

## An Assessment of the New Media Documentary

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### Abstract

Digital technology has influenced the structure of documentary film. Despite the positive effects of digital technology on documentaries, there are also negative effects on it. Today, there is a trend in the production of documentary films that cannot be called documentaries; various videos are perceived as documentary films. This kind of effect of digitalization on documentary film raises the possibility that the main features of the documentary film may be damaged. New media documentary; undoubtedly, new forms are being tried and new narrative possibilities are presented. With new media documentary films; features such as innovation, new forms of expression, diversity in subjects, new approaches and more creativity joining the process are called positive features. The 'main material' of the documentary film is the 'document', and such basic structural characteristics should not be replaced by technology or loss of genre's characteristics under the name of technological development. In this study, a descriptive analysis of the general characteristics of the new media documentary is being conducted and the documentary film *The Shirt on Your Back* (2014), which includes a social issue, is discussed as a sample. Everett Rogers has identified three key characters in the new media, and the documentary film that focuses on the film represents these three characters. The new media documentary, *The Shirt on Your Back* (2014), has been revealed to represent the new media documentary production at a high level in terms of format and content.

**Keywords:** *New media, documentary film, new media documentary, The Shirt on Your Back, Everett M. Rogers*

## Yeni Medya Belgeseli Üzerine Bir Deęerlendirme

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### Öz

Dijital teknoloji, belgesel filmin yapısını etkilemiştir ve olumlu etkilerinin yanında, olumsuz etkilerinin olduęu da düşünölmektedir. Günümüzde, belgesel olarak adlandırılmayacak belgesel filmlerin üretiminin olduęu bir eğilim söz konusudur; bu eğilimle çeşitli videolar belgesel filmmiş gibi algılanmaktadır. Dijitalleşmenin belgesel film üzerindeki bu tür bir etkisi, belgesel filmin temel özelliklerinin zarar görebileceęi ihtimalini de beraberinde getirmektedir. Yeni medya belgeseli; şüphesiz yeni biçimlerin denendięi, yeni anlatım olanaklarının sunulduęu bir ortamda şekillenmektedir. Yeni medya belgesel filmleri ile birlikte; yenileşme, yeni anlatım biçimleri, konularda çeşitlilik, yeni yaklaşımlar ve daha fazla yaratıcılığın sürece katılması gibi özellikleri olumlu özellikler olarak adlandırılmaktadır. Belgesel filmin 'ana maddesi' 'belge'dir ve bu tür temel yapısal özelliğinin teknolojiyle yer deęiştirmemesi ya da teknolojik gelişim adı altında türsel kayma, kaybolmaya neden olunmaması gerekmektedir. Bu çalışmada, yeni medya belgeselinin genel özelliklerinin betimsel analizi yapılmakta olup örneklem olarak sosyal bir emseleyi içeren *The Shirt on Your Back* (2014) adlı belgesel film ele alınmaktadır. Everett Rogers yeni medyanın üç önemli karakteristiğini tanımlamıştır ve ele alınan belgesel film bu üç karakteristięi temsil etmektedir. *The Shirt on Your Back* (2014), adlı belgesel filmin, çok katmanlı yapısı itibariyle yeni medya belgesel yapımını biçim ve içerik açısından yüksek düzeyde temsil ettięi ortaya konmuştur.

**Anahtar Kelimeler:** *Yeni medya, belgesel film, yeni medya belgeseli, The Shirt on Your Back, Everett M. Rogers.*

## Introduction

New media has caused a variety of changes in the form, content and structure of traditional media in the last quarter century, opening doors to both positive and negative features. While it is useful to describe the basic features of new media, it also makes it easy to understand today's production conditions.

New media (new environments and new tools) cannot be created or used without the power of computers. They are generally digital and give users or target audiences opportunities for interaction. Examples of new media include the internet, websites, video games, CD-ROMs and DVDs. The new media is a combination of technology that makes digital interactivity possible. Wikipedia is one example, where an encyclopedia, digital documents on the internet, web-links of images and videos, the creative contribution of an editorial community, interactive feedback from users and donations come together (Yeni Medya, 2020).

The globalization of economic and political activities and the consequent new forms of international relations that have emerged because of those, became apparent after World War II. In this new period, the activities of multinational corporations grew much stronger manner with the introduction of new media, and international trade developed rapidly. Developing countries became places of production and markets with foreign investments, and the concepts of globalization, information society and new media gained prominence (Törenli, 2005, p.93).

The mode of production of new media, which goes beyond the structure of traditional media, is defined by fierce market competition, disappearing physical limits and digitally generated content. One of its current problems is that information and content are difficult to control in this environment.

New media ranges from telegraphs to submarine cables, phones to radios, televisions to satellite communication and internet to mobile phones, lead to the overcoming of the limiting structure of the social fabric in relation to time and space and the elimination of barriers that cause problems. However, it is not only defined and realized by its tools. The new media plays a central role in shaping the New World Order more comprehensively (Törenli, 2005, p.9).

The media industries are undergoing another paradigm shift. It happens from time to time. In the 1990s, rhetoric about a coming digital revolution contained an implicit and often explicit assumption that new media was going to push aside old media, that the Internet was going to displace broadcasting, and that all of this would enable consumers to more easily access media content that was personally meaningful to them (Jenkins, 2006, p.5).

“The last twenty years have been a good time for documentary filmmaking in many ways. Although not really classified as “New Media” cable television should be included in any discussion of the changing mediascape. Cable services are full of channels devoted to documentary-type programs. Some might argue that a great deal of what is depicted is not in fact documentary but rather “docu-drama” – a hybrid of documentary and fictional story telling. Regardless, an aesthetic heavily influenced by documentary filmmaking is exposed to tens of millions of viewers a day. The Discovery Channel, the History Channel, The Travel Channel and more show documentaries twenty-four hours a day” (Hartwig, 2001, p.5).

Neuman (1991) says that new media has changed the meaning of geographical distance, increased the amount of communication and made it possible to increase the speed of communication. It has strengthened interactive communication and contributed to the formation of different forms of communication, which formerly were separate or nonexistent.

Many studies of new media have been carried out in the field of technological development. New media, which includes new environments and tools, has features that differ from traditional media in terms of form and content. New media has not only transformed form and content, but created its own audiences. All the features of the new media have affected all types of mass communication. Audio-visual products have been reshaped according to the characteristics of the new media. Production according to the structure of the new media has also begun in documentary films. Today, there are new media documentary film workshops and courses on how to make new media documentaries.

Since documentary films have taken their share from the new features of the new media, it is possible to define their innovations using the limited theoretical studies based on documentary film studies. This study concentrates on the documentary film, *The Shirt on Your Back*, which is defined as a new media documentary. It will examine this film using the three main

characteristics of new media as defined by Rogers (1986). The features that permit *The Shirt on Your Back* (2014) to be described as new media documentary will be emphasized. It is revealed that *The Shirt on Your Back*, has been revealed to represent the new media documentary production at a high level in terms of format and content.

## New Media

New media can be defined as products that have gained continuity, have been removed from the laboratory due to innovations related to technological change or convergence and have been brought to the market or have been offered for consumption and parallel to the socio-economic value of communication activity, it has become an inseparable part of daily life (Törenli, 2005, p.88).

According to Rogers (1986), who will be a guide in analyzing the sample film of the study, says that the most basic characteristics of new media are:

- Mutual interaction
- Demassification
- Asynchronicity

Rogers identified the three important features of new media that define today's forms of communication. It is now possible for countless users to mutually interact, and content can be reached at any time. These features are also reflected in today's documentary film production (1986, p. 4-6).

As Rogers (1986) had cited from Compain (1981): "There are other differences between the new communication technologies and their older counterparts of radio, television, and film; many of the differences stem indirectly from such fundamental distinctions as the interactivity, asynchronicity, and de-massification of new media. The new media represent an expanded accessibility for individuals in the audience, with a wider range of alternative conduits by which information is transmitted and processed" (Rogers, 1986, p.6).

Rogers's definition can provide the basic features that draws outlines for the audio-visual productions as especially form and then content. It is said that form shapes content but nowadays it is complicated situation for cinematographic narratives. New approaches influences documentary film and

new media documentary film is going to harbour all the changes as form and content.

Törenli (2004) summarizes the economic and technological dynamics of the new media: commodification, convergence, digitalization, commercialization, networking, the paradigm of information technologies, the information-based economy, international regulations, paving the way for multinational corporations, globalization, diversification of distribution channels, international competition, international organizations, information highways and integration into the global capitalist system (Table 1).

*Table 1. The Economic and Technological Dynamics of the New Media (Törenli, 2004, p.90-93)*

Commodification	Paving the way for multinational corporations
Convergence	Globalization
Digitalization	Diversification of distribution channels
Commercialization	International competition
Networking	International organizations
The paradigm of information technologies	Information highways
Information-based economy	Integration into the global capitalist system
International regulations	

Uluç points out that there is another aspect of new media that should be examined. Nowadays large and small nations try to keep up with very rapid change, where the concept of new is just an expression, where every day new things are created using different technologies, and where present and current things get old really quickly. Communication tools should be examined critically from the point of view of access, use, ownership and control relations between countries, those who own technology, sharing, cooperation and freedom (2008, p.12).

Sönmez says that different elements such as video, photographs, sound, text and graphics come together in new media, and that the keywords of new media are technology, digital environments and interaction. Sönmez emphasizes that interactivity is possible due to the new media's ability to

communicate through mutual interaction, and that, as a result, new media enables users to communicate and exchange information very quickly (2020).

Today new technologies for use in communication are being developed at a fast pace and as a consequence the world we know is changing rapidly. The most important factor in the development of the new communication technologies is without doubt the Internet. New media, which is heavily supported by the Internet technology, changed the means used for mass media communication also. The convergence of TV, an important mass media communication instrument, with Internet created the IPTV, an interactive broadcast technology (Kırık, 2017).

Törenli says that evaluating media through the artificial division of old and new results in not being able to see that both create a whole within the system, and that they provide continuity to the power structure of the system due to their structures and mechanisms that articulate and support each other. She also says that we need to focus our attention not only on who controls the media, but also on its content and aims (Törenli, 2005, p. 16-17).

Many innovative research on new media indicates that new media technologies caused the alternative narration ways and the new forms of audiovisual productions as genre (Yeni Medya, 2020).

### **Features of the New Media**

The acceleration of globalization and the reconstruction of capitalism, new communication technologies have had some important effects on the transformation of economics, politics and culture. The emergence of the internet as a new cultural space of freedom and an economic market allowed for the rapid circulation of a number of new global values, cultural styles, identities and habits. In a way, the internet has become the cultural medium of the global system. The internet, which is unmatched in terms of crossing lines, also quickly succeeded in globalizing the cultural sphere (Güzel, 2007, p.177).

According to Törenli, the new media's tools and environments were altered by technologies that were added to mass media. Five important closely related developments constitute the technological basis of the new media:

digitalization, computing (microprocessors), satellites, data compression-storage and fiber optic cable (2005, p. 97-98).

The marketing of technology on a global scale demonstrates the power to seamlessly merge geographic boundaries, which makes technological progress rapid and successive in every country. This constantly renewed progress provides the basis for new social habits. New users, new needs and new habits that traditional media cannot offer are made possible by the new media's form and content.

The notion of 'documentary', as we perceive it today, emerged in the 1930s and continues to develop in the present, changing forms or styles according to the changing technological and social conditions of our world. Photography and film, proved effective mediums in reaching a great number of people and therefore were well established as the dominant mode of media communication. Likewise, documentary relied on those media. It was the most efficient way to have the greatest possible reach in documenting reality and communicating to the public, using numerous ways, styles and modes to support and portray argumentation. Today, there are other ways to reach an even larger public by the use of digital media. Starting in the 1990s, with the emergence of the internet/www and in accordance with the rapid advance of information technology, the media landscape altered permanently and created new ways of channeling information were created (Souliotis, 2015).

The development of new media is not limited to technological factors. It depends more on the extent to which providers can respond to the personal and social needs of readers and viewers, and the appropriateness and flexibility of the options they offer (Törenli, 2005, p.155).

The distinctive feature of new media is the interactive and multimedia style that distinguishes it from traditional media (newspapers, radio, television and cinema). Since it is based on a digital coding system it is able to transfer a large amount of information at the same time and to give users the opportunity to give feedback. This transformed media from linear transmission to hyper-textuality. The interactivity of new media makes reciprocal and multi-layered communication possible (Binark, 2007, p.21). Changes in mass communication also lead to a variety of changes in interpersonal communication and in the transmission and storage of messages.



With the new media a form of communication emerged, which stands out for its speed and coverage (both geographically and demographically), where long distances in communication are no longer a problem, in which messages can be selected or addressed to certain people or groups and memory capacity of which cannot be compared to the human mind (Törenli, 2005, p.155).

New media, an extension of digitalization, is an environment where data loss is prevented. An identical copy of data can be created without any loss, because the number of data contained in each data is specific and rigid. Since traditional media is analog it does not have this feature. For example, video cassettes have an analog structure, and the amount of data they contain cannot be measured exactly (Yamak, 2020).

New media has yet to replace face-to-face communication although it does so virtually in virtual communities. An audio-visual communication environment is emerging, in which images and sound can be moved to a communication medium instantly in real time, where the communication (in which news material can be collected, examined, processed and distributed) is formed, and where reader-viewers can be kept in the position of reader-viewer (Törenli, 2005, p.156).

“New media is known for its ability to involve the audience. This is known as interactivity. Hence, it can be said that compared to other media forms, new media has the most evolved feedback system in place. Besides feedback, there are two other things that make new media very special. The first is the way things are written. New media uses a narrative style of writing. A narrative is a story. All of us like to read stories or listen to stories. If serious issues are written in the form of stories, more people are likely to read them and learn from them. The other special feature of new media is the use of multimedia” (New Media, 2019).

Unlike commercial mass media, due to the expansion of internet infrastructures, new media offers ease of access and enriched content. However, this can have a negative effect. Even the smallest errors quickly reach groups that are sensitive to issues and create effective interest groups (Kavoğlu, 2013).

Törenli emphasizes not only the capabilities of information technology, which constitute new media's most prominent characteristics, but also the

information exchange between user groups or individual users through mutual interaction, which it makes possible (2005, p.159).

For being able to understand the present; for being able to communicate with young generations, who are born into new media; for catching up the changing cultural forms on the world, new media documentary appears as one of the new modes of storytelling in filmmaking. This does not mean that, the conventional filmmaking will end. The close-ended, linear storytelling of conventional cinema or TV documentary will exist along with open-ended, non-linear storytelling of new media documentary filmmaking on the Internet (Ocak, 2012).

### **New Media Documentaries**

“Documentary, the term documentary comes to us from the cinema, and has been around since the creation of the motion picture camera. John Grierson defined the term in the 1920’s while producing films for the British. He dubbed this new genre “creative treatment of reality”. The photograph’s seeming ability to capture some aspect of reality, to preserve a moment of truth, has been a compelling force for filmmakers who find themselves drawn towards non-fiction subjects” (Hartwig, 2001, p.2).

Positioning media cultures and the production systems that shape them within the social structure will help to clarify their structures and meanings. Since media products are greatly influenced by the production system when coded, the value of works, for example in television, film and popular music, will be further enhanced by analysis of how media products are produced in this culture, industry, organization and structure (Kellner, 2008, p.154).

According to new media age, all the cinematographic forms has been changed or forced to be change so the documentary film as a genre has new styles, new dimensions, new approaches in nowadays.

Lev Manovich (2001) explores some important points about new media and cinema as the parallels between cinema history and the history of new media; the identity of digital cinema; the relations between the language of multimedia and nineteenth century pro-cinematic cultural forms; the functions of screen, mobile camera, and montage in new media as compared to cinema; the historical ties between new media and avant-garde film. Also,

Manovich emphasises that in a computer age, cinema, along with other established cultural forms, indeed becomes precisely a code. It is now used to communicate all types of data and experiences, and its language is encoded in the interfaces and defaults of software programs and in the hardware itself (2001, p.333).

“In a postmodern age where the inherent “truth” of any image is open to question. No longer is the photograph or film considered objective proof of an object or event. This questioning came into being well before the widespread use of digital tools, which offer an unprecedented ability to manipulate and alter images” (Hartwig, 2001, p.2).

Kellner emphasizes that audiovisual products should be analyzed from a holistic perspective. He says that economic trends in the film industry can help us understand the kinds of films have been made in the past decade and that the fundamentals and limitations of the relationship between television news and entertainment can be clarified by studying the political economy in which they are situated (2008).

*Jones’ Introduction: Ethics and Internet Studies* (2004) emphasizes that new media studies should examine its differences with traditional media. He says it is also possible for production, text and consumption or use to be analyzed simultaneously (Binark, 2007, p.40).

Recent films made on a national scale have been produced based on the technological competence and digital technology platforms described throughout this study. They exhibit the characteristics of new media and are entirely unlike traditional media products. New media documentaries should be considered in this context since they use all kinds of new media as form and content and present new opportunities to audiences.

“New technologies have always been a great potential for artists, who are seeking “new forms” in art. Today, so called “new media” has a great potential for filmmakers, especially for “non-fiction storytellers,” i.e. documentary filmmakers. With the development of new media, new documentary forms emerged on the Internet. These new forms are labeled such as webdocumentary (web-doc), interactive documentary, database-filmmaking, transmedia, non-linear documentary, etc. All of these new documentary forms are done by utilizing not only the computational and telecommunication capacities of the Internet through softwares and apps (app-

lications), but the prevailing use of the Internet as one of the major medium of daily life as well" (Ocak, 2012).

Also it is a true that 'the truth' is discussed in the field in terms of the director, producer or viewer's point of view.

"As it is with all forms of media, literacy is imperative when observing and creating documentary. Ultimately an ability to extract a truth will depend on the individual viewer and their knowledge of both the subject being discussed, the ideology of the producer, and the conventions of the medium. Stuart Hall's three viewer positions apply to documentary as to any other media form: a viewer may accept without question the message of the work, negotiate a reading by accepting some elements and not others, or rejecting or ignoring the work completely" (Hartwig, 2001).

The notion as interaction is important for the new media process and also projects. Two or more people/things communicate with each other or react to each another not at the real time but in different spaces with different tools. Interaction or interactivity is also important for new media documentary film and filmmaking process. All the projects that can be called new media projects/films provides interaction in many and different ways.

Paolo Favero emphasizes the negative directions of new media documentaries: "However slightly, the angle of his discussion and offer a couple of reflections on the implications of such new practices for the world of documentary film. While seemingly appearing as a movement away from the principles of documentary film-making, i-docs perhaps do signal a return to its very principles. Such practices permit, in fact, an innovative and thorough exploration of the objects/ subjects of the works" (2013, p.273).

According to Ocak, some of international productions; Billion Others, Capturing Reality, GDP and Out My Window, are examples of new media documentary projects. These projects were realized entirely under the influence of digital culture and represent the characteristics described in this study. They are all designed to be interactive, offering options that allow viewers to shape their own experiences of them (2012).

According to Hudson, interactive and database formats for internet documentaries refigure conventions of collaborative and self-conscious documentary:

"The 'absolute presence' of new media suggests a potential for emphasis on relationality that differs from relations based on temporal and spatial

coordinates to those based upon a database format of potentially endless recombinations. Transcending observational, expository, self-reflexive and interactive modes of documentary, database documentaries like *Goobalization* and *Permanent Transit* reposition audience and events in ways that exceed the discursive spaces that can be contained on a single screen, via conventions of direct sound or voice-over and, more significantly, within the linear progression of projected film or video or within the fixed site of installations. Database documentaries prompt recognition that meaning is always polyvocal, unstable and contested – always in a moment of transition towards movement and contestation” (2008, p.96).

### **Aim and Method**

This study aims to describe the changing understanding of documentary films. In accordance with this purpose, a descriptive study was conducted based on the characteristics Everett M. Rogers used to identify new media products. The purpose of this study is to analyze and describe the new media characteristics of new media documentaries. This study examines the documentary, *The Shirt on Your Back*, using a descriptive method and analyzes it in terms of the basic features of new media described by Rogers (1986). There are a variety of new media documentaries, and they are included in the universe of this study. The documentary, *The Shirt on Your Back*, was chosen as the sample because it represents the characteristics of new media. The format and content of this documentary film were analyzed in terms of whether or not they are compatible with Rogers' characteristics of new media as mutual interaction, demassification and asynchronicity. *The Shirt on Your Back*, represents the qualifications of new media documentary production at a high level in terms of format and content.

### **Findings: A New Media Documentary: *The Shirt on Your Back***

The documentary, *The Shirt on Your Back*, has the main features of new media and is an example of a new media documentary. In this study one of the example of new media documentary film has been examined according to Everett M. Rogers's new media description. It has been analysed that The

Shirt on Your Back contains the basic new media features and represents the social reality in new ways of documentary.

*The Shirt on Your Back* is one of a documentary film (2014) about the collapse of a building that took place in Dhaka, Bangladesh on April 24, 2013. The documentary was directed by Lindsay Poulton and developed by Francesca Panetta, Jason Burke, David Levene, Robin Beitra, Daan Louter, Alex Purcell and Graham Hadfield (New Media Documentary, 2015).

Over 1,130 people died and thousands were injured when the Rana Plaza, a building in which industrial production is carried out, collapsed. The workers in this building were making clothes for big brands of the west (The Guardian, 2019).

It is a project with original photos, interactive data and texts. There is a warning at the beginning of the documentary: "Photos and videos may disturb viewers." Then the viewer is asked a question: "Did the Rana Plaza catastrophe change your shopping habits?" According to the answer the viewer is invited to a discussion. The discussions are carried out in the part, "Join the discussion." This structure corresponds to Rogers's mutual interaction. The filmmakers and the viewers are brought together on the same platform as a feature with whom other viewers can interact.

The documentary *The Shirt on Your Back* consists of 8 separate parts, and viewers can watch any part they desire. This feature is related to Rogers' asynchronicity. The sections of the documentary are:

1. Arrivals
2. Fast fashion
3. Cracks
4. Foundations
5. Collapse
6. Aftermath
7. Rebuilding
8. Your shirt

There are subsections in the online version of the documentary. This feature is thought of as demassification, although it is not possible to make a specific definition of mass for such a documentary film. The sections in the documentary are:

- The reader's time spent reading the documentary's texts

- The amount of money Mahmuda earns in that time
- The value of UK retailers' sales during that time

The documentary is about the life stories of Mahmuda Akhter and her husband, Habibullah, Shapla Begum, Preity and Satytip as examples of thousands of people. Journalists from The Guardian worked on this documentary project, which includes both interviews and articles.

The documentary includes no voice-over or narrator, and the people tell their own stories. The order of the images is changeable. This interactive documentary film exhibits the characteristics of new media and is a new media documentary.

It is seen that it is more probable to spot out the different interactive structures that appear in web documentaries and thus understand how their mechanism works in terms of audience engagement. But to understand or theorize the audience experience in a web documentary it seems more difficult. In the aim of understanding the user experience, theories have to be drawn from existing traditional documentary scholarship, which seems to be adequate to provide answers and arguments on the new media concept of digital interactive documentaries. The analysis on documentaries does not only need to focus on the intentions of the documentary makers but also on the opportunities of the audience that wishes to experience and participate this time through interacting with the documentary (Souliotis, 2015).

## Discussion and Conclusion

This study analyzes the possibility of mutually interacting with countless users and reaching content at any time desired. Technology is the dominant determinant of new media and defines the changing concept of documentary film. Both in terms of form and content, the new media documentaries differ from traditional documentaries.

*The Shirt on Your Back* as a sample of the new documentary film, has the main features of new media according to Everett M. Rogers's new media description. It is important thing to concrete the term "new media documentary" because it is very new form of documentary. Also in Turkey it can not be found a sample as a new media documentary film sample so it could

be seen in Europe or in the United States of America or in another country of the world in terms of to catch the innovation for the documentary.

The ownership structure of the new media has been configured in a way that enables it to reproduce old power relationships in a much stronger way. Today, this formation can only be shortened with the support of tools through independent decisions and a process of reducing costs (Törenli, 2005, p. 89).

In the context of new technologies and new mass communication industries, today's communication environment is becoming increasingly international, and it is generally accepted that the mass media have great social and political influence. In discussions regarding the information society, however, some authors advocate sharing a global understanding of common values while some describe a deformed society bombarded with limitless information sent by others (Uluç, 2008, p.145).

Cinema is considered new media due to its move from film to the digital world, but although digitization of the cinema is an important step towards being a new media, it is not enough. It is not possible to explain the structures and effects of environments with technology alone. This is why it is also necessary to examine socio-cultural structures (Yamak, 2020).

“New media technologies and thinking present a rich field of opportunities to both rethink the nature of the documentary form and present new ideas to the viewing public. Interactivity and audience expectations, new technologies and critical theory suggest a new process for the creation of this media form. A great deal of excellent work has been accomplished. This hybrid media has also produced many unexpected and un-anticipated products as well” (Hartwig, 2001).

The mode of production of new media goes beyond that of traditional media. It is defined by fierce market competition, disappearing physical limits and digitally generated content. One current problem is that information and content in such a communication environment are difficult to control.

Preventing technological developments from transforming the traditional inequality between developed countries and underdeveloped countries into a more comprehensive technological, economic and social and political dependency and other urgent and fundamental requirements regarding international communication regulations must be taken into account (Uluç, 2008, p.325).

“The post-millennium years have produced an interesting moment in the annals of documentary, as much if not more important as a historical juncture



than as a theoretical one – except inasmuch as the hugely diverse films collectively demonstrate that the performative aspects of documentary have by now become relatively commonplace. The divergence between on-screen and offscreen personae, the use of reconstruction as a tool for representing and reinvigorating the past, a sustained interest in subjects whose lives seem built around layers of performance are all performative elements that feature strongly amongst these post-millennium documentaries. The move away from traditional observational documentary was becoming evident in 2000, when the first edition of *New Documentary* came out; however, this shift has gained pace and has now become more of a systematic rejection of the observational form” (Bruzzi, 2006, p.222)

Today, the scene of documentary filmmaking is like plenitude for documentary researchers. There are so many topics to discuss and there is an urgent need for creating new concepts, especially on the issues of database (logic of) documentary filmmaking and interactivity. For documentary filmmakers, experimentation and exploration become inevitable for catching the reality of time. Spatio-temporal design capabilities on the Internet (which operate on database) is an exhilarating issue and enables documentary filmmakers to think, design, and produce their new documentaries in a different logic and form of representation (Ocak, 2012).

The new media documentaries has new characteristics that parted from traditional documentaries but it has also needs time to accept by the viewers and at the same time by the producers.

“In practical terms, this might take some time for the common audience to accept and for established media industries to incorporate or even become remotely comfortable wit. The seeds are certainly there for this transformation of the popular notion of what “finished media product” is, however. This model does offer benefits and advantages for producing finished works in the here and know though, while creating the media forms of the future. A keen problem in creating any media work is audience reach. Although many people may share an interest in a subject, or be open to a particular message, the ways in which they view media may be drastically different – some like the straightforward linear presentation of television, some read books, others move rapidly through hypertext” (Hartwig, 2001, p.10-11).

Global communication can potentially improve peoples and societies' mutual understanding and ensure social cohesion and integration, making

it possible to achieve pluralistic, libertarian, egalitarian and thus democratic communication, an aspiration of this field, when negative aspects such as technological and cultural dependence, monopolies and uniform content due to commercialization are eliminated (Uluç, 2008, p.325-326).

“Rather than categorise recent developments in documentary as ‘post’ documentary, it would be argued that it is more constructive to view these changes as symptomatic of documentary’s renewed (for this is not an entirely unprecedented phenomenon) interest in the more overt forms of performativity: Reconstruction, acknowledgement of and interplay with the camera, image manipulation, performance. Documentary now widely acknowledges and formally engages with its own constructedness, its own performative agenda; it is not that reality has changed, but rather the ways in which documentary – mainstream as well as independent – has chosen to represent it” (Bruzzi, 2006, p.252).

The new media documentary is undoubtedly shaped in an environment where new forms are attempted and new narrative opportunities are offered, and the new viewer of the documentary film will be formed in these conditions. It is hoped that the new viewer, in comparison to the old one, will be more able to question meanings, be actively involved in them and go further in terms of discovery of new meanings.

The documentary, *The Shirt on Your Back*, represents the characteristics of new media according to Rogers' characteristics. *The Shirt on Your Back* has been analyzed in terms of new media as mutual interaction, demassification and asynchronicity. It is revealed that *The Shirt on Your Back* has high ability to represent the new media documentary production as format and content.

According to Jenkins (2006), ‘in the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms’ so it is important that which story should be told as new media documentary film.

There are several ways to produce a new media documentary film but it is important to emphasise some general characteristics. The new media documentary film needs multi layers structure and a special software. Also it should be thought that the audience has been changed so the documentary should be structured for more ‘user’ by the effect of platform as ‘internet’. Also pre-production, production and post-production procedures has been

changed but the main characteristic of the 'documentary' is the same, and it will last for centuries by any chance.

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