the millennials but they make weaknesses that cause the documentary not to be preferred by other people such as the Generation X.

## 5.2 Social Impact and Limitations

'My'cro documentary can benefit society by involving younger generations with the documentary industry. The design of a 'My'cro documentary is more suited to the taste of the youth of the today than traditional documentaries because it can retain the attention of the millennials and make them interested to watch the content. In this manner, a 'My'cro documentary connects the gap between the youth of today and the social issues around the world. Therefore, a 'My'cro documentary is one of the possible ways to adapt documentary for a different target group to expand the documentary industry even further. A documentary that can be viewed by both, the young and the old.

Apart from being able to adapt the documentary industry and expand the range of documentary viewers, a 'My'cro documentary can also create a better comprehension of

a certain social issue. Due to the necessity to show first hand experience and the host's participation, a 'My'cro documentary can reveal the smaller events concerning with a specific global topic. Therefore, when a traditional documentary is put together with a 'My'cro documentary, a complete picture of an issue can be seen. A traditional documentary can provide a global perspective on a certain subject while a 'My'cro documentary shows the small real life example on this subject. For the case of crafts, a traditional documentary can show the history and the social problem with dying craftsmanship, while a 'My'cro documentary can show an example of this dying lifestyle and the difficulty to craft such products. As a result, a 'My'cro documentary can be an addition to traditional documentary to benefit society by creating an even more deeper understanding of an issue.

Despite these social benefits of a 'My'cro documentary, there are several limitations because of the design. A 'My'cro documentary creates a comic relief of an issue by making it light hearted for the millennials to enjoy but not every issue can be taken lightly because it might be seen as disrespectful by some people. For instance, some social issues such as religion might cause a social taboo if it is taken light heartily. Therefore, it is necessary to look at the moral consequences when choosing a subject to make a 'My'cro documentary. Another limitation that is derived from the design is the need to participate. A 'My'cro documentary requires the host to take part in an event for the real experience narrative but not every social issue can be participated in. Firstly, some issues such as war and crime, can be dangerous for the host. Secondly, the need to

take part means that an issue that can be made into a 'My'cro documentary requires interaction and activities with people. However, an issue such as the environment might not have people for the host to interact with. These are the limitations due to the design of 'My'cro documentary.

In summary, a 'My'cro documentary benefits society by creating a better comprehensive view of a social issue and involving the younger generation with documentary consumption but not all social issues can be made into a 'My'cro documentary.

### 5.3 Further Research

This section looks into possible ways to research further into 'My'cro documentary. These recommendations for further research aim at breaking down the limitations of this thesis.

#### 5.3.1 'My'cro Documentary Beyond Crafts

The research of this thesis has been based entirely on cases related to only the subject of crafts. Further research is needed to test this design in other fields and social issues. The subject should still be a topic that is usually not an interest of the millennials to see if the design can get this target group interested and watch the documentary. Examples of possible subjects to try out for future 'My'cro documentary are homelessness and food waste.

Homelessness is a social issue that affects every society and every country. It is closer to the millennials than crafts because it is visible in the cities. In order to get youth to understand about this problem, they need to know about the life of people who are homeless and show it to their friends. By using the design of 'My'cro documentary, millennials can document an experience by heading to the streets and homeless centres to gather information from social workers and homeless people. Then the millennials should try to live like a homeless person themselves for a certain amount of time and reflect back on this experience. This can create a real experience narrative on homelessness.

As for the problem on food waste, people in the current era often take food for granted and this has led to food going to waste on dinner tables. In the Thai language, there is a saying when young people waste food that these people don't care about rice farmers. The ironic truth is that young people do not truly know about the life of farmers in the rural parts of the country and how difficult it actually is to provide society with a single grain of rice. So millennials should head to the farms, gather information from farmers and try to grow and cultivate their own rice and reflect back on this experience. This is a possible real experience narrative on food waste. The 2 examples on homelessness and food waste are scenarios in the future and there are so many more possible social issues out there to research for a 'My'cro documentary.

### 5.3.2 Social Media for the Distribution

The distribution of 'My'cro documentary is only done through Youtube and Facebook and the main issue for this thesis is how to get the millennials to share on Facebook. However, it hasn't researched on the best way for the millennial generation to post a documentary on Facebook or upload a show on Youtube. Therefore, further research is needed on the best method to write a status for a documentary to capture the attention of peers and the best timing to post this kind of status. With regards to Youtube, further research needs to look at title creation, copywriting and hashtag to attract other millennials.

Apart from Youtube and Facebook, there are also other possible social media out there to distribute and promote 'My'cro documentary to the millennials. Examples are Instagram, Vine, Vimeo, Twitter and Pinterest. All of these websites and applications should be investigated on how to market a 'My'cro documentary and get other millennials to watch the show in order to increase the views and audience retention.

### 5.3.3 Editable by the Mass Millennials

For a 'My'cro documentary to attract a vast amount of people, it needs a lot of millennials to make their own documentaries. This thesis has looked into a possibility for millennials to shoot their own documentaries with just an iPhone. However, the editing of the show was still done by the Crafts Couture team with Adobe Premiere CS6. This research needs to investigate if Adobe Premiere is really accessible by the

millennials and if they can edit a documentary in the same format designed by this thesis with little experience.

Adobe Premiere is not the only editing program out there. Currently, there are editing applications on the smartphones as well. Video editing applications on the smartphone might be an easier and more accessible options for the millennials to produce their own ‘My’cro documentary. Examples of video editing applications are Magisto, Cinefy and Splice. Magisto allows a video to add a theme and background music.<sup>15</sup> Cinefy lets the user to cut videos and combine them together. It can also add special effects into the scenes.<sup>16</sup> Finally, Splice focuses on the sound editing of a video.<sup>17</sup> An application alone might not have all the functions needed in editing a documentary but it is possible to use several applications together to edit the show.

---

<sup>15</sup> <http://www.magisto.com>

<sup>16</sup> <http://www.cinefyapp.com>

<sup>17</sup> <http://spliceapp.com>

## Acknowledgements

With the most sincerest gratitude to:

**Professor Yoko Ishikura** - who has unfortunately officially retired before the completion of this thesis but made this thesis possible by allowing the author to pursue his passion and put his personal interests into a research project

**Professor Naohisa Ohta** - who has graciously helped out the author throughout his studies and picked up the project after the retirement of Professor Yoko Ishikura, making it possible for the author to continue

**Project Senior Assistant Professor Satoru Tokuhisa** - whose advices have helped to improved the quality of this thesis tremendously

### **Crafts Couture Team Members**

**Keita Saito** for his vision and for starting the project together with the author

**Kailin Wang** for helping the author out in every way possible

**Thuy Tran** for trying her best to support the team

**Pim Emveerawong** for being there

**Piyapat Suban na Ayudhya** - Last but not least, mother of the author who has relentlessly tried her best to provide all of her children with the best education that the world has to offer



## Reference List

- [1] Bernard, S. 2011. *Documentary Storytelling, Creative Nonfiction on Screen*. UK: Focal Press. pp. 1-11, 142-143, 173-174.
- [2] Murray, S., and Ouellette, L. 2009. *Reality TV, Remaking Television Culture*. USA: The New York University Press. pp. 3-9, 65-70.
- [3] Berger, J. 2013. *Contagious, How to Build Word of Mouth in the Digital Age*. London: Simon & Schuster. pp. 33-44.
- [4] Tamir, D., and Mitchell, J. 2012. Disclosing information about the self is intrinsically rewarding. *A Proceedings of the National Academy of Sciences* [Online] vol. 109 no. 21. <http://www.pnas.org/content/109/21/8038.full> [Accessed: 21 April 2014].
- [5] Schmidt, E., and Cohen, J. 2013. *The New Digital Age, Reshaping the Future of People, Nations and Business*. London: John Murray. 33-47.
- [6] Livingstone, S. 2008. Taking risky opportunities in youthful content creation: teenagers' use of social networking sites for intimacy, privacy and self-expression. *New Media Society* [Online] 10:393. <http://nms.sagepub.com/content/10/3/393> [Accessed: 20 April 2014]
- [7] Alsop, R. 2008. *The Trophy Kids Grow Up, How the Millennial Generation is Shaking Up the Workplace*. California: Jossey-Bass. 18-21, 102-105, 139, 150-153, 225-231.
- [8] Stein, J. 2013. *The New Greatest Generation, Why Millennials will save us all*. Time Magazine, May 20, pp. 28-34.
- [9] Lenhart, A., Purcell, K., Smith, A., and Zickuhr K. 2010. Social Media & Mobile Internet Use Among Teens and Young Adults. *Pew Internet* [Online] <http://files.eric.ed.gov/fulltext/ED525056.pdf> [Accessed: 20 April 2014]

[10] Lochrie, M., and Coulton, P. 2011. Mobile Phones as Second Screen for TV, enabling Inter-Audience Interaction. *Late Breaking Result*. [Online] <http://delivery.acm.org/10.1145/2080000/2071513/a73-lochrie.pdf> [Accessed:20 April 2014]

## Appendix

### Appendix I The Link to Each Preliminary Case

#### Preliminary Case 1



<https://www.youtube.com/watch?v=zSIEux5kfu4>

#### Preliminary Case 2



Part 1: [https://www.youtube.com/watch?v=CnlXN\\_NDeR0](https://www.youtube.com/watch?v=CnlXN_NDeR0)

Part 2: [https://www.youtube.com/watch?v=ZMI\\_JH8jjeQ](https://www.youtube.com/watch?v=ZMI_JH8jjeQ)

Part 3: <https://www.youtube.com/watch?v=f3hbaAFk9JA>

Part 4: <https://www.youtube.com/watch?v=AZjLb0fzJCo>

Part 5: [https://www.youtube.com/watch?v=\\_jJVgm0k8KI](https://www.youtube.com/watch?v=_jJVgm0k8KI)

Complete Episode: <https://www.youtube.com/watch?v=V3AFs5un4bE>

#### Preliminary Case 3



Music Video/Documentary: <https://www.youtube.com/watch?v=d93BUMp1HkU>

Interview: <https://www.youtube.com/watch?v=ZMrI7yVF918>

#### Preliminary Case 4



Part 1: <https://www.youtube.com/watch?v=XWkRuyUdLB8>

Part 2: <https://www.youtube.com/watch?v=WJ7HQAeY36o>

Part 3: <https://www.youtube.com/watch?v=AZ4uxBdzS3w>

## Final Case



Part 1: <https://www.youtube.com/watch?v=IAdlrEXQc48>

Part 2: <https://www.youtube.com/watch?v=KBbUnpH3H2I>

Part 3: <https://www.youtube.com/watch?v=ohdEQpeAGB0>

Appendix II

Survey 1 for Preliminary Case 1

	Age: type of video?	What is your first impression on this video?	What did you like about this video and why?	What you did NOT like about this video and why?	If your friend made a documentary like this and shared on his social media (facebook) will you watch it and why?
1	24	At the first glance, the video looks like an ordinary documentary program on TVs. But the way that the video portrays a first person perspective (and very personal) makes it interesting.	One thing that I find particularly interesting about this video is that the girl seems genuine in conveying a message. A little bit of the humor here and there always brighten up the atmosphere and that's another plus.	The editing is inconsistent at certain scenes. It is hard to see anything when the screen is too dark.	Yes, watching this kind of videos helps me notice and be more appreciative of the craft items that I normally won't even know about
2	25	the subject of the video	the story and editing. because the story is not easy to find on youtube and if you find it it will be so boring, but this one did the editing so well i didnt feel bored at all	i dont like the quality of the sound	yes i will, because the subjects are very interesting and with the host young teen made it more fun to watch
3	26	It's very dynamic, interesting and unconventional. I like the background music a lot. It would be better if it showed more crafts at the beginning.	I think it's very interactive and interesting because the host gives the personality to the video, and it creates a connection with the viewers. I also like the story, showing one day trip she went for craftsmanship.	I want to see more crafts and hear more background information regarding the town and craftsmanship. (For example, what differentiate their craftsmanship from other towns? What's unique here?)	Yes, to see how hilarious they are in front of the camera. LOL (And of course, to be supportive.)

4	20	<p>It shows the simplicity of lifestyle in mashiko. Very relaxing video. Can definitely use for promoting tourism there</p> <p>Interesting, new take on craft, I would suppose that teenagers/people in early twenties who are into blogging and blogging would be interested, maybe to even share the clip with their own readers. Other than that, I could imagine that a Japanese/Asian TV channel might be in for featuring short, entertaining documentary clips like this. It's nice that the clip show craftsmen from rural areas from in this way, might be a good boost for other city people to go and explore what's beyond the cities.</p>	<p>Interesting video :) especially the girl who's very nail conscious and nice background music.</p> <p>I like the light tone of voice - it's an entertaining documentary that's easy to follow and doesn't fall into the trap of becoming too heavy for young people. Fits well with the fast, 140 character media Zeitgeist.</p>	<p>Cameraman was not holding the cam steadily at the beginning. Feeling a bit dizzy when I was watching it :P</p> <p>I don't have anything to complain. Maybe there could be just a little bit more information about the artists (now the clip focuses mostly just on the host)...?</p>	<p>Definitely ;)</p> <p>I would, especially if the craft in question was amongst my field of interests. Even if I wouldn't watch it (as in, sit behind the screen and watch with full focus), I would still put it on, watch a little and then listen to it whilst browsing or doing something else.</p>
5	25				

6	25	<p>i like that it's casual and engaging, while also being professional and well done. All the extras like flashes to the crew and your written comments on the video - funny!</p> <p>Narrator/host is good! Makes it interesting, want to keep listening.</p> <p>I like the unexpected bits, the funny bits!</p> <p>I have no idea about editing / pro video things, but looks great to me!</p> <p>Short length is good esp if watched on youtube rather than tv.</p> <p>Engaging! A fun way to learn about something informative (which i dont think is an easy thing to accomplish, but liked this!!)</p>	<p>i like that it's casual and engaging, while also being professional and well done. All the extras like flashes to the crew and your written comments on the video - funny!</p> <p>Narrator/host is good! Makes it interesting, want to keep listening.</p> <p>I like the unexpected bits, the funny bits!</p> <p>I have no idea about editing / pro video things, but looks great to me!</p> <p>Short length is good esp if watched on youtube rather than tv.</p>	<p>One part at the beginning i didn't catch what the host was saying.. talking too fast. Mostly good though. A few less of saying the word 'like' would be better!</p> <p>Perhaps more defined structure, so that as the viewer i can know 'ok this is the part we find out about THIS in particular'</p>	<p>I would definitely if i was wanting the info you're providing... it's an awesome, fun, interesting way to see cool stuff, which i'd definitely want to see if (in this case if i was travelling in that region), basically if the info was relevant to me.</p> <p>If not a relevant topic to me, probably not, unless just to see my friends</p>
7	32	<p>I enjoyed the video! The images and music worked well, comedy parts were funny. I just wish I could have heard the potters story, motivations and background from his own mouth. Especially the part about not seeing his family much. Even if I don't understand Japanese perhaps his voice would have had emotion or his face expression that is better experienced first person</p>	<p>Story is nice, and the idea of a jokingly spoiled host is refreshing. In Japanese TV everything being blanket oishii and kawaii is tiresome. When the host said " pfft I can make these pots" I thought it was great</p>	<p>Just perhaps a missed chance of hearing the potter reflect on his life and craft in first person. To give me more of a connection to him. If I respect the artist more I think I can respect his work more.</p>	<p>I think it would depend how the documentary was sold to me. I don't usually click video links in social media</p>
8	24	<p>It's kind of funny because of the attitude of the host and the comments she makes. But it feels a bit scripted.</p>	<p>The humour and some of the shots. Although I can tell it's not professional, some shots here and there looked more refined than others.</p>	<p>I felt the host was being a bit too into a certain character - felt a little scripted rather than a real-on-the-scene documentary type.</p>	<p>I would watch it because it's my friend and I would be interested in what they're doing. But if it was someone I don't know, depending on how interesting the video is - I may not watch until the end.</p>



9	26	<p>Very educational and cultural which I really liked. Short but straight to the point and was very easy to watch and follow!</p>	<p>Length was very good as I mentioned previously. I also liked how you could see the host changing her view as her day went by.</p>	<p>I liked the video very much but if I had to pick something that I did not like, it would be...the humour. The video was based on something that didn't necessarily need the humour but it was still very funny.</p>	<p>Yes, because it is entertaining and also educational. I love watching documentaries on cultures, it fascinates me.</p>
10	26	<p>I wonder if the focus of the documentary was on the host or potteries.</p>	<p>I thought the video is edited well. good choice of music. The length is not too short or too long. Camera work is great.</p>	<p>if the focus was on the host, I wanted to see her making a cup or a plate since she said she is interested in it. if the focus was on potteries, I wanted to see the process of making potteries.</p>	<p>Usually not. I don't really get involved with SNS unless friends ask me to "like" or "share" their posts/videos.</p>

Appendix III

Survey 2 Part 1 for Preliminary Case 2

Id	Age:	Please watch these 5 short clips and if you have any thoughts please write them underneath each clip - Part 1/5					Part 2/5		Part 3/5		Part 4/5		Part 5/5	
		None					None		None		None		None	
1	27	None					very interesting and fun		makes me want to do it too		makes crafts more interest		i like how the host answer all of the question on my mind	
2	25	She sure is good at being a host					the glass making place is surprisingly clean. i went to one in Venice and it was suuuper messy and hot hot hot. this place looks nice and visitor friendly				tha background is kind of distracting when she sits and talks.		The windchime made was very beautiful	
3	26	she was so funny					craftsman culture is complicated for beginners		it is more difficult than how it looks like		craftsman ship work is beautiful and delicate		daily life is an inspiration for art	
4	26	she seems excited					she has a lot of energy, and is very interactive with the audience, and the craftsman process itself was fun to watch.		This is great to have the someone who is new to the craftsmanship process try it and then a comparison with the craftsman makes it easy for the audience to differentiate and sought out the difficulties in making a product.		The different attitudes for before and after.It's entertaining and at the same time educating the audience without being too serious.		The ending was great when she gets to sit down and converse with the craftsman. It definitely shows her humbling down at the end.	
5	22	she's so easy to watch and follow, the minutes when by quickly.												
6	27	None					None		None		None		None	

7	21	I think the part showing how to get to the craft place is too long and unnecessary	It was good. The sound of the craftsman was too small, but it's OK.	Nice editing. I like how you slow-mo the accident	This duration is OK.	It was really good because she finished her craft in the 4th video, and this video was kind of summary of the process.
8	26	Sometimes a little bit hard to hear the voice of the girl because of the speed she talks and the sound in the background. Sometimes her manner of walking and talking feels a bit unnatural because she is overenthusiastic. Do like the way the focus is on her but you can still view what is happening in the background all the time.	Really nice and clear english accent. But why is she yawning in between the scene? For me I would prefer it without these interferences so you could simply focus on the guy and its crafts. Now it is sometimes a bit too much about the girl.	Nice that you also show her working on the glass. But again, why you the little videos in between, that makes it a little bit like she doesn't appreciate the craft of the guy. I like how you sometimes show the blowing in slow motion so you can really see what is happening. it's great that the host is actually participating. Draws on her connection to japanese craftsmanship.	I like how you see the different moments in time and how the camera zooms in to really show the details.	I really like the part where you explains how the inspiration comes from her daily life. That is the kind of information that gives depth to the documentary. This video is definitely my favorite (except again the little videos in between
9	24	Wow she is so excited.	Great choice of craft. nice that we can see the process. really interesting about the sound creation.		it's nice how her painting becomes unique and personal.	i think the hosts experience and discover were interesting to witness.

10	<p>When she said "primitive" and "Inaka" I wanted to know what made her think so...</p> <p>As for the way of shooting, I loved how two scenes integrated well: One with her walking from right to left while other with showing her destination.</p>	<p>It was a bit hard to hear what the crafts man saying....</p> <p>Simply, I enjoyed how he makes class Windchime. Particularly, I loved the scene of him cutting the glass and showing us how each sound is different.</p>	<p>Part 3 was my favorite one, for it made me think how hard it is to make these traditional crafts. Obviously, I loved the scene when she blew it like a bubble!</p> <p>As for the editing, the flow was very smooth from the beginning(I like the description of "beginner") to the end(she started to make good progress!)</p>	<p>I wanted to see how she drew them more.</p> <p>This one reminds me of some "American Reality show", for the scene of her being interviewed appears a lot.</p>	<p>I loved the details of craft woman drawing.( I wish we could've seen her face more while doing it.)</p>
----	--	---	---	--	--

30

Survey 2 Part 2 for Preliminary Case 2

Id	Age:	What is your first impression of this documentary mini-series?	What did you like about these clips and why?	What you did NOT like about these clips and why?	Do you know the girl who hosted the show?	If your friend made a mini-series documentary like this and shared on his or her social media (facebook) will you watch it and why?	What do you think about the idea of seperating a full episode into smaller and shorter clips with a focus on a certain part of the story?
1	27	At first without noticing the title, I didnt know what the video was about until the 2nd part of the video, therefore I thought the intro was too long.	I like how she was very energetic and not camera shy. I like how sometimes the video shows footage of none talking segments with some background music, which was a good change of mood.	The story was not interesting and the video was overall too long.	Yes	Yes, because it is rare to see your friends in a documentary, it never really happens.	It is good, only if the narrative is clear, concise, and interesting.
2	25	the story	i like the editing. makes it fun instead of it to be boring	i didn't like the sound quality	Yes	yes if the story was interesting and it wasnt so boring	i agree, because sometime i would like to watch some quality clips that's not too long and can't finish the whole clip. if you make it short i can watch it any possible time i want

3	26	she really stands out	its interesting to see how they blow up the glass	this may be irrelevant, but it took forever to load. I had to open the browser (on youtube) and leave it there for a good 5 minutes before I can watch.	Yes	yes, to support my friend. I'm not usually interested in crafts	I think it would be better if it is just 1 longer clip
4	26	very interesting, very well done. she seems excited, and it was overall very concise and informative about the craftsmanship culture	going to the actual places where its done gave me a better perspective of what is a craft product	she seemed a bit lost, but the documentary itself was really good	Yes	yes, but only if its informative and concise like this one	Its less tiring, and if i don't feel like watching until the very end is better, because then I can watch the next segment or skip it
5	22	I like it.	Shortness of it for sure and she makes it entertaining and easy to watch a somewhat "boring" craftsmanship process.	it was shot in a non professional way as opposed to an actual show.	Yes	Yes, for support but don't know if I'll finish watching it.	If it's short but released all together, that might be nice.
6	27	Going by the title, I thought it might be hilarious and seeing city girl somewhere out of her comfort zone was funny indeed.	I loved the humour and the fact that the whole episode was actually really informative and educational. Also the length doesn't discourage even those who are not fond of documentaries.	I think the overall balance of the screen-time could be more in favour of the crafts presented than the host. Her personal experience is invaluable of course, but the series is about crafts and presenting crafts could have been given more attention.	No	I will, because it's always more interesting to watch a clip made by someone you know and through that, learn how this person sees the world.	Helps a lot when you are interested in only certain aspect of the documentary clip or when you look for quick references. It's extremely useful in longer episodes, especially when they are to be watched online (no problems with loading large files, etc.)

7	21	I thought it's going to be very long and time-consuming	The length, the editing	The host.	No	Sure, I like watching documentary. As long as it's focused on the experience, not the person who doing it.	It makes people curious about the next part.
8	26	I am repeating myself a bit. But in short I would have liked it if the video would have focused on the craftsmanship instead of the girl. Just like in the last video where she form her heart explains how she admires the woman who produces 300 balls a day and her background story. I can imagine it becoming a nice interesting miniseries if you would work out this aspect (and maybe work with a variety of presenters for the fun of it?)	I like how it goes in depth into the knowhow of craftsmanship. Instead of showing it very quickly, it almost shows it like a 'Discovery Channel' kind of way. Going into every step of the process.	The host and manner of presenting. She felt a little bit like a Paris Hilton wannabe. Which is a bit too far from the goal of the documentary I personally feel.	No	Yes, if it would be short entertaining films that come out. It would be a little bit of entertaining break from work for example.	See my previous answer :). That is exactly my preference!
9	24	i was a little taken back by the hosts personality but i think it ended up working well with the documentary.	the story and craft were the best part and i think the hosts contrasting personality was interesting with it.	Some of the hosts reactions.	No	Yes, because its a nice way to share an exploration.	I think it is good. The short focus part keeps you interested in the next segment.

10	I like it overall. It is very easy to understand what the glass chime profession is.	Interviewer trying to blow the glass: It was very real moment of how difficult it is to make traditional Japanese craft.	The tone of interviewer is sometimes beyond silly. *I didn't like when she said "why do I have to do this?" with the tone of her being reluctant to take this documentary...	No	I will. I've always thought that ideas of non-professionals have a potential, for it is not polished....(it's like diamond in the rough)	In this case, the theme is all connected and consistent throughout all clips. So, I preferred putting all the episode into one.
30						



Appendix IV  
Survey 3 Part 1

Id	Age	What is your first impression of this documentary?	What is your personal opinion on combining a music video with a documentary?	What did you like about this video and why?	What you did NOT like about this video and why?
1	24	I wanna listen the sounds of craft working.	Not bad. I wanna know this concept!	the song and the story of Kamakura journey	For me, I'd like to see music video and also documentary. This is imcompleted as both products, there is no performance by sachi and no sound of craft working.
2	25	I like how it's just music in the background. Great model too!	There is so much limit as to how much you can show in the documentary. Doesn't seem like a good idea if you want to pack lots of information, which is what a documentary is supposed to do in my opinion.	the length was good, the editing was smooth and pleasing. easy to remember too.	I still wouldn't look at it as a documentary. Can't figure out the concept behind this either. All I could get out of it was, there are dudes who make stuff with clay in Kamakura.
3	23	The music matches the visuals and slow and relaxed feeling of Kamakura.	I think it's a great idea! You learn from watching the video and that's something unique and I enjoy the concept.	The music and the way it was combined with a documentary!	Nothing in particular
4	23	I want to travel to Japan so bad. and the young woman is very good looking and seems friendly. The whole thing is just relaxing, comfortable but um, shows much Japanese Culture. the etching which is the main point of the video comes in the middle of the video, it looks dangerous though, although the art itself and the process is amazing.	pretty good, block some noises, also the music can be really important because it substitutes the vocal part. So I feel like it's not an easy work to find a right music for the topic/content of the movie.	the story is fine. I like the editing. it doesn't just start with the main part. I like how it shows more culture/locals. Just kind of confusing at the beginning until it comes to the main point. ( I didn't pay attention to the title of the video until i see the craving part	Like I said, I didn't know where I was taking to until I see the workshop place. I was attracted by the host I guess.

5	22	very calming, at first it seems to be about the culture of a country, camera work is a bit shaky but it also makes it look less like a documentary and more like vacation video. After halfway through, it feels like the topic changed to what it's supposed to be.	adding music to a documentary has it's advantages. with the right choice of music, it allows one to add a different mood to the documentary that would not have been there before.	the humour and how calm it is.	I was not sure what it was about until about half-way through because it didn't go show anything about the carver environment for the first while.
6	25	Very nice & interesting but intro is a little bit long	Good idea but depends on the music	The color and mood - seems fun and want me to go there	A little bit distractive
7	25	interesting.	a very good idea as you get to learn something out of the music video meanwhile the documentary won't be too boring.	the story that is put together.	maybe the beginning is a bit too long
8	22	Nothing special	Guess it makes documentary seem more interesting, would have been really long and bored	Didn't like much to be honest. Couldn't relate to myself. Wasn't even interested in any of the topic	Wasn't my interests, I guess there was no enough explanations when showing crafts
9	25	So impress of how hard little artworks are made, very unique traditional wood crafting culture and a special profession indeed.	Interesting for younger generation, a perfect complement	The way people in the vdo interact and explanation at the bottom makes it easier to catch up with the content they are trying to explain	Shorten the first part and focus more on the interesting content
10	27	Soso. I like the short cut scenes. Less of the following the woman in places where there is nothing to see in the background would be nice.	Case-by-Case	Short cutscenes: temple, inside textile shop, woman stepping out of the car.	Long scenes following the woman in areas where there is nothing interesting to see in the background.

### Survey 3 Part 2

Id	Age:	If your friend made a documentary like this and shared on his or her social media (facebook) will you watch it and why?	If this was not made by your friend would you still be watching it and why?	People write and put images on social media to share their personal stories, what do you think about the idea of using a mini documentaries to share personal stories on social media?
1	24	It depends on whether the title hit me or not.	It also depends on whether the title hit me or not.	I totally agree these ways because they can make us easier to understand contents.
2	25	Yes, because I would love to see my friend step up his/her game!	Wouldn't search for it, and I probably will just tune into the song.	If the story can be read through the monitor, yes. Not everyone will get the message though (which is the case for many medias but).
3	23	Yes! Because I'm interested in the creative works of my friends.	Probably yes, but only if I see a brief description of it somewhere	It's great! I feel it would tell more than just a single picture
4	23	YES. I guess it's personal interest ? in music, video, beautiful views and host, oh! and also the culture :)	Yes, when it pops up on my newsfeed (on youtube, facebook) or is introduced by other medias or people I know. It doesn't have to be made by the people I know.	it's a good idea because then it's not going to be too long and audience don't lose patience :) just that it might not be able to show details, so this kind of documentary can only be introductory.
5	22	yes i would watch it since it does seem like an interesting process to me. though i would prefer if there was some more in-depth information to follow.	yes, because i would assume that it would have been a friend or professor that suggested it to me.	it gives many different takes on a single topic.
6	25	Yes but need to be short	If short, yes	Very good. Good point of social media
7	25	Depends on what kind of documentary it is. It depends on what people are interested in.	I'm not sure. Maybe not because I don't know who the host is and i'm not very into carving.	It could be interesting but it could also be unattractive if the storyline isn't good and interesting enough, or if it isn't made or edited well.
8	22	Maybe because my friend did it, and trying to see what he/she capable of lol	Not really unless I'm interested in the culture or crafts	I'm not quiet sure, probably interesting
9	25	Yes, interesting and rare topic	Maybe	Sounds fun, a creative idea to try out

10	27	<p>Yes, because he/she is my friend. But I might not watch it until the end. I will still give it a Like to promote my friends art. Just because it didnt meet my taste, doesnt mean that it has no potential.</p>	<p>depends on how I came by the video. Generally not, but If its related, then maybe yes. For example if I was planning to go to Kamakura, then maybe yes.</p>	<p>Not a big fan of it. I want to be kept up to date with pictures and statements. But I dont have time to watch 20 peoples' 5minute videos.</p>
----	----	--	--	--

Appendix V  
Survey 4 Part 1

Id	Age: 1/3	Please watch these 3 shorts clips and if you have any thoughts please write them underneath each clip - Part 1/3	Part 2/3	Part 3/3	What is your first impression of this documentary mini series?	What did you like about this video and why?	What you did NOT like about this video and why?
1	22	some info about the location or the name item on screen might be helpful for foreigners.	none	none	I thought it was going to be boring like other typical documentary about craftsmanship.	the length of each episode is extremely short, I have to admit that I actually have finished the whole series and at the same time understood the content.	The connection between each clip might be a little weak
2	26	At the beginning, It would be much better if there was an introduction about the place of visiting or what is the purpose of being there.	The camera should be zooming more often on the process of what the host is doing. So the audience could see the process that are being demonstrated.	none	It kinda of an interesting documentary on how the fern could be made into different types of objects.	The editing was nice with the background music and the host's opinion in between scenes.	none
3	26	none	The resolution of the video is not so good.		Interesting topic of traditional craft.	The story	Sometimes the host speaks too fast, and the process of making can be more in detail

4	29	It look fun and want to try to make it by myself.	Hand made product takes time and effort to do!! And I love it.	Learning craft product is like you learning history at the same time. It has a meaning itself.	The MC is so real. At first, I felt not so interesting. She is not the one I know.	Story is interesting. Length is appropriate. The humor makes the video become more interesting.	It is very hard to click at the first place. I don't know what I going to receive before. The title or advertising need to be more interesting
5	25	none	none		its interesting	i like how she is trying to do the sewing too,	lack some explanation (even though some part might be self-explanatory but having some explanation might be nice too
6	25	none	none		Short and easy to understand	The humour and editing were done really well	I needed a little more introduction to what the video was telling me about.
7	27	none	none	The video shows that crafting is not an easy thing to do. It requires skills and lots of patient.	It's funny and educational	The story	It is too short
8	30	none	none		Very cultural	I like the humour in this video , the host is funny	The story

9	24	<p>I find Nat really likable. I like how she switches between Thai and English so casually. The interaction between her and the craftsman was cute. I like the short clips -- makes it easy to digest.</p>	<p>I think this video could have used a bit more exciting of an intro. I liked the close-up on the crafting process at the end.</p>	<p>Should have showed the decorations version or a close-up on the paper the man was hearing. The "Let's go shopping" could have been a little bit more smoother. I liked seeing the crafts in a real store at the end though!</p>	<p>It was fun to watch and I learned about the Thai fern crafts. Normally, I may not have had such an interest in this kind of craft from Thailand, but the movie was easy to watch because the host was around the same age as me and spoke lightly and casually.</p>	<p>I like how fast it moves. I like how it's not overly serious. And I like the normal "next door neighbor" type host.</p>	<p>I thought there was a few too many wipes.</p>
10	24	<p>It would be better if subtitles were provided when they are talking in Thai. I was kind of confused about what the craft is so I feel since this is part 1, maybe introducing what the craft in this episode will be beforehand would have been good.</p>	<p>the girl participates in making the crafts which is something that strengthens the documentary</p>	<p>I really like how she showed the raw materials and the finished products with the amount of time it takes to make as well as what it looks like in the shops.</p>	<p>An interesting look into a craft and a country I have little knowledge about.</p>	<p>The host. She was very professional but still showed her opinion which I felt I could relate to.</p>	<p>The length. I felt like I wanted to see more of the craft making process.</p>

# Survey 4 Part 2

Id	Age	The host has no experience in presenting a TV show. What do you think about her performance and do you think you can do it as well?	If your friend made a documentary like this and shared on his or her social media (facebook) will you watch it and why?	If this was not made by your friend would you still be watching it and why?	What do you think about the idea of separating a full episode into smaller and shorter clips with a focus on a certain part of the story?
1	22	It seems like the information was not fully delivered to the audience due to her lack of experience as a host. But she was able to perform her work naturally and was able to express herself = easier to connect with the audience who has similar age as the host	Depends on the context. Interesting context= yes If it was too casually made, I won't watch it as poor quality video tends to waste time and not productive.	Maybe not, unless they were professionally made	Very effective method
2	26	For a first timer, she did a pretty good job and it would be best if she did a little research before hand. As it would make the show much smoother with lots of key information i.e. Sale per year, profit, history of the place etc.	Ofcause i would watch it as they are my friend and i always support my friend in whatever they do.	Yes i would. If the documentary is in my area of interest.	It okie, but i prefer all in one whole episode. As it could make some audience not wanting to click on the next clip if the one they are watching is boring. So by having the full episode its avoid the audience be dismissed.
3	26	Her performance is quite good. I think I can do it as well with a well written script.	I will watch it. I would support my friend and curious about what the documentary is about.	I would still be watching it as the topic is quite interesting.	Easier to watch, sometimes if the video clip is too long, will just skip some part of it in the middle while watching. If the full episode is separated into smaller and shorter clips, and I am interested in the topic, I will chase and try to watch all the video clips to finish the full episode.



4	29	Her performance is so real so it interesting by the plot itself. And I think I can do it also. Why not?	It depends on what the product is. Is it worth for first click or not. That is the most important in today world.	I may not watch it if there is not interesting advertisement or even the product itself.	Small part is much better than long one. The length of video is perfect and make me want to watch the next part.
5	25	i think for the first time she is okay again you may be able to give me detail on each product or something. i think personally i can do it as well	i would watch it and share the documentary for them because they're my friends and i will support them as much as i can	if the title of the clip is interesting or a friend asked me to help his/her friend out and i have time then i would if it doesn't take too long to do.	the idea is good
6	25	The performance is fine, experience will help but there are no obvious problems	Yes, I would watch it as long as the topic was interesting to me.	Possibly not. It would need to be associated with something I was already looking at, eg. Thai crafts	It works well overall.
7	27	She clearly showed that she has no experienced and knowledge about the crafting but I think that's the fun of the show.	I depends on the content. Make sure people get to learn new things and you will get more views!	Since it is about Thailand I think I will still be watching it	I think it is a bit quite short, maybe 2 topic at a time?
8	30	Her performance isn't well , lack of experience	No	No, not interesting enough to attract the attention.	Hard to catch up with the story

9	24	<p>She did extremely well!! But I liked that she wasn't too polished, but at the same time, wasn't meek and nervous either. Just like a casual conversation.</p>	<p>Yes, I would watch it to see my friend's work, as well as to see what sort of thing she is interested in.</p>	<p>I would watch it if it was a friend of someone I know. If it's someone completely unrelated to me, I might be slightly less motivated to watch it -- although I still like watching someone around the same age as me.</p> <p>I liked the bite size bits, but maybe 2 parts would have been enough split.</p>	
10	24	<p>I think she did very well, she was professional but playful. I would hope that I could also do it!</p>	<p>I would watch it because my friend made and shared it so I would want to support him/her.</p>	<p>Depends on how interested I was in the content. I would start watching it but if I felt like I am losing interest I would stop watching it.</p> <p>I think it would be better to go more in-depth and longer.</p>	

Appendix VI

Survey 5 Part 1 Millennial Generation

id	Age:	What is your first impression of this documentary mini series?	What did you like about these documentaries and why?	What you did NOT like about these documentaries and why?	This was shot with only ONE IPHONE and nothing else, do you think you can make this kind of content yourself and why?
1	21	I felt like I was watching a TV show, something along the lines of "No Reservations," instead of learning a little about Japanese culture.	I liked the cultural aspect through the daruma dolls.	I would have liked more focus on what the daruma dolls are, what - if any - they represent, etc.	Yes, because smartphones provide high enough video quality for short clips to be produced.
2	21	It's interesting	The length is good and the story is interesting	A bit awkward	Yes! Seems easy
3	24	It's very low-key but still professional feeling.	I like how short they are and how they introduce a little bit of culture in bite-sized chunks. I also like the female travel host who is about the same age as me.	I feel like the amount of information provided about the actual craft can fluctuate a bit too much.	No, I don't feel I can make this kind of content because it takes planning and it takes a narrator who can talk in front of a camera.
4	25	I thought she was trying to sell me something.	That it was easy to watch and understand but still held information that I did not know before it.	I felt it needed a more definitive or divine purpose.	I think I could rival this with the same kind of equipment,
5	25	It's not a perfect documentary. Footage is good but the sound quality is not that good. Too little information.	I like the clear footage. I also appreciate the English subtitles when there are Japanese spoken since I do not speak Japanese. The length is also good, not too long, not too short.	It is hard for me to hear what the host is saying and she could be a little more enthusiastic when speaking. Seems like she doesn't have enough information about the activity she was doing.	If it's only just one iPhone, then I think I can do it as well. That is because using an iPhone is simple and I can manage it myself.

6	25	nice casual introduction to a part of Japan	the length was enough to capture the imagination but not lose interest. I liked how they are casual	I found some bits in the sound recording difficult to here	sure. It would be better with an external mic though
7	25	The activity is well documented and edited. I especially enjoyed the third part of a mini tour around the place.	Informative but not boring, good editing and music choice.	Introduction was initially a little unclear, but overall good.	Really? That's impressive. If I had the talent and know how I'd love to.
8	26	The lady must be French.	I like how the story has a foreign girl interacting with the locals	The download took too long for a 2 minutes clip	Yes, an iPhone still has a camera and makes it useful on case one has no battery
9	28	The main character is sweet and comfortable to experience new things. This is a great one-day activity for visitors.	Short but interesting :)  The host does friendly talking and good editing.	There was no variety in it. It was all about Daruma Doll.	Wow, that's quite impressive. It looked quite professional but I am sure the main part which made this look professional is because of the Edition. I don't think I could do it myself.
10	32	Enjoyable and her Daruma doll is very cute one.		Videos can be more interesting and enjoyable if some texts could be add in the videos.	Yes, there are so many applications on iPhone to support video editing. And smartphone is the common way people use to share their lifestyle.

Survey 5 Part 1 Generation X

id	Age:	What is your first impression of this documentary mini series?	What did you like about these documentaries and why?	What you did NOT like about these documentaries and why?	This was shot with only ONE IPHONE and nothing else, do you think you can make this kind of content yourself and why?
11	36	amateurish, personal, exploring the off the beaten track activities, fun	the story, will find it useful if I am planning a trip or just wander what to do in the weekend, for this end.	if I occasionally come across the 2nd one, there is no connection to the first and the third ones	I might be able if I know what application was used, definitely did not get the feeling that I was taken with a phone
12	37	Forefinger explores Japanese art & culture	the story about the thing i don't know before	Too long n Story telling style is like a typical documentary (it could have been more creative way to tell the story/a little surprise wouldn't hurt)	yes.. I saw many high quality vdo that shot only with iphone before. (many people nowadays use iphone to make stunning birthday presentation/wedding presentation/etc.)
13	38	I thought it was going to be something comic at first.	At first when I heard the music I thought it was going to be about something else. But I like the idea about a documentary on the daruma dolls.	I didn't like the music and the sound recording, but these are technical problems and nothing related with the topic.	I am not sure
14	39	Il especially love daruma and DIY, as what as beautiful girls with great accents, so I like the series. However, maybe do more to show who she is and explain the daruma at the beginning.	topic, hostess, editing... as above	lack of explanation about daruma, lack of focus on details of the daruma, poor lighting on the interior shots, some poor sound quality	I'm impressed this was just shot with an iphone. With a little practice, I might be able to do this as I enjoy creating multi-media and have a decent sense of film/video.
15	42	It seemed like something someone would make for family or friends. More could have been done with part 3.	The scenery in Gunma was nice.	The sound quality really hurt the videos. I could not hear the host clearly, so any humour was missed.	So that explains the sound. With desire, editing software and time, I think I can make this kind of content.

16	43	Could have more energy. Switch of music is abrupt. But overall it portrays the message about an interesting Japanese tradition	Story	Music, camera work, host	Probably not. Don't have the skills may be. Could try.
17	43	I thought she was going to explain more about how it was made and why it was a lucky doll. She did show in fast motion her painting, which was well done. More explanations would have been helpful.	The length was great, not too long and not too short. A short demo is good to follow along for a simple idea.	The sound quality was hard to hear and in places the background music was a bit loud over the host. I had to go back a few times to hear what she was saying.	Yes, the apps are easy to use, even for editing. My nieces do it all the time.
18	48	concept is fine - ordinary people doing documentaries. Subject matter and technical issues are downsides however.	the concept - "vox pop" - appeals. Liked the temple	Technical issues - editing - subject matter (dolls) unexplained and not particularly interesting.	Primary School children can shoot films - even a dinosaur like me would have a fighting chance of doing the same ;-)
19	50	In the beginning I would have like have more information.	The length, the host was nice, but sometimes she did not speak to camera	No introduction before the action	No, because I am not used to the using the phone as a camera but otherwise maybe I could do something like that but surely I should plan it carefully.
20	53	Fresh and colourful.	The length was just right, long enough to pique interest but not overlong. Loved the shots of the shrines and the way that the shots were edited together into a seamless whole.	I found the host's lack of experience a little jarring.	I suppose I could if I applied myself. I would have to find sufficient time and motivation though.

### Survey 5 Part 2 Millennial Generation

id	Age:	Which of these documentaries suit your taste more?	Why does it suit your taste more than the other one?	If both shows are on at the same time, and you have to watch one of them, which will you watch and why?	In your opinion, what are the main differences between these two styles of documentary?
1	21		Because it provided more information and background on the topic.	The one about kimonos.	One is sharing in one's personal experiences, while the other is more informational.
2	21	2	It's more relatable	B because it's more interesting	A is more professional and staged
3	24	2	I want to get information without so much fluff.	Depending on the subject matter, I would watch the one I feel can provide the most relevant and trustworthy information. For crafts-type things, I feel I can trust the amateur documentary as much as any other professional documentary, so I would chose to watch the amateur one because it has a more daily-life feel I can relate to.	The amount of fluff and the slow moving intro that can be found in the NHK one compared to the quicker moving style of the second one.
4	25	2	Because, of my own personal taste. I enjoy documentaries, but only in the context of something I am innately interested in. The other documentary was fun, light-hearted and succinct.	B. Because, it feels like it's going to lead somewhere exciting.	A is more official, down to the way it is filmed, the host, his correct pronunciation. B is more accessible to the masses, a little more playful.

5	25		1	The main thing for me would be the amount of information presented.	I would watch the more professional documentary because of their detailed information to the topic they are presenting.	Firstly, how the video is produced is different. The quality of the whole video is different, including information presented, the host, translation, etc. However, I also like how the iPhone documentary is friendly whilst the other feels like I'm watching someone very far from myself... (something like the feeling of personal connection to the host).
6	25		2	it's more personal	the painting one. It's easier to watch as it's more casual	One has more professional editing and the other is something my friend would do. If the painting one had better sound quality it would be the best
7	25		2	I didn't think the other one was engaging. Ended up skipping towards the end.	The DIY one as I enjoy seeing what regular people come up with.	One simply talks about a topic while the other feels more hands on and therefore draws the viewer in more.
8	26		1	It explains more	A. Because it catches my attention more	One is more personal
9	28		2	More real, not scripted.	B, because how the story goes are more interesting. BUT people don't know it both how the story is going to be and they cannot decide in advance.	one is original documentary, giving background information and general information. Will people keep all those info in the head after it is finished !?  The other one is naturally filmed and close the the reality like I could happen to you in the same way if you are doing the same thing.
10	32		2	Video B is more friendly and real.	If so, I prefer video A as it can provide me more knowledge about Kimonos. But video just show me how the host paint her doll.	Professional style and Friendly style.



Survey 5 Part 2 Generation X

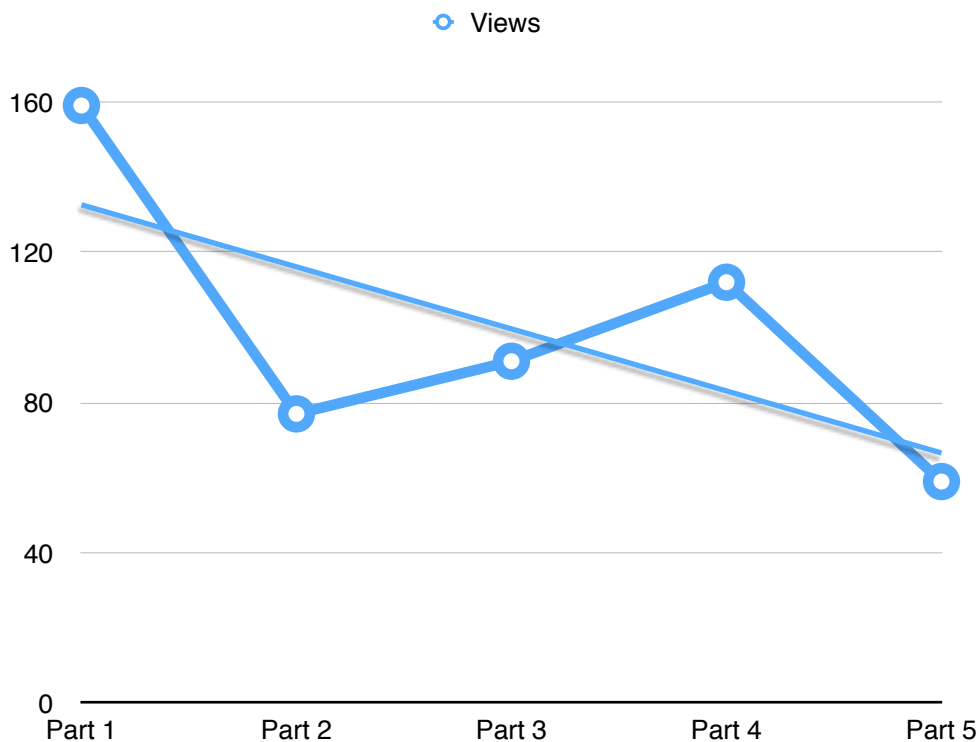
id	Age:	Which of these documentaries suit your taste more?	Why does it suit your taste more than the other one?	If both shows are on at the same time, and you have to watch one of them, which will you watch and why?	In your opinion, what are the main differences between these two styles of documentary?
11	36	1	I actually like both but will watch them in totally different settings. However, I picked up the NHK one, simply because I provides much more information - visual and in words, than the second one.	Again, depends totally on my mood. If I want to just relax, without much involvement on my side, I will watch yours. I will also rather watch it when commuting, the NHK one I would watch on a longer trip or at home.	the NHK is if you want to know as hard knowledge, yours is more related to know how, personal experiences, or leisure time
12	37	1	A is more detail & professional (better production) and it's usually something people looking for in a documentary.	B because it's shorter	length & rhythm of the story
13	38	1	The images and sound are carefully edited so it's easy to watch and hear. It's also visual appealing.	Maybe i would check a bit of each first before making my selection. Because the A video is better done I would choose it (the B video is interesting but the sound is annoying to me, especially the music used)	One is professionally done, the other is quickly done without much attention to details. (but the topic of both are equally great!)
14	39	2	I like the detail and cinformation of the NHK doc, but like the informal and personal style of the daruma doc more.	Difficult choice as they fit different moods and different purposes. The NHK has more depth and is more informative, the daruma one is more fun and practical.	NHK: formal, detailed, focused more on the objects and art than people Daruma: informal, personal, fun, useful
15	42	1	While the background music wasn't very good on the kimono video, the overall quality was better. Also, there was more explanation about the subject material.	I would watch the Kimono video since that topic is more interesting.	The intended audience is different. One is for a mass audience, and the other is for friends/family.
16	43	1	Elegant. Professional. Easy to understand. Well presented.	The NHK one	Professional vs amateur

17	43	1	They are both about Japanese art but letter A is better to understand and to hear, with thorough explanations.	A - it is easily understood and heard.	One is professionally done and the other is amateur.
18	48	1	Production values and topic. The host isn't that great - but the content, colour and culture carry the day :-)	The NHK Kimono Show :-) It is better, engaging, informative and knows how to convey and pitch its narrative and story.	Experience, Time, Resources, Training, Professionalism, Authority, favour the NHK Kimono Show
19	50	1	I once went to see kimonos in a museum. That was interesting so I know already something.	The kimonos, because I think they are beautiful. On the other hand the French girl and the dolls are more selfmade thing	I think the kimono doc is professionally made.
20	53	1	preferred the more polished style of presentation. Maybe it's generational.	I would watch A for the reasons I gave before.	The subject matter and the polish.

Appendix VII  
Statistics of Preliminary Case 2

	Duration	Audience Retention	Average Actual Time Watched	Average Time watched by Smartphone	Difference from General Average (Smartphone)	Average Time watched by Tablet	Difference from General Average (Tablet)
Ep 2 P1	2m 45s	45%	1m 14s	1m 41s	36%	1m 43s	39%
Ep 2 P2	3m 35s	46%	1m 39s	1m 20s	37%	1m 26s	-13%
Ep 2 P3	3m 4s	46%	1m 25s	1m 41s	19%	2m 51s	102%
Ep 2 P4	3m 20s	37%	1m 14s	1m 46s	43%	1m 40s	35%
Ep 2 P5	2m 34s	68%	1m 45s	2m 26s	39%	2m 7s	21%
Average		48.4%	1m 27s	1m 47s		1m 57s	
Ep 2 Full	13m 50s	13%	1m 48s	1m 57s	8%	5m 19s	196%
Final Average			1m 31s	1m 49s		2m 31s	

	Part 1	Part 2	Part 3	Part 4	Part 5	Total	Full Episode
Views	159	77	91	112	59	498	65

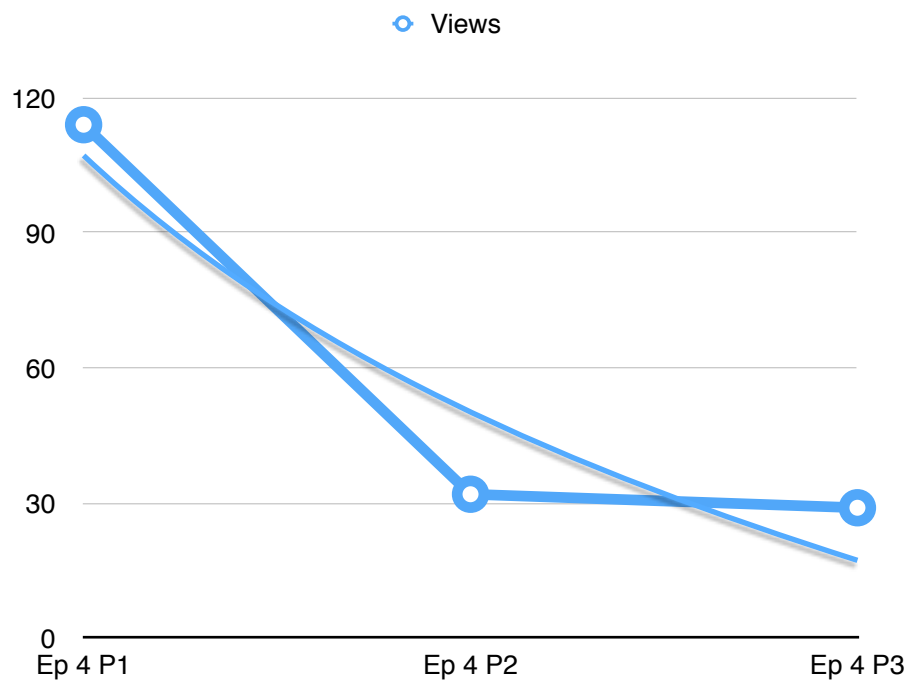


Appendix VIII  
Statistics of Preliminary Case 3

	View	Time	Audience Retention	Average Actual Time Watched	Average Time watched by Smartphone	Average Time watched by Tablet
<b>Ep 3 Short</b>	202	4m 50s	39%	1m 53s	2m 4s	2m 42s
<b>Ep 3 Long</b>	285	14m 38s	21%	3m 7s	3m 33s	3m 27s
<b>Average</b>			30%	2m 30s	2m 49s	3m 5s

Appendix IX  
Statistics of Preliminary Case 4

	Views	Duration	Audience Retention	Average Actual Time Watched	Average Time watched by Smartphone	Difference from General Average (Smartphone)	Average Time watched by Tablet	Difference from General Average (Tablet)
<b>Ep 4 P1</b>	114	2m 46s	44%	1m 13s	1m 27s	19%	2m 23s	96%
<b>Ep 4 P2</b>	32	2m 37s	58%	1m 31s	1m 31s	-0%	2m 36s	71%
<b>Ep 4 P3</b>	29	2m 41s	39%	1m 3s	N/A	N/A	27s	-57%
<b>Average</b>			47%	1m 16s	1m 29s		1m 49s	



Appendix X  
Statistics of Final Case

	Views	Duration	Audience Retention	Average Actual Time Watched	Average Time watched by Smartphone	Difference from General Average (Smartphone)	Average Time watched by Tablet	Difference from General Average (Tablet)
<b>Ep 5 P1</b>	121	2m 34s	65%	1m 40s	1m 52s	12%	2m 32s	52%
<b>Ep 5 P2</b>	69	2m 42s	69%	1m 52s	1m 54s	2%	1m 29s	-20%
<b>Ep 5 P3</b>	43	2m 38s	65%	1m 43s	1m 53s	10%	1m 25s	-17%
<b>Average</b>			66%	1m 45s	1m 53s		1m 49s	

