Digital Storytelling Technologies in Travel Journalism

BY

Maria Gavra

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Supervisor Professor: Charalampos Dimoulas
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Abstract

The scope of this dissertation is to examine the ways Multimedia Journalism and digital storytelling are used in order to provide a complete experience for the audience. The excessive use of multimedia nowadays has created a variety of creative opportunities that can be exploited for marketing and educational purposes by offering more authentic and creative material. Also, the financial crisis and the Covid-19 situation have important effects on tourism and, thus, new ideas and approaches need to be implemented. This dissertation is going to present how interactivity can be implemented in audiovisual non-linear storytelling to create enhanced and more direct audience engagement. In detail, it is going to explore the way that interactive material is created on an online environment and how it can be integrated in a tourism website. Thus, the key problem that is to be addressed is if the pursued interaction mechanisms can easily fit into and improve a tourism promotional online environment. The main issues raised by this project are how easy it is to create interactive audiovisual material online and whether people are willing to engage with it. The evaluation of the project will, also, enlighten the audience’s preferences, as well as the desired features and the associated usability criteria for the targeted services.

Keywords: interactivity, digital storytelling, travel journalism, destination

Important Links

Figma Design:
https://www.figma.com/file/JtJOYkbhkwrkriSZFAFJCsg/Wanderlust-Drops?node-id=0%3A1

Website:
https://www.wanderlustdrops.wixsite.com/drops

YouTube channel:
https://www.youtube.com/channel/UCNdBwoi1ZU4IKRgQUPBvIOg

Facebook page:
https://www.facebook.com/wanderlustdrops/

Instagram account:
https://www.instagram.com/wanderlustdrops/
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Introduction

The advancement of technology has paved a new path in digital storytelling. From the ancient oral narrations, we are moved to stories that can be available for everyone online. Technology convergence and the emersion of the Internet and the World Wide Web have provided access to unlimited information. While Web 1.0 initiated the circulation of data online, the emergence of Web 2.0 enabled the interaction and let everyone create and share their own content. Therefore, nowadays stories can be published instantly, and feedback can be given momentarily. Digital content is made available via several devices, such as mobile phones, tablets and laptops, and through various platforms, such as blogs, websites and applications.

This project examines digital storytelling technologies in the field of travel journalism. The field was chosen because tourism industry is of great importance worldwide and travelling is one of the most popular topics discussed. Besides, there is a focus on interactivity and how it can be implemented in digital storytelling so as to raise audience engagement and provide new, creative ways of immersion.

Beginning with Theoretical and Methodological background, several definitions that are relevant to this research are provided and the methodology that is followed is analyzed. Multimedia journalism, digital storytelling, online documentary, interactivity and travel journalism are the topics that are explored in order to create a complete frame before the actualization of the project.

In Analysis, certain perspectives of the project are considered and analyzed, namely the related websites, the targeted audience and the online tools. The related websites are presented and evaluated, aiming at bringing forward their individual advantages and disadvantages, so desired features are adopted, and problematic ones avoided. In addition, an audience questionnaire sheds light on audience’s preferences upon the tourism promotional material and websites. Moreover, platforms for web authoring, with emphasis on interactive audiovisual material are analyzed.

In Design phase, there is an elaboration on the planning of the whole project. First of all, storyboards depict the structure of the audiovisual material. Then, the creation of the logo, the name of the website and the design of the low and high-fidelity interactive prototypes of the tourism promotional website that host the interactive material are described. Questions considering where and how the material should be exposed to the user are answered through design structures.

Moving to Development, all the interaction components are assembled and integrated in the audiovisual material aiming at a pursued rich-media browsing experience for the audience. Then, the creation of the Wanderlust Drops website provides a space for the interactive material to be hosted.
In the chapter of Evaluation, both the functionality and appeal of the website and the interactive material are tested. From the results of an audience questionnaire, the evaluation of these two sheds light on whether the audience is positive towards interactivity in this kind of environment and how they engage with it.

Finally, the Conclusions drawn by the whole procedure and are presented as well as the limitations and the significance of this project. This project seeks to reveal whether interactive material could fit in a tourism promotional website and how.
Chapter 1

Theoretical Background: Multimedia Technologies and Applications in Travel Journalism

Before the realization of the project it is important to provide important definitions relevant to it. Starting with multimedia and digital storytelling, a theoretical background is offered. Definitions of online documentary and interactivity follow as well as theory of travel journalism and its trends are presented.

1.1 Multimedia Technology

1.1.1 Defining Multimedia

It can be easily understood that journalism has always been affected and framed by technology. Important inventions, such as the printing press and the telephone, paved the way for it in several ways. Accordingly, the route of journalism changed a lot during the latest years because of the emergence of Web 2.0 and 3.0. Far from the era of exclusively print media when everything was one-sided, the new media, as Barr (2000, cited in Flew, 2014, p. 5) mentions, combines computing and information technology, communications networks and content. This technology convergence led to the Internet and the World Wide Web in the way we now know it.

Considering the elements of great importance in this paper, it would be appropriate to start by defining Multimedia Journalism properly. In order to do this, it is important to firstly specify what the word “multimedia” means. It consists of the word “multi” which means “many” and the word “media”. The term “media”, which is a core element of this paper, refers to any channel that enables the transmission of data and the presentation of messages in order to facilitate a way of communication (Dimoulas, 2015, p. 20; Vaughan, 2011, p. 1). Thus, the term of multimedia describes the combination of many different channels/media that provide various types of information, such as text, sound, image, videos and animation, with the elements of interactivity and hypertextuality provided (Deuze, 2004, p. 140) as shown in Figure 1.1.
1.1.2 Characteristics of Multimedia

New media – or else, Digital media – created a whole new world of possibilities. Some of its characteristics include the fact that digital information is not only easily changed during its creation but is also easily manageable because of its density and ability to be compressed. Another advantage is that it can be shared immediately and to large numbers of users (Flew, 2014, p. 6). Moreover, the absence of linearity frees the narration of space and time limit, so the fluidity and the succession depend on the audience (Dimoulas, 2015, p. 25). All these factors improved the audience’s experience and enabled new creative ways of sharing and communicating.
1.2 Digital Storytelling

Stories and storytelling can be traced back in the past of all human traditions. From oral narrations to digital storytelling, many things have changed but one is apparent throughout history – the need of humans to connect with other people, to express themselves in a creative way and to experience different feelings through others’ stories. As Carr (2010, cited in Lambert 2018, p. 7) mentions, contingency is a very important characteristic which builds our love for stories, which are like an organism; they change and develop through time. What he also states is the fact that stories are reconsolidated as soon as they come to our working memory from long term memory and this creates a whole new experience – it is like we relive it. It is really interesting how a story – something so simple that exists in our daily life without our noticing – is related to cognition and memory, and sciences, such as neuropsychology and biology, study its effects on human emotion and identity.

1.2.1 Defining Digital Storytelling

Miller (2008) defines digital storytelling as the “use of digital media and interactivity for narrative purposes, either for fictional or for non-fiction stories”. The emergence of the Internet, social media and the vast variety of user-friendly apps enable everybody to create and share their stories. Thus, digital content including text, images, videos, music and interactive parts are combined with a narrative and create a digital story. Storytelling has to do with emotion, cognition and sharing. There can be found several characteristics of the genre which render it special and significant and are going to be mentioned later. In order to understand the term and conceive its significance, it is of great importance to start from its early stage.

1.2.2 History of Digital Storytelling

The first form of storytelling appears to be in caves. Around 30,000 or 40,000 years before, humans used to paint in caves in order to illustrate an occasion or warn others about danger. One of the first examples is the Chauvet Cave paintings in France dated around 36,000 years before which seem to show, according to the paleontologists, the first volcanic eruption ever depicted (Neuendorf, 2016). Oral storytelling started as soon as humans started speaking and they, possibly, even used sign language before that, as Zipes (2012, p. 2) states. Stories mostly had experiential character and helped people understand what they should avoid doing or not. Even though those stories include magical and unreal characteristics, they felt true to them just as some stories about miracles or religious incidents are believed by people nowadays.

Fables are a significant part of stories’ history. Aesop appears to be the one of the most significant and well-known of his kind since around 600 BC (Zipes, 2012, p. 10). These didactic narratives involved objects, mythical creatures and humans, wanted to teach and educate people, and appear to be an important step towards civilization. Written recordings helped fables and stories survive through time and this is why and how they are now known. Through the years, among different civilizations and cultures, stories were evolved following humanity’s rhythm.
What stayed the same was the need of people to share and listen to different experiences, since stories satisfied a part of their curiosity.

The first steps towards digital storytelling can be traced back in the early Internet era, even before World Wide Web. Alexander (2011, p. 17) mentions the videogame Spacewar as “an early storytelling engine” in 1960s. Multi-User Dimensions and Multi-User Dungeons (MUDs), provided in videogames of the late 1970s, seem to build new worlds, and, thus, can be considered as a form of storytelling. Moving forward to the late 1980s, hypertexts appeared for the first time. They are characterized by connections between content elements (“a combination of links and lexia”) and fostered the genesis and evolution of hypertext fiction “based on such technologies as Apple’s Hypercard (1987) and Eastgate Systems’ Storyspace” (Alexander, 2011, p. 18). These enabled people to create stories and, then, distribute them in a floppy disk. Hypertext enabled people’s navigation between blocks of text through the choices of links available. It might sound similar to novels and how we try to depict the story in our minds while reading, but the difference here is the absence of linearity, which will be analyzed later. Hypercard and Storyspace were the first tools that enabled storytellers to create hypertexts. Hypercard enabled people to create the visual part and link the blocks of text, whereas Storyspace was “a writing platform” offering “multiple organizational structures” (Alexander, 2011, p. 19).

An important milestone in gaming history, and an important step towards digital storytelling, was *Adventure*. As Alexander (2011, p. 19) mentions, the game focused on the narrative, not the score, and this is why it is supposed to be a significant moment for video games history. By typing simple commands, the users were able to explore a huge cave, meet with other characters, grab objects and solve puzzles. Interactive fiction (IF), as seen in *Adventure*, and hypertext fiction are two examples that provided the combination of narrative and gaming even before digital storytelling was invented. Stories appear to be co-created, since the audience is able to choose their path and, thus, contribute and determine the story. What is innovative here is the fact that the focus was on the narrative and not the final score. *Adventure* initiated a new era of gaming in which the unfolding of the story depended partially on the choices of players.

Hypertext storytelling continued in Web when it came to life. Actually, https by itself includes the word as it stands for Hyper Text Transfer Protocol and html as Hyper Text Markup Language (Alexander, 2011, p. 21).

Moving to digital storytelling, it started to become apparent after the emergence of World Wide Web in 1991 and, to be more specific, around 1994 in Berkeley, California. This is where the Center of Digital Storytelling (CDS) was founded by Joe Lambert, Nina Mullen and Dana Atchley (Lambert and Hessler, 2018; Lambert, 2009, p. 3). It was the first time recorded that there was an attempt, a workshop for people without much computer knowledge to learn and create videos with the aim of telling a story. The instructors taught students to tell stories using new technologies; they used to write voiceovers, scan their photos and share their results (films) on a DVD (Alexander, 2011, p. 13). As Lambert (2009, p. 3) describes, even though the digital
aspect was a core element, the workshop gave priority to the narration of the story and, therefore, the narrative part. Writing scripts and scenarios, brainstorming, word games, sharing ideas and listings were used in order for each person’s narrative skills to be emulated. Alexander (2011, p. 3, 4) describes this experience as a triggering event that brought back memories and feelings which, entangled with “multiple technologies”, revealed to him the new nature of stories. He, also, mentions that 1999, with the Digital Storytelling festival, was the year when people got to know what digital storytelling is. Moreover, the popularity of the genre can be proven by the operation of around 300 digital storytelling programs in early 2000s.

1.2.3 Characteristics of Digital Storytelling

Through the history of the genre and its position in the contemporary reality we can distinguish several characteristics that make it special and noticeable. First of all, the fact that in the over fifteen years of The Center of Digital Storytelling (CDS) functioning, many digital stories are not available online can be thought as bizarre. Interestingly, this happens not only because time and server space were limited, but also because many stories are personal and private, as McWilliam (2009, p. 38) states. Consequently, sentimentality can be thought as a characteristic of digital storytelling, since even ordinary people have the ability to share their stories and express their feelings creating a bond with other people and, in fact, many people have criticized the genre of being too sentimental (McWilliam, 2017, p. 11).

In addition, it can be easily understood that digital storytelling is about narrative; there are events to be told and a story to be unfolded. Also, the characters within the story can be separated in two types; the ones of which the control is on the user and the ones functioning with artificial intelligence (AI), according to Miller (2008). Moreover, the digital storytelling is participatory, navigable and immersive. Users can participate and lead the narrative through their choices as well as they are drawn in to it because of that. Another important factor is interactivity which will be analyzed in detail later.

Web 2.0 improved the digital storytelling experience and gave an opportunity to anyone who wanted to share their stories. Also, mobile phones and other devices, such as tablets and laptops, gave people quick access and easiness. Apps, such as Facebook and Twitter, led to microblogging and sharing even small stories including different types of media – text, photos, music. What is common no matter the device or the app used is the non-linearity of the narration or storytelling. The audience has the freedom to choose and follow the story in its own way irrespective of time and space (Dimoulas, 2015, p 25). Nowadays, digital storytelling has become the reality of our daily life. We absorb chunks of it through web and social media without even realizing that this is it.

Digital storytelling has, also, the tendency to blur the boundaries between reality and fiction. This is noticeable when the users control the characters in a way that they can communicate with them and the latter can have a humanlike behaviour. Furthermore, a digital story might involve all the senses and include multiple media (Miller, 2008). Last but not least, it is sometimes
The combination of all these characteristics renders digital stories as a really interesting genre with many advantages and room for improvement and exploitation. Since they evolve through following the advancements of technology, there are many factors, such as Virtual and Augmented Reality, which can take the stories a step further and closer to complete, engaging experiences.

1.3 Online Documentary

1.3.1 Defining Documentary

The birth of cinema can be spotted in Paris in 1895 with the moving picture show provided to the audience by the Lumière brothers (Baker, 2005). It was supposed to be a pure documentary, since it was a description of everyday life scenes near Lyons. Even though a documentary can be traced back in the 19th century, many years passed until the name of the genre was found and is still a controversial kind of movie. Film theorists, filmmakers and documentary lovers have not still strictly defined what a documentary is and, as a result, its definition so far is put under question by many. Marcel Ophuls, a well-known German-French filmmaker disagrees with the general opinion of many people that fiction movies are inferior to documentaries and the belief of documentary makers that they have conquered the truth.

Despite the controversy, the most acclaimed definition so far is the one of John Grierson in 1926. He used the term “documentary” for the first time in order to refer to Robert Flaherty’s movies called Nanook of the North (1922) and Moana (1923), but noted that the term is “a clumsy description” (Utterback, 1977, p. 31). However, his description as the “creative treatment of actuality” embodies the main characteristic of the genre: the fact that it serves the truth and needs to answer questions of trust and trustworthiness (Baker, 2005; Kerrigana and McIntyre, 2010; Utterback, 1977). Accordingly, Nichols (2017) emphasizes the “fidelity between a representation and what it refers to”. Determining what actuality really is appears to be problematic by itself. The representation of reality is artificially constructed by humans and usually serves a purpose. Thus, subjectivity is unavoidable, according to Eitzen (1955, p. 82). As a result, the distinction between fact and fiction has remained as the basic element which differentiates documentary with other genres. As can be easily understood, this is not enough, since there are fiction movies which are fact-based, such as JFK (1991) and Malcom X (1992), but cannot be easily categorized as documentaries (Eitzen, 1955, p. 81).

Even though the distinction between fiction and documentary is not strict, most of film theorists assume that documentaries represent the society and enable the exploration of our world (Nichols, 2017, p. 2). Last but not least, it is widely accepted that the only definition can be done only by relating and comparing documentaries with fiction films.
1.3.2 Documentary Moving to the Online Environment

From the Lumière brothers to the contemporary era, there have been many changes in documentary genre following closely the technology advancements. Production, post-production and distribution of documentaries as well as audience experience have been moving to another dimension. Comparing to 1960s and “the 16 mm cameras with sync sound shepherded in the movements known variously as cinéma vérité”, as Baker (2005, p. x) suggests, documentaries are now detached from many previous limitations.

On the one hand, the work of film makers has become easier with the portable equipment and the use of new techniques has facilitated their post-production (Hight, 2008, p. 3). This, of course, has given the chance to many people who did not afford the expensive equipment back then to show their abilities and express their creativity. Web cameras, phone cameras or “amateur camcorders” are now used for surveillance and for documentary footage to be recorded (Hight, 2008, p.4). On the other hand, not only computer software has provided a big variety of montage and editing techniques, but also mobile applications have rendered editing easy for amateur and even professional work. Manovich (2007) states that “hybrid, intricate, complex and rich visual language” is produced and amateur producers can easily have the access. Sounds and images can be produced digitally in order to add to the already existing ones and improve the aesthetics of the films (Nichols, 2017, p. 35). As can be easily understood, new media has created a whole new world of choices and opportunities.

The exploitation of a variety of new digital forms of participation through DVD and, especially, the World Wide Web, has created a new, kind of democratic, and, for sure, more active way of participation in contrast with the entirely passive way comparing to the past. Even with DVDs (Digital Video Disc or Digital Versatile Disc) the distribution of documentaries had changed. As Hight (2008, p. 5) suggests, DVD can provide a wide range of material related to the documentary, such as “making of”, “extras”, interviews and can also provide updates or audience responses after its first release. Online distribution, also, enabled independent production to distribute their material through websites and platforms, such as YouTube, which facilitated the distribution of user-created material. Another interesting relation is the one between documentaries and games, in which the latter use images from documentaries in order to reconstruct historical events and simulate social-historical environments. Hight (2008, p. 6) suggests that “computer games, DVD and online sites all allow for the exploration of spatial metaphors for the presentations of referents to the social-historical, a radical departure from the norms of continuity and evidentiary editing that are central to an analogue-based ‘commonsense’ appreciation of documentary form”.

According to Baker (2005, p. xi), the “mavericks” are now the ones who lead the way, since they just “want to express themselves without censorship” and are very creative, because the audience appeal is less important. Their awards and appearances in cinemas and television prove this fact and show that things have changed.
1.4 Interactivity

1.4.1 Defining Interactivity

Jensen (1998, p. 185) refers to interactivity as one of the buzzwords that became popular during the 1990s. In 1993, *Newsweek* provides a definition of “interactive” as a “new technology that will change the way [people] shop, play and learn” (Jensen, 1998, p. 185). However, it was difficult to clearly define the word and they tried to describe the technology term by predicting possible changes it would bring, such as menus of movie libraries on TV, electronic libraries full of games and the ability to choose a storyline between others. Years later, Gaudenzi (2009, p. 3) suggests that interactivity gives a power, “an agency”, to the user to act and not just click and watch something unfold. Thus, specific relations are created and the links between them are interdependent and dynamic. Interactivity allows the user to participate and determine the flow of information provided. Miller (2008, p. 14) traces the clues of interactivity back in the religious games and rituals and states that they were the foreshadowing of contemporary interactive entertainment. Moreover, video games and IF, as already mentioned in 2.3.2, enabled gamers to decide on which path to choose. Modern video games acquire a specific structure and rules that lead the way through interactivity (Miller, 2008, p. 14). All in all, interactivity not only entertains the user, but most importantly lets them be involved emotionally and immerse themselves in the experience.

1.4.2 Interactivity types

Castells (2011, p. 3) distinguishes three interaction types depending on the level of participation, so there are weak, medium and strong types. Ryan (2001), on the other hand, mentions two types of interactivity depending on the freedom the user has. Thus, there is the selective type, in which the user can just select among a variety of specific choices, and the productive type, which is more creative, since the user can produce and add their own material, such as texts and videos.

Gaudenzi (2009) suggests four interactivity types: the Conversational mode, the Hitchhiking mode or Hypertext, the Participative mode and the Experiential mode. In the Conversational mode, “a conversation [between the user and the software] must be an exchange rather than a passive listening” (Gaudenzi, 2009, p. 39). The user should have the freedom to choose and act and the software should be always ready to adapt to these choices. In this way, the software should provoke a feeling of live interaction and the user would feel free. *The Sims*, the game simulating real life, is provided as a good example of combining narrative and game through interactivity. In the Hitchhiking mode, the beginning of the story is the same, but the user can follow different paths through the hyperlinks' options available. There are certain choices available and the number of paths is specific, so the documentary becomes a database in which the user can navigate in certain ways without being able to add their own data though. In the Participative mode, on the other hand, the user can create and participate in the shaping of the documentary by expressing their opinion and view on the topic. Thus, the documentary becomes a dynamic form which can change and evolve through the additions by the users, but always with the surveillance of the creator. Last but not least, the Experiential Mode not only allows the users...
to create and add their view, but also takes advantage of technology and is not limited to the screen. The users can use their mobile phones or tablets with Global Positioning System (GPS) and combine this experience with the real world. De Sousa and Silva call this combination of “adding layers of data to physical space” a “hybrid space”, which is complex and dynamic (as cited in Gaudenzi, 2009, p. 63).

1.4.3 Interactive Documentary

It can be easily understood from what is already mentioned that interactivity is what makes a documentary different from an interactive documentary (or else online documentary or web documentary). Even though the term is still not clearly defined, the aid of digital support is obviously needed for interaction to be achieved.

The element that can define a documentary as interactive, and not just digital, is the agency that the user has; the ability to do something while watching (Gaudenzi, 2009, p. 26). Whereas traditional documentaries depict reality and their author is able to have an effect on the audience, in an interactive documentary, the audience has, at least partly, the role of the creator, too. Unavoidably, the linearity found in the traditional documentary, where the audience follows the path the author has chosen, vanishes. Interactivity allows the user to start from a specific point but choose their own path among the ones provided by the author, or, even create a new one depending on the level of interaction provided, as analyzed before. This leads to non-linearity, which is one of the main characteristics of an interactive documentary. Furthermore, Castells (2011, p. 3) emphasized on the two main elements of interactive documentaries which are “navigation and interaction modalities”. The user is able to navigate through the story and needs to make specific decisions in order to continue. They might need to “use the mouse”, “move around the virtual setting” or “[use] the keyboard to write” (Castells, 2011, p. 3). The interaction between the audience and the documentary leads to the evolution and transformation of the latter in comparison with a traditional documentary where changes cannot be made as soon as the editing is finished.

In conclusion, interactivity has given the creators the chance to experiment and change the form of documentary as we have known it so far. Moving from linear to non-linear narration, from authoring to collaboration and from video to multimedia has provided not only a solid space for new ideas and concepts, but also a chance for new, more realistic and multisensory experiences.

1.5 Travel Journalism and Trends

Since the dissertation explores the function and technologies of digital storytelling in travel journalism, it would be appropriate to define the term. Even though tourism industry is one of the most important ones worldwide, there is no much research upon its relation with journalism. Several reasons exist behind this, such as the thought that tourism and travel writing are mostly in a “private sphere” and, thus, not relevant to the public interest, as Fürsich and Kavoori (2001, p. 152) state. Everybody could write about traveling, even without training, and this led to the assumption that travel journalism was a leisure activity with no much seriousness in it. News
journalism was considered of greater importance comparing to fashion, sport or travel journalism. However, during the latest years, journalism was transformed in a way that “soft-news” came to the forefront and together with the popularity of traveling and the boom of the tourism industry, the popularity growth of travel journalism as a genre was apparent. The ability of travel journalism to influence people had led Fürsich and Kavoori (2001) and Hanusch (2009) to mention the need of research on this field.

Many issues have been underlined in travel journalism so far. According to Hanush, 2009, p. 627) most of travel stories focus on the positive points and do not include negative aspects. Also, they not only refer to the historical parts of the destination, but there usually is too much description and, therefore, lack of imagination. Moreover, there is nor much dialogue, humor and the presence of locals or people except the writer is minimum. The “other” is usually marginalized and not presented in detail. Another issue is the one of sponsorship. Loss of objectivity is something that can appear in an article in case it is sponsored or advertising is included.

Lischke separates travel journalists in four categories (as cited in Hanusch, 2009, p. 626): the “story-tellers”, the “discoverers”, the “do-gooders” and the “service-providers”. She defines the first ones as “the typical quality newspaper journalists writing on a high level and trying to be critical (Hanusch, 2009, p. 626). The “discoverers” are travelers who want to share their experiences with the audience and usually write on travel magazines. “Do-gooders” are independent and have the need to inform other people about destinations and cultures. Last but not least, “service-providers” share information while working for a regional newspaper, but they usually don’t travel much.

1.5.1 Tourist Gaze and Destination Image

Destination image is constructed by various and different factors. First of all, education, friends and family, books and movies can lead people to have a specific image of a destination without their noticing. Nowadays though, media play a very important role in this. News reporting and reportages present different aspects of a destination depending on the result they want to achieve. While news media focus mostly on news and information about events, they manage to create a destination image and influence people. Travel journalism cannot be considered as neutral or commercial only and can be thought as independent by the audience, because it might lack the credibility of news (Hanusch, 2009, p. 629).

Urry’s “tourist gaze” is still one of the most popular terms in tourism research. It suggests that tourism is “a visual practice” and describes the way we see the visual experiences produced by businesses and, then, consumed by tourists (Larsen, 2014, p. 305). People, tourists in this case, learn “how to see” and their gaze is formulated by paintings, photos, poems, architecture, advertisements, TV programmes, blogs and many others. Tourist gaze eventually fixates on things people have already consumed. As Larsen (2014, p. 305) mentions, “the guidebook reading and photograph-taking tourist is the personalization of the tourist gaze”. People absorb information and are “guided” by the guidebooks they use for help and take photographs of the
places and sights they have already seen there. This seems to be like a vicious cycle and monotonous, but is a fact that validates Urry’s definition. The focus is mostly on photography, since, especially with new media, people can have the visual stimulus wherever they are: from brochures and magazines to TV and online advertisements (Urry and Larsen, 2011, p. 70).

New media has created a whole new world of visual stimulus which is accessible for everyone easily and with no time or space limits. People can now navigate through the websites and find information about destinations before, during or after their travelling experience. Moreover, they can have an active role and share their own material with blog posts, photos or even by creating their own website. In this way, travel material online becomes a huge world which evolves and reproduces itself with no limits. Urry and Larsen (2011, p. 17) underline the fact that photos are, actually, signs for tourists. This complicated relation consists of three parts: the “sight”, the “marker” and the “tourist”. Gazing involves the tourist gazing at a sight, either live or a photo of it, and this “marks” a specific feeling or a personal experience. For example, when somebody sees a photo of Eiffel Tower, romance is more likely to come to their minds because of all the romantic background already constructed by people and the association of Paris with romance.

1.5.2 Storytelling and Destination Image

Storytelling has become an important part of the tourism industry for various reasons. Stories can signify the meaningfulness of an experience and constitute a serious benefit of a destination (Eiffel Tower example). According to Akgün et al. (2015, p. 578), social media provide travel narratives which can stimulate audience’s empathy and this can be manipulated or taken advantage of by tourism businesses. Experiences and feelings brought to the audience’s mind through the stimulus can determine their behavioral intentions and the destination image. Akgün et al. (2015) research has shown that the basic characteristics of storytelling in travel writing are “esthetics, narrative structure and self-reference” and can create positive feelings. Thus, it is found that storytelling can be a useful marketing tool for companies.

In addition, Gong and Tung (2016, p. 1) explore the role of mini-movies on destination image, since they are used to advertise destinations and motivate people. Tourism mini-movies combine entertainment and advertisement, since the stories narrated make the destination mentioned seem more valuable. The latter is easily supported by facts, such as the growth of tourism in countries because of a movie or series like Croatia after *Game of Thrones*. However, there is a big difference between movies or series and mini-movies, since mini-movies are one to three minutes long, with shorter production cycle, lower cost and having advertising as a target (Gong and Tung, 2016, p.2). Moreover, it is found that they are more successful, when the audience is not aware of its advertising purpose and, even then, its effect depends on their background knowledge or ignorance of the destination.

In conclusion, destination image is shaped by many factors which are different for every person. New media is employed in many cases for advertising reasons and in order to provoke travel motivation or trigger the imagination and curiosity of the potential travelers.
1.6 Summary of Chapter 1

This chapter aimed to define topics that are touched upon during the project and provide relevant theory. Thus, terms, such as multimedia technology, digital storytelling, online documentary and interactivity were defined as well as theory about travel journalism was presented. The theoretical background shed light on elements that are crucial for this project.
Chapter 2

Project Development Models and Methodological Approach

The methodological part of this dissertation maps the research aims of the project and sets the goals. In this chapter, it is important to define each project development phase in order to specify the steps that need to be taken. Moreover, after referring to certain project development models, the adopted model is analyzed.

2.1 Project Development Phases

For the actualization of a multimedia project, there are specific phases that should be followed. Beginning with Analysis, having the main idea as a central point, related applications are examined (Dimoulas, 2015, p. 117). This is an important step, since positive elements can be found and imitated as well as weaknesses can be detected and avoided. Thus, goals can be set according to the needs of the project. The next phase is the Design of the multimedia product, when all the data gathered in Analysis are used to create a thorough plan for the development of the project. Here, low fidelity and high fidelity prototypes are designed and important decisions about the structure and aesthetics are made. Then, the actual Development of the project takes place. All the details that were decided during the designing are implemented. Text, images and videos are used to enrich the product and create a complete multimedia product. Last but not least, the Evaluation of the product is the last phase where everything is tested and evaluated by the audience. The audience engagement reveals how successful the product is and points out what should be changed in the future for a better result.

![Multimedia Project Phases](Dimoulas, 2015, p. 82)

2.2 Multimedia Production Models

In order for a multimedia project to be successfully completed, a certain plan should be chosen depending on the desired result and followed step by step. The term for the phases of a multimedia project is Software Development Life Cycle (SDLC) and includes all the important phases, the analysis, the design, the development and the evaluation. There are specific production models which can be followed for the completion of projects and Dimoulas (2015, p.
83) separates them in three categories: the sequential/structured models, the iterative models and the evolutionary models.

One of the most used models is the waterfall, which belongs to sequential, and also traditional, models. It includes all the important stages, analysis, design, development and evaluation, plus debugging and validation. The significance of this model lies in the fact that each stage can start only when the previous one has completed. On the other hand, in the incremental build model, which is an evolutionary one, since the moment the procedure starts, each stage can be repeated and things are added each time depending on the client’s requirements until the final deployment is reached (Dimoulas, 2015, p. 86). Furthermore, there are the iterative models, such as the spiral, which is risk-driven. The project evolves in circles with more details added each time and stages are repeated until the final validation.

2.2.1 The Adopted Model: ADDIE

For the completion of this project the ADDIE Instructional Design (ID) model was implemented (Figure 2.1). Its name stands for Analyze, Design, Develop, Implement and Evaluate and it was designed in 1975 by the Centre for Educational Technology at Florida State University for U.S. Army (Kurt, 2018). In the beginning, as its name shows, it included five stages in linearity, so each stage had to be completed before the next started. However, the model later became rather flexible, dynamic and interactive with evaluation having an important role in each stage. Thus, everything has to be taken into account, be evaluated and revised for the best result to be achieved.

Starting with Analysis, the target audience is analyzed in order for the goal to be set. The objectives and the expectations are portrayed. In Design phase, the design of the content outlines and the scripts takes place as well as the selection of the environment and the creation of the storyboards and prototypes. Moving to the Development, all the information and preparation from Analysis and Design gives birth to the material and content itself. The production starts and is tested through the steps involved – drafts, production and evaluation. Then, in Implementation the procedure of delivery starts so the first feedback of the result can be obtained. The last phase is Evaluation, where a detailed testing takes place so that it can be decided whether the goal is achieved or further improvements are needed for the best result to be accomplished.
2.2 Research Aims

This dissertation presents the phases of Analysis, Design, Development and Implementation, and Evaluation which were followed by the finalization of Wanderlust Drops website and the acquirement of its effects on the targeted audience. During this process, the procedure of multimedia authoring and interactive material through user-friendly authoring tools is explored. The dissertation intents to examine the role and impact of multimedia, and, specifically, of digital storytelling and interactive material in travel journalism and destination promotion and show whether they can be implemented in order to add to the audience experience. Thus, the creation of the website with the addition of the interactive material is analyzed and the audience engagement with the website and the audiovisual material is measured through evaluation. The implementation of interactivity in tourism promotional websites seeks to shed light on new innovative ways that can be used for the improvement of content and this paper aims to test whether the audience is eager to engage with this experience. Last but not least, the investigation and deployment of online tools intents to explore whether the creation of interactive material can be done online and with not much technological knowledge.

All in all, the research questions that will be defined through this project are the following:

RQ1: Do online platforms enable the user to create interactive material easily and efficiently?
RQ2: Is the audience eager to engage with interactive material on travel websites?
RQ3: Does interactivity enhance the user experience after all?
The answers to these questions were provided through questionnaires and investigation of different tools. To be more specific, the audience analysis questionnaire explores the familiarity of the audience with interactivity, especially in travel journalism. The investigation and analysis of the different online platforms that are offered for the creation of interactive material presented the tools a user can deploy for this reason and the knowledge they need to acquire. Last but not least, the evaluation of the website shows whether the audience would be willing to engage with the interactive material whether the audience believes that interactivity enhanced their experience.

2.3 Summary of Chapter 2

In this chapter, the project development phases that are followed during the project were analyzed. What is more, different multimedia production models were presented so as to lead to the adopted model that was the most suitable for this project. Last but not, least, the research aims were stated and set the goals.
Chapter 3

Analysis

Analysis is a crucial phase, since it provides a thorough presentation of relevant applications in order to clarify which elements should be deployed and which should be avoided. Another important step is the audience analysis, where a questionnaire sheds light on the audience preferences and opinion about travel websites and interactivity. Furthermore, the investigation of development tools is helpful in order to decide which ones are appropriate for the actualization of this project. Lastly, the initial project planning provides the timeline of the project.

3.1 Main Idea of the Project

The main purpose of this dissertation is to explore the use of multimedia and their assets in travel journalism and tourism promotion in the context of the Master’s Degree in Digital Media, Communication and Journalism. The idea was born due to growing personal interest in travel, tourism marketing and destination promotion. The concept is a website that promotes destinations by using interactivity and digital storytelling and, hence, provides a more engaging experience for the audience. Online platforms are used for the creation of the interactive material and provide the website with material that makes the audience feel involved and trigger their interest. Therefore, this paper seeks to explore the function of immersive promotional material which is integrated in a mockup website and measure its effect on the audience.

3.2 Related Applications of Travel Websites and Interactive Documentaries

3.2.1 Related Travel Websites

In most cities a promotional website is provided by Tourism or Visitors Offices for potential tourists or people interested in the city for their own reasons. Several websites relevant to destination promotion are analyzed so that advantages and disadvantages can be taken into account for the creation of Wanderlust Drops website. There is a big variety considering the design and the choice of the material used in each one of them, but there are also certain similarities as will be shown.

3.2.1.1 Paris Official website of the Convention and Visitors Bureau (https://en.parisinfo.com/)

Paris Convention and Visitors Bureau offers a website for Paris lovers and visitors in order to help them with any possible matter. Of course, most of the material is informational, but there are options considering more practical occasions.
First of all, website visitors are welcomed in the main page with a panoramic photo of Paris showing main sightseeing points, such as the Eiffel tower (Figure 3.1). Social media links are offered on the top right together with the language option. Also, some important view modes are offered on the top left, where you can choose if you are interested in information as a visitor or as a professional, check press publications or photos. For professionals, there are more specific things to look for, such as venues, services or agencies. Continuing in Visitors mode, on the right side one can search for specific things in order not to waste, find information about accessibility, be led to a map with all the welcome points in the city or view their basket of purchases from the website. The main tabs below the website title refer to the usual options of exploring the city, places to visit or where to go shopping and eating as well as accommodation and practical tips.
Another interesting distinction in this website, which is signified by the colours blue and fuchsia, is the one between “Discover Paris” (blue) and “Réserver en ligne” (“Book online”, fuchsia). The blue option refers to what is already mentioned, whereas with the fuchsia option, one can find and book accommodation, transports, guided tours, ticket for theatres or museums and passes with discounts for certain attractions or routes (Figure 3.2). This option can be really useful for someone who wants to plan their trip in detail beforehand or for someone who is already there and does not have the time to go to all these different places and book what they want. A nice detail considering the colours is that even the basket is fuchsia which creates a unity with the mode of booking, so it is easy for somebody to navigate.

Figure 3.2. “Réserver en ligne” mode – Mode in which the user has the ability to book any type of activity

Figure 3.3. Videos of Paris available in Home page
Considering the audiovisual material offered, there are many photos of places and things depending on the topic, such as food or tours, and some videos showing certain places around Paris (Figure 3.3).

All in all, Paris Official website can be thought as an interesting and useful website for people interested in information about it. Its design and its usability can render navigation easy and provide the user with all they need in simple and quick steps.

3.2.1.2 Thessaloniki Travel (https://thessaloniki.travel/en/)

Thessaloniki Travel Website is created by Thessaloniki Tourism Organization in an attempt to promote and provide useful information about the city. The slogan is “Many stories, one heart” and inspires the visitors to create their own story in the city.

Since the main page a happy and joyful tone is set with a mini video showing big colourful balls emerging from the sea, flying above the White Tower and forming the heart-shaped symbol of the website (Figure 3.4). On the top right you can search for specific things and change the language. Time is provided and the links to the social media, as well. On the top left there are options for people with visual and hearing impairments (Figure 3.5).
The main tabs offered on top separate information into topics, such as useful information, exploring the city, things to do, gastronomy, nearby escapes and others. The concept of “creating your own story in the city” plays an important role on the website, so below the video one can choose between different themes and find information specifically about it in the city. As shown in Figure 3.6, some of the topics are: Art & Culture, Sports, Shopping & Markets, Interesting Districts, Love & Sunset and Festivals. Nearby escapes are offered on the main page later on, where somebody can choose destination depending on the time they need to travel there from Thessaloniki (Figure 3.7).
Figure 3.7. Nearby Escapes available in Home page

To sum up, Thessaloniki Travel is an interesting option for a person who needs advice for their trip to Thessaloniki. The website offers easy navigation and rich audiovisual material with many photos expressing the atmosphere of the city successfully.

3.2.1.3 Municipality of Mykonos Official website (https://mykonos.gr/en/tourism/)

The Official website of the Municipality of Mykonos provides a general picture of the island with the most significant things one needs to know. Its character is more informational than entertaining as can be understood from the main page (Figure 3.8).

Figure 3.8. Municipality of Mykonos Home Page - https://mykonos.gr/en/tourism
The windmills, one of the island’s symbols are used as the main picture of the webpage and other ones, such as the Paraportiani church and the pelican are used for the image-tabs. Date and time are offered on the top middle of the page as well as the search and language options. The image-tabs lead to pages offering historical information about the island and its municipality, specific places, such as Delos island and Ano Mera, tourism information and the news. There is no much visual material except for some photos of the places mentioned and just a video with panoramic view and a message from the mayor.

In general, the website has a minimalistic design with more attention to the information provided than to the audiovisual material. People who need to know about certain aspects of the island could be satisfied with the website, but surely not the ones who need to see many images and learn about practical tips and services.

3.2.2 Related Interactive Documentaries

With the advancement of technology entertainment has changed a lot during the latest years. People are able to view what they want on-demand without any time limit and through whichever device they like. Interactive documentaries took advantage of what technology now offers and have started to become a new way of entertainment while providing a more immersive and flexible experience. The audience has the ability to choose which path to follow through the narration, skip parts that do not interest them or choose extra material provided that seems appealing to them. Below, two interactive documentaries provided online are analyzed.

3.2.2.1 Life Underground (https://www.life-underground.com/passengers)

The first interactive documentary analyzed is Life Underground. Following commuters through their daily route we can feel the rhythm of each city and notice people whom we would just pass by if we were there.

![Figure 3.9. Life Underground Documentary Home page](image-url)
In the main page (Figure 3.9), one can see the faces of the people whose stories are going to be told. Clicking on Play icon leads to the next page, where one can select a specific city, choose the “Random” option or define their route comparing to the theme they care about, which includes: family, dream, migration, youth, love, work, aging and transition (Figure 3.10). When they choose, their trip starts and a message with instructions appear (Figure 3.11). Whenever one chooses a person, their trip continues by following them and listening to a voice over narrating their story (Figure 3.12, 3.13). Also, another interesting characteristic is that they are able to learn their stories with them speaking in their native language with English subtitles provided.

Figure 3.10. A map in which you can create your own itinerary by selecting a city, a theme or the random option

Figure 3.11. Instructions given in the beginning of the journey-documentary
Figure 3.12. Listen to the story of a commuter by clicking on him when this option is available

Figure 3.13 The narration-story of the commuter starts
Moreover, on the bottom left of the page there is the Map tab, where one can go back to the map, “Passengers” which leads to a page with all the passengers whose stories they can learn and “Get Inside the Cabin”, in which they can go to the driver’s cabin and see outside (Figure 3.14). In the middle there are also links to social media and SoundCloud and on the right they can change the language, learn more about the idea, find help about issues and turn off the sound.

*Life Underground* offers a unique experience, since it combines daily routine (commute) with personal experiences and feelings (stories). Not only one is able to wonder around the metro or train of a different city anywhere in the words, but they can also choose to listen to a story of a person passing by.

3.2.2.2 *Remarkable People* (https://remarkablepeople.gr/)

*Remarkable People* is an online interactive documentary that was created in Greece with the support of Onassis Foundation and is, also, broadcasted in the national channel of ERT2. It includes 12 films which are enriched with 180 short films and talk about modern heroes, vulnerable and weak people who try to make ends meet in their country.
The main page (Figure 3.15) offers some general information and instruction and, then, leads to a trailer with some voices of remarkable people are heard. Then, the list of the people appears and one can choose between the 12 options.

Figure 3.16. The option of choosing the protagonist of whom the story you want to learn about
After clicking on the protagonist they are interested in, a description and some choices appear (Figure 3.16). On the right, one can watch the trailer, choose the actual movie or the interactive version. On the right side, they can “get involved” by learning about organizations existing on this topic or watch the rest of the story. When one chooses to see the interactive documentary, the movie starts and small circles in certain point of the story show other relevant short films which one can choose to see whenever they want (Figure 3.17).

*Remarkable People* is the first known interactive documentary in Greece and touches upon an interesting topic. Also, the information and articles provided for each topic might be useful for people who are interested in them and create a more complete experience.

### 3.3 Audience Analysis

**3.3.1 Target Audience and Questionnaire Concept**

While planning the project, it is of highly importance to set the characteristics of the target audience. Since the topic of the website and material is traveling, it can be easily understood that the age of the audience can vary. Young people and students can nowadays use online sources with significant ease and older people can manage to navigate at least for the basics. The simplicity of the platform and the automatic nature of the videos render the use easy enough for people of age 16-55+. Moreover, due to the informative and playful character of the material the audience cannot only be interested in traveling but also learning more historical and cultural information about specific places.

In order to look into the target audience’s travel website and interactivity experience and opinion so far as long as their preferences an online questionnaire was created. The online version of the
questionnaire enabled the quick response of the audience and, in the end, 149 responses were gathered from people of ages 18+. The online questionnaire was mainly distributed through social media in the second week of January 2021.

Table 3.1. Presentation of Audience Analysis Questionnaire

<table>
<thead>
<tr>
<th>Questionnaire</th>
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<tbody>
<tr>
<td>1. What is the main reason you use the Internet?</td>
</tr>
<tr>
<td>2. Which device do you usually use in order to navigate the Internet?</td>
</tr>
<tr>
<td>3. How often do you watch documentaries?</td>
</tr>
<tr>
<td>4. Why do you watch documentaries?</td>
</tr>
<tr>
<td>5. Do you like online documentaries?</td>
</tr>
<tr>
<td>6. How many online documentaries have you watched?</td>
</tr>
<tr>
<td>7. Have you watched any interactive documentary?</td>
</tr>
<tr>
<td>8. Would you like interactivity in an online documentary?</td>
</tr>
<tr>
<td>9. Do you think interactivity could improve the audience's experience?</td>
</tr>
<tr>
<td>10. Do you like reading about travelling online?</td>
</tr>
<tr>
<td>11. When do you usually visit a travel website about a destination?</td>
</tr>
<tr>
<td>12. Why do you visit destination websites?</td>
</tr>
<tr>
<td>13. Have you watched any interactive documentary about travelling?</td>
</tr>
<tr>
<td>14. Would you watch an interactive documentary about a destination you are interested in?</td>
</tr>
<tr>
<td>15. Have you answered any online quiz about travelling?</td>
</tr>
<tr>
<td>16. Do you think interactivity could improve travel websites?</td>
</tr>
</tbody>
</table>
3.3.2 Audience Analysis Results

All procedures and rules suggested by the “Committee on Research Ethics and Conduct” of the Aristotle University of Thessaloniki were followed during the process. All the information was anonymous and the respondents had the freedom to leave the page whenever they wanted without their data being saved.

![Gender Distribution](image1)

![Age Distribution](image2)
First of all, considering respondents’ demographics as shown in the results (Figure 3.18), most of the respondents were women (75.8%) and almost half of them of age between 25 and 36 (49.7%). Considering education, 51% are students in Bachelor’s level and 42.3% in Master’s level.

The second part of the questionnaire is about Online Documentaries and Interactivity. The first question refers to the reasons why people use the Internet in their daily life (Figure 3.19). The 40.9% of the respondents stated that they are online mostly for communication, whereas 30.9% for entertainment and only 23.5% for news.
The next question is relevant to the devices one can use in order to navigate on the Internet (Figure 3.20). Most people (78.5%) admit that they use their phones and 20.1% their laptops.

The third question is about documentaries and how often people watch them (Figure 3.21). The 55.7% of the respondents claimed that they watch documentaries once a month, while 22.1% 2 to 3 times per month and 8.1% never.
Figure 3.22. Results from the question about the reasons they watch documentaries

The question in Figure 3.22 refers to the reasons the respondents watch documentaries and the results show that most of them (63.8%) do in order to get informed about a topic and a smaller percentage (32.9%) for entertainment.

Figure 3.23. Results from the question whether they like online documentaries

The fifth question asks people to say whether they like online documentaries or not (Figure 3.23). The majority of the respondents (87.2%) supports that they do, whereas the 12.8% not.
In the question of how many documentaries they have watched (Figure 3.24), the 35.6% of people answered 1 to 3 and 26.2% 4 to 6. Then, the 18.1% answered that they have watched more than 9, some (11.4) have never watched any and (8.7%) 7 to 9.

The seventh question (Figure 3.23) is about interactive documentaries and whether the respondents have watched any or not. Interestingly, the vast majority (86.6%) has never watched any and only the 13.4% has.
Figure 3.24. Results from the question about their preference of an online documentary

However, most people (93.3%) state that they would like to experience interactivity in an online documentary (Figure 3.24).

Figure 3.25. Results from the question about interactivity improving audience’s experience

The last question of the second part asks whether respondents think that interactivity can improve the viewer’s experience (Figure 3.25). Most of them (67.1%) appear to be positive about it and the 29.5% think it is possible.
Moving to the third and last part of the questionnaire, which is about Interactivity in Travel Journalism, people are asked if they read about travelling online (Figure 3.26). Most of them (91.9%) do.

The second question of this part is about the time one visits a travel website (Figure 3.27). This time the results are almost split in half, since some people (55%) do before their trip and 43.6% before, during and after their trip.
Figure 3.28. Results from the question about the reasons why they visit destination websites

Question in Figure 3.28 explores the reasons one visits websites about destinations. Most people (76.5%) claim that they do for all the reasons mentioned – to learn about historical information, popular sights and important places as well as watch photos and videos. A smaller percentage (14.8) visits them in order only to check the sights.

Figure 3.29. Results from the question whether they have watched any interactive documentary about travelling

The fourth question asks whether they have watched any interactive documentary about travelling (Figure 3.29) and the results show that most of them (78.5%) haven’t.
Question in Figure 3.30 is about whether people would be willing to watch an interactive documentary about the destination of their interest. Most of the respondents (81.2%) support that they would be and a smaller percentage of them states (15.4%) that they might.

The sixth question refers to online quizzes about travelling and whether respondents have answered any (Figure 3.31). The results show that most people (74.5%) have not.
The last question (Figure 3.32) refers to the respondents’ opinion about interactivity in travel journalism, and, specifically, whether it could improve travel websites. Most of them (67.8%) support that it would make their experience better and 28.2% that it might. Nobody had a negative attitude towards this opinion, but some (4%) do not know what to answer.

The results of the questionnaire have clarified the function of some aspects of the project and helped in understanding audience’s attitude and preferences. First of all, it is assumed that they use the Internet for many reasons, such as communicating, getting informed or entertained. Also, they prefer using a mobile phone which means that they want quick and easy access. As for documentaries, they watch them in order to get informed about a topic but not that often. Online documentaries seem to be popular, but most people are not used to interactive ones. However, they are willing to try this experience. Moreover, respondents seem to like reading and finding information about travelling online. Despite the fact that most of them haven’t watched any interactive documentary on this topic, they are positive about it, since they believe that travel websites could benefit from interactive material. This audience analysis brings positivity to the project, since the majority of the respondents are eager to have an interactive experience and feels curious about it.

3.4 Investigation of Development Tools

Before moving to the Design phase, it is appropriate to investigate and analyze tools that are relevant to the project and could be used for the realization of it. By analyzing the characteristics of each, it is easy to decide which platforms are to be preferred for the goals of the specific project to be achieved.
3.4.1 Platforms for Web Authoring

3.4.1.1 WordPress - https://wordpress.com/

WordPress, which firstly became available in 2003, is a popular platform one can use in order to create a website without necessary technical knowledge, such as coding. It is widely used not only for personal use, but also for businesses and eCommerce.

In order to start with WordPress, one has to choose the best plan considering their needs (Figure 3.33). There is the free option with limited options and different plans with increasing prices depending on the use expected, such as Personal, Premium suggested for freelancers, Business and eCommerce.

After the plan selection, the user needs to choose the name of their domain and decide whether they want to buy it or choose the WordPress free edition. After these choices have been made, the site is created and the use is led to their Home, where they can start designing, edit and add material to it while being given instructions and guidance (Figure 3.34). On the right, one can see all the steps that have to be taken in order for the website to be launched and some quick link for the editing process. On the left, all the main options, such as Statistics and Upgrades as well as setting, such as about Appearance and Plugins – which are available in the Business version - can be downloaded and used for the website.

![Figure 3.33. Starting with WordPress one can choose the best plan based on their preferences](image-url)
Figure 3.34. “My Home” - the hub where the user can make choices considering the design and the material of their website

Moving to the editing of the Home page, a random theme is chosen and on the left there are different kinds of material that the user can add, such as text and media (Figure 3.35).

Figure 3.35. Editing Homepage by adding blocks or choosing patterns

All in all, WordPress is a Web authoring platform preferable for many, since the creation of a website is made easy even for the ones with no much technical knowledge. The free version might lack some important features, but offers enough possibilities for basic personal use.
3.4.1.2 Wix

Wix appears to be an ideal platform for somebody who wants to create a website with almost professional design, since it offers many possibilities and useful tools. It first appeared in 2006 and has been widely used since then. Upgraded versions exist both for Website plans and Business or eCommerce with online payments and much more storage space along with other benefits, but, still, the free version provides a large variety of options.

Since the beginning of the procedure, it is made clear that the platform leads the user following their purpose considering the kind of the website they aim to create (Figure 3.36). Then, two options are available (Figure 3.37). The user can either answer some questions and let Wix design a website or start creating it by their own using the editor.

![Figure 3.36. Wix starting point of creating a new website](image)

*Figure 3.36. Wix starting point of creating a new website*
By choosing the Editor, a vast variety of website templates appear which can be divided based on the purpose or theme, such as Business & Services, Store, Creative, Community and Blog (Figure 3.38). Then, the user is led to the chosen template and a menu appears on the left through which they can change and edit it in order to accomplish the desired result. Wix makes everything easy by providing material which can be added with the drag and drop option.
3.4.2 Platforms for Interactive Material

Apart from the web design platforms, tools for the creation of interactive material need to be used for the purpose of this project to be achieved. By analyzing various options of platforms available, it is made easier to result to the ones that are appropriate for its goal.

3.4.2.1 H5P - https://h5p.org/

H5P is a platform that can be used for the creation of rich, interactive content. It was initially released in 2013 and its name is the abbreviation of HTML5 Package. Free testing of some tools, such as flashcards and interactive books, is available in the main page but the use of more, such as interactive documentaries, is available after subscription or as a plug-in, but only in WordPress, Drupal and Moodle. As for the subscription, there is a 30-day free trial period and after that the pricing plans start from 57 USD per month. An alternative of this could be a WordPress website where the user can use H5P as a plug-in and edit their videos on it.
Figure 3.40. The menu of the tools available after subscription in H5P.com

After the subscription a variety of tools appears in a menu, so the user can choose among many options, such as interactive video, course presentation and others (Figure 3.40). By choosing Interactive Documentary tool, the user is led to the place where they can choose and edit the video you want (Figure 3.41). There are two options: upload a video or provide a YouTube link of the one the user wants to use.
Figure 3.41. Starting with Interactive Video tool, the user at first needs to add the video they want to edit (Step 1)

Figure 3.42. The user can choose the kind of the interaction want to add on their video (Step 2)
The second step is to add the interactions to the video (Figure 3.42). A menu of options appears on the top, which include Statements, Multiple Choice or True/False Questions, all which can be created and put on the moment of the video the user chooses.

In the end, the user can summarize the task and provide a title and a statement text. Also, they can provide feedback for the specific score range the person who has tried answering the questions has achieved. After this, they can save the video and embed it on the platform they prefer.

3.4.2.2 ThingLink - https://www.thinglink.com/

ThingLink is another useful tool available both online and as a mobile app. After being released in 2010 it has been used mostly for educational reasons, since teachers can use it for making the lesson more interesting and engaging. The creation of interactive material includes interactive images and videos as well as infographics, presentations and more (Figure 3.43). Most of the tools can be used for free but an upgrade is available for 372$ per year with a 5-day free trial. However, if one wants to share the material they have created, they need to have chosen a paid plan.

![What type of interactive content do you want to create?](image)

*Figure 3.43. Starting the creation of interactive material, a number of options is being offered*

After the user chooses the one they are interested in as shown in Figure 3.43, they are led to a window where they can upload the material they want to edit. As soon as it is uploaded they can start editing it (Figure 3.44). A menu of different kinds of tags is available on the left, including text and media, label, content from website or creation of tour. The user chooses the kind of tag they need, add the information and drag and drop it on the desired place.
Figure 3.44. Editing the image by choosing and adding the desired interactive tag

When the process is finished, they are able to watch the image/video with all the interactive parts that were added through the tags.

3.4.2.3 StoryMap - https://storymap.knightlab.com/

StoryMap is a free platform where the user can create their story by adding tags on a map filled with comments and photos. It was created by a community of people (educators, students, developers and designers) with the vision of bringing journalism to a new era.

Figure 3.45. Creating a Story by adding a tag on the map and enriching it with information
After logging in with Google, the user is directly led to the first step of creating a StoryMap. As soon as they find the place on the map they want to add information about, with a double click a tag is added and they can provide a headline, text, media and URL (Figure 3.45). Each tag is a different slide and all of them appear on the left of the central page and on the preview (Figure 3.46, so it is easy for the user to overview their additions and edit them.

Then, by choosing the Preview mode (Figure 3.46) they can follow the tags and see the result of their creation as it will be available to the audience. While viewing the map with the tags, the user/audience is available to move backwards or foreword via the arrows on the left and right accordingly. Sharing is available via link or embedding.

3.4.2.4 Quizlet - https://quizlet.com/

The last platform analyzed here is Quizlet. It was founded in 2005 and is widely used by teachers and students. Its aim is to make learning simple and interesting, since through several tools the procedure is interactive and engaging. Most of the tools are for free, but there is also an upgrade with more options available.
First of all, in order to start after logging out, one can state whether they are a teacher or a student. In this case, a Teacher profile was chosen in order to view the tools for the creation of interactive material. In the Home page (Figure 3.47), the teacher can create a class and invite their students or create a set for their class.

In the creation of sets, the teacher is able to create flashcards by adding the name and the definition with an image if applicable. These flashcards can be used for the learning procedure, but they can be directly become exercises of writing and spelling, a test or a game of matching. All these options appear on the left part of the page (Figure 3.48).
The material created by the teacher can become available to the students as soon as the teacher creates a class and invite them to join it.

3.4.2.5 Vizia.co - https://vizia.co/

Another platform which can be used for the creation of interactive videos is named Vizia. It is easily accessible to anyone by creating a free account. After this, the user can upload a video from YouTube or Wistia and start adding interactions. There are four different interactions a user can add to the video: Quiz, Poll, Response and Call-To-Action.

Figure 3.49. Adding interactive elements to the video: quiz (a) and poll(b)

Firstly, the user needs to click on the specific moment/minute they want to insert the interactive element and choose the type of it. The options of the poll or the quiz (Figure 3.49) appear to be the same. There has to be a question or prompt and four possible answers, so the audience can choose the correct answer (Figure 3.49a) or vote for the choice they want (Figure 3.49b).

Figure 3.50. Adding interactive elements to the video: Response (a) and Call-To-Action (b)

The next two options are Response and Call-To-Action (Figure 3.50). In Response (Figure 3.50a), the user can provide a question which can be answered by the audience however they like, without certain answered offered like before. Last but not least, in Call-To-Action (Figure
3.5 Initial Project Planning

Consistency is an essential factor in the creation of a multimedia project. Thus, the creation of a timeline necessary, so each stage could be accomplished on the right time, so the next one could follow. In Table 3.1, there is a detailed depiction of the moment each stage was finished starting from the selection of the topic and the supervisor in May 2020 until the finishing of the paper and the preparation of the presentation in May 2021.

Table 3.2. Timeline of the Project (June 2020 – May 2021)

<table>
<thead>
<tr>
<th>Month</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 2020</td>
<td>Deciding the Topic – Supervisor Selection</td>
</tr>
<tr>
<td>October – November 2020</td>
<td>Literature Review – Video recordings</td>
</tr>
<tr>
<td>December - January</td>
<td>Writing Theoretical and Methodological Background</td>
</tr>
<tr>
<td></td>
<td>Audience Analysis Questionnaire</td>
</tr>
<tr>
<td>February 2020</td>
<td>Related Applications and Development Tools Research – Video Editing</td>
</tr>
<tr>
<td>March 2020</td>
<td>Low and High quality prototypes – Storyboards and Adding Interactivity</td>
</tr>
<tr>
<td>April 2020</td>
<td>Web Design – Evaluation Questionnaire</td>
</tr>
<tr>
<td>May 2020</td>
<td>Finishing with Paper – Preparation of Presentation</td>
</tr>
</tbody>
</table>

3.6 Summary of Chapter 3

This chapter aimed to analyze factors that play an important role in this project. By examining related applications of travel websites and interactive documentaries, several conclusions were drawn about the characteristics that can be used or avoided in this project. Moreover, the results of the questionnaire in audience analysis offered an insight to audience preferences that were taken into account during the designing and development phase. Finally, the timeline of the paper helped in organizing the work that needs to be done.
Chapter 4

Design

While designing the multimedia project, important decisions are made concerning the structure and the content. In order to shape the application, a name a slogan and a logo need to be chosen that integrate the character of the applications. The sitemap provides the mapping of the frames that need to be created in order for the project to be complete. Moving to the audiovisual material, storyboards are created so as to prepare the ideas for the interactive material. The last deliverables in this chapter are low and high fidelity prototypes that constitute the first structure and appearance of the website as imagined.

4.1 Shaping the Application: Name, Slogan and Logo

The designing phase of the project is when crucial decisions have to be made in order for the project to come to life. According to Vaughan (2011, p. 295), designing is “thinking, choosing, making, and doing” but also “shaping, smoothing, reworking, polishing, testing, and editing”. By planning each part of the project and following all the above, it is possible that the desired result can be achieved.

The name and the logo are two essential elements of the project, since they reveal its character and become their identity to which the audience can relate to. Considering all the above, the concept of the project was instilled in the name “Wanderlust Drops”. The word “wanderlust” signifies the strong desire for travelling and incorporates the character of the website, which is related to destinations a travelling. The word “drops” was added not only because of a personal fascination with water, and, specifically the sea, but also because Greece is widely known for its islands and beaches, and seaside destinations. Moreover, if someone rotates the location pin, they can easily find that it is the same shape as a drop. The decision of the name was enriched with the slogan “Each travel is a drop in our ocean of curiosity and wanderlust”.

The design of the logo took place in Canva, which is an online platform that can be used for the creation of different designs, such as graphics, presentations, logos and many more. Drops enriched with travel elements were the initial idea for the logo as shown in Figure 4.1a. However, with the fear of relating the logo with water supply companies, since the travel elements could not be that clear in smaller size used in social media for example, this idea was abandoned. After this, an airplane route was used enriched with drops-pins which signified the different destinations (Figure 4.1b). This idea was abandoned because it was too simple and again not easily recognizable in smaller size. In the end, the Earth was used as the centre of the logo with the addition of the drops-pins on the map and the airplane circling it. The Earth can be easily recognized even in smaller sizes and the whole logo expresses the wanderlust character of the project (Figure 4.1c).
4.2 Sitemap

Before the creation of the website, a sitemap was created in order to name the main pages it should have in order to be complete and provide all the material created (Figure 4.2). The Homepage provides access to three other pages: “Destinations”, “About us” and “Contact us”. “About us” is the page where information about the concept and the idea of the website is offered and “Contact us” offers to the audience the opportunity to share their opinion and their comments with the creator or ask for further information. The page which is the core of the website is “Destinations”. Here the audience can find the destinations and be led to the audiovisual material. For now, for this project “Destinations” lead to two different pages: Mykonos and Thessaloniki. Each one of these pages offers access to four different pages with audiovisual and/or interactive material: “Map”, “Sights”, “Path” and “Videos”.

Figure 4.2. The Sitemap of the website which includes all the pages
4.3 Scheduling the Scenarios: Preparing the Audiovisual Material

For the designing of the interactive multimedia of the project which is a core element, the creation of storyboards enabled the mapping of the information that would be added to the interactive material. For this purpose, screenshots of the videos were used and after a thorough research, specific information was included underneath each photo as shown in Figure 4.3 and Figure 4.4. Information involves mostly historical facts and depicts the main sights of each place.

![Aristotelous square is the main square of the city. It was designed by the French architect, Ernest Hebrard in 1918.](image1)

![The old waterfront runs along Nikis Avenue, from port to the White Tower.](image2)

![White Tower is the symbol of the city and was built in the 15th century.](image3)

**Figure 4.3. Storyboards created for the Thessaloniki Old Waterfront Bike tour video**

![Paraportiani Church located in and dated back to the 15th century is the oldest church in the island.](image4)

![The Windmills are now the symbol of the Island, but, initially, they were used to mill wheat.](image5)

![The influence of Venetian culture and architecture is the reason behind the name of Little Venice.](image6)

**Figure 4.4. Storyboards created for the Mykonos Popular Sights video**

4.4. Low- and High-Fidelity Prototypes

Another basic process of the designing phase is prototyping, the creation of low and high-fidelity prototypes. In other words, prototypes present the structure of the pages so as to avoid possible failures that might appear in the phase of development (Dimoulas, 2015, p. 169). Vaughan (2011, p. 296) underlines the importance of how the elements of text and audiovisual material are composed, since the aim of the website should be expressed by the way all these elements
create an interactive experience. The organization of the material is not less important than the material itself, as the navigation of the audience can affect their experience.

4.4.1 Low Fidelity Prototypes

Prototyping starts with low fidelity prototypes, which are simple depictions of how the main pages of the website will be structured without the aesthetics and the interactions (Dimoulas, 2015).

![Low Fidelity Prototypes: Home page structure (a), Destinations page structure (b), Destination details page structure (c), Videos page structure (d)](image)

Figure 4.4. Low fidelity prototypes: Home page structure (a), Destinations page structure (b), Destination details page structure (c), Videos page structure (d)

Low fidelity prototypes were created in Balsamiq wireframes as shown in Figure 4.4. Balsamiq wireframes is a tool that facilitates the creation of low-fidelity UI wireframes. First of all, in the
structure of the Home page (Figure 4.4a), there is the logo on the top left and the title in the middle. Then, there is the menu in horizontal hierarchy providing access to the rest of the pages. Below, there is space for the slogan and an explanation for the website and an image. On the top right there are links to the social media. Moving to the Destinations page, the main elements are kept and small boxes with the name of each destination and a representative image are offered (Figure 4.4b). In the main page of each destination, a second vertical menu appears providing access to the audiovisual and/or interactive material of the specific place. In the middle of the page a photo and further details about it are provided. Last but not least, in Videos page all that is mentioned about the menus and the central elements, such as the logo and the title, are kept. Moreover, the placement of each video and its information are placed diagonally (Figure 4.4c).

**4.4.2 High Fidelity Prototypes**

The last deliverables of the designing phase are the high-fidelity prototypes. Dimoulas (2015, p. 173) defines them as the introduction of every page with the addition of colors, graphics, and aesthetic details. Thus, the low fidelity prototypes on paper are now interpreted into the computer with all the details available in order to acquire a form as closer to the final result as possible. This, as mentioned above, contributed to the prevention of possible faults.

For this purpose, the designing tool that was used is named Figma. It is a web-based platform, which enables the user to design prototypes for free. The designing tool refers to the user interface and experience and, also, enables the users to work concurrently, which is convenient for teamwork. Furthermore, Figma provides the users with a Mirror application which they can download for free in order to view their designs. Last but not least, there is a “Figma Community”, where the user can share their designs, so others can evaluate them and share their opinion.

After the creation of the project, the user is led to the main page where they can start creating frames. There are some menus that facilitate the designing process as shown in Figure 4.5. On the top left of the page the main designing tools can be found, such as creating and moving frames, designing shapes, inserting text and commenting (Figure 4.5a). Below there is the analytical map of all the frames and their components. On the right side, there is another menu where the details of each design can be edited and interactions can be added (Figure 4.5b).
The Figma design of “Wanderlust Drops” consists of 14 frames as shown in Figure 4.6, four main pages and five more for each one of the destinations. Following low fidelity prototypes, the main page consists of the logo on the top left, the title in the middle and the social media symbols on the top right (Figure 4.7). Under the title, there is the main menu of the website – each word is accompanied by a drop-location tag. The name of the page the user is on that specific moment is in light grey in order to be distinguished by the rest of the options – in this case Home. Below, there is the slogan and an explanation of the website concept. A map with a pin-link of the country with the destinations presented on the website has the central role of the home page.
Figure 4.6. Figma designing frames of Wanderlust Drops website

Figure 4.7. Figma frame of Wanderlust Drops Home page

About us and Contact us are two more options of the main menu (Figure 4.8). About us explains the idea behind the name and the concept of the website (Figure 4.8a), while Contact us gives the audience the opportunity to share their comments with the creator (Figure 4.8b).
In Destinations, there are two boxes including the name of each destination and a photo representing it (Figure 4.9). Of course, there is enough empty space to add more destinations in the future.

Moving to the subcategories of each destination, there are five different options. A new vertical menu appears on the left, so the audience can navigate through the audiovisual and interactive material. Each destination starts with a photo and a small text with general information about it. (Figure 4.10).
The next option is the Map of the destination, where an interactive map appears with pins of places and further information about them (Figure 4.11).

Next, the audience can navigate through a list of important sights which are placed diagonally. There is a photo, a title and some information about each one of them (Figure 4.12).
Path is another option offered, where material from the interactive platform named StoryMap, which was analyzed before, is added (Figure 4.13).

![Figure 4.13. Figma frames of Destinations - Path: Thessaloniki (a) and Mykonos (b)](image)

Last but not least, the interactive videos are offered with a title and some information placed diagonally (Figure 4.14) and keeping the structure of Sights frame.

![Figure 4.14. Figma frames of Destinations - Videos: Thessaloniki (a) and Mykonos (b)](image)

After the designing of all the frames it was clear that a simplistic, light background was needed, so photos and the essence of each destination could stand out. The platform which was used for the selection of it is called Unsplash and offers the opportunity to find and download photos you want to use for the creation of your own material for free. The image which was used for the background is shown in Figure 4.15. Drops appeared to be the initial idea inspired by the name and the image was chosen due to its light colour and minimal style. The photo was cropped, so the upper, lighter part could be used and the only edit was light fade.
4.5 Summary of Chapter 4

In this chapter, all aspects of the project were structured. Starting with the essentials, such as the name, the slogan and the logo, the character of the project was created. Then, a sitemap defined the frames that needed to be designed and the storyboards provided the ideas for the interactive audiovisual material. Last but not least, low and high fidelity prototypes were created in order to include all the important elements that need to be contained in the development phase.
Chapter 5

Development

In this chapter, the stages of development are presented. First of all, the recording and editing of the audiovisual material are analyzed as well as all the part of interactivity deployed. Moreover, the website development in Wix and the creation of social media are described.

The Development phase includes the process of shaping the designs and the material that is collected into the final version of the project. Sharda (2006, p. 468) states that it involves “collating, structuring and presenting information”. The content can include all types of media, such as text, images, moving images – videos and audio, thus, creating a multimedia project. The key in this process is good organization, detailed management and continuous inspection, according to Vaughan (2011, p. 318).

In this project, the first step before the development of the website, which would support the content, was the production of the audiovisual and interactive material.

5.1 Audiovisual Material

Most of the recording of the material used for the videos took place during June, October and November, but some supportive recordings happened in March. The equipment used included the DSLR model Nikon D3300, the Sony HDR-AS50 Full HD Action cam (for the bike tour) and the mobile phone Huawei P20 Pro (triple Leica lens). All recordings were done in Manual Mode with Manual focus to ensure the natural result that was desired.

The material was edited in OpenShot Video Editor, which can be downloaded for free (Figure 5.2). The procedure of editing included choosing scenes, cutting them and using fade in and fade out for the changes. Considering the effects, the saturation, brightness and contrast of the videos were changed in order for a happy and vivid result to be achieved.
Music was chosen and downloaded through Epidemic Sound platform, which provided the user with high quality, royalty-free music that can be used in all platforms. The songs used for the four videos were the following:

- Thessaloniki New Waterfront Bike tour - Night Drive by Barbatula
- Thessaloniki Old Waterfront Bike tour - Broadsides by Jimmy Wahlsteen
- Mykonos Popular Sights - My Island by Sindrandi
- Mykonos Far Away - Parallax by Luwaks

Images constitute an essential form of human expression and communication, since they can be direct and descriptive (Dimoulas, 2015, p. 200). The selection of the photos was crucial as images and photos appear to be the most influential form of material apropos of travelling promotion.

All photos were taken during the same period of time, with the same equipment and with Manual Mode. Their editing took place in Adobe Lightroom and included changes in saturation, brightness, contrast and sharpness.

### 5.2 Interactivity

Interactivity has the central role of this multimedia project, so three different platforms were used. All three parts were created on platforms that can be found online for free and are easy to use even for someone with no technical knowledge.
5.2.1 Embedded Map

The first interactive part of the website is the Full Width GoogleMap which was added directly in Wix website. Wix offers the opportunity to embed different kind of media, such as videos, interactive images and maps. There is a choice of using only one pin, if you want to add the location of your business, for example, or multiple locations. In this case an interactive map was created for each destination with various pins of the locations of important sights (Figure 5.2).

![Figure 5.2. Adding a Full Width Google Map on a Wix website](image1)

5.2.2 StoryMap

StoryMap is an online platform which enables the creation of stories on a map. The user can pin different locations on the map and add photos or information creating a certain path (as shown in 3.4.2.3). The audience can start exploring by moving forward or backward through the pins offered (Figure 5.3). For the project, the locations of important sights were pinned in each destination and details accompanied a photo of the sight.

![Figure 5.3. Mykonos path as created and previewed in StoryMap platform](image2)
5.2.3 Vizia

The last interactive parts of the project are the interactive videos created in Vizia platform. In the editing page of the video, the user can make as many changes as they need to achieve the interactive material desired, as mentioned already (3.4.2.5). Next to the video there is the option of previewing it, sharing it via a link or use a code to embed it on another platform (Figure 5.4).

Figure 5.4. Vizia.com: editing Mykonos Popular Sights video

When the video is ready and shared, the audience can start watching it normally like in any other video platform. The video stops automatically on specific times when an interactive component is available. They can answer and continue or even skip it (Figure 5.5).

Figure 5.5. Mykonos Popular Sight video previewed in Vizia platform
In the end of the video, when a quiz was available like in this case, the user can review their score, share their results or repeat it.

![Mykonos Popular Sights video previewed in Vizia platform: Score at the end of the video](image)

**Figure 5.6. Mykonos Popular Sights video previewed in Vizia platform: Score at the end of the video**

### 5.3 Website Development in Wix

For the development of the website Wix platform was used due to its user-friendly character and thorough guidance through the first steps of creating a new website. After the selection of the most appropriate template for the concept of this project (as shown in 3.4.1.2), all the content collected so far had to be inserted.

The creation of the Home page was crucial, since it is the first thing the audience sees when visiting the website. First of all, the background of the template was changed. The same concept as in the design phase was kept, so a light background with drops was selected directly in Wix through image research in Unsplash (Figure 5.7).
Figure 5.7. Choosing background in Wix: research for “drops” images

For the background of About us and Destination pages photos taken during the period of the project were used.

Furthermore, the colour palette of the template was changed, as well. Dark shades of blue, black and brown were used in order to stand out but also keep an earthy tone (Figure 5.8).

Figure 5.8. Choosing the colours of the site in Wix

On the homepage, the logo and the name appear on the top left and the menu on the top right (Figure 5.9). In the middle, the type of the website is stated and the slogan is provided with a button leading to Destinations in order to motivate the audience to get started.
The rest of the homepage provides direct links to each destination, a welcome message to the audience and the contact form (figure 5.10). On the bottom right, the audience can find the links to the social media.
The About us option of the menu leads to a page with an explanation of how this website came to life and how the whole concept was inspired (Figure 5.11).

**Figure 5.11. Wanderlust Drops website: About Us**

Moving to Destinations, the viewer can look at the destinations offered and choose the one they are interested in (Figure 5.12).

**Figure 5.12. Wanderlust Drops website: Destinations**
In each destination’s page there is a secondary menu under the name. This menu helps the audience navigate through the material offered about it, the start (Figure 5.13), the map, the sights, the paths and the videos. As shown in Figure 5.12, the tour starts with some information about the place and some photos below.

![Thessaloniki Start](image)

**Thessaloniki** is the second biggest city of Greece and is located in its northern part. It was founded in 315 BC and was the second city in size and wealth of the Byzantine Empire. Ottomans conquered it in 1430 and it was not part of Greece until 1912. It is now a very popular tourist destination due to its lifestyle and beauty.

*Figure 5.12. Wanderlust Drops website: Thessaloniki Start*

The second option is the one with the maps, where the user can check the pins and find some details or be led to other websites with more information (Figure 5.13). Three map categories are provided, one referring to the sight at the waterfront, one enlisting the museums and the last one about gastronomy.
Figure 5.13. Wanderlust Drops website: Thessaloniki Map

A list of the most important sights appears on another webpage, where photos of the sights are placed diagonally and a title with some information is provided (Figure 5.14). At the end of the page, “Previous” and “Next” buttons are provided, so the user can move to the previous or next page without scrolling up.

Figure 5.14. Wanderlust Drops website: Sights webpage structure with photos, titles and details
The next option is Paths, where StoryMap interactive map is available through embedding (Figure 5.15). The user can start exploring by moving from sight to sight while the location tags are shown on the map.

![StoryMap interactive map](image)

**Figure 5.15. Wanderlust Drops website: Paths webpage with a StoryMap interactive map offered**

The last menu option is Videos (Figure 5.16). The videos from YouTube are placed diagonally. There is a title for every video and, also, a link for the interactive video experience which leads to the interactive video on Vizia platform.

![YouTube video embedded](image)

**The route from the port to the White Tower enjoying a sunny day in the city**

*Click [here](#) to engage with the interactive video experience*

![YouTube video embedded](image)

**The route from the White Tower to the Concert Hall**

*Click [here](#) to engage with the interactive video experience*

**Figure 5.16. Wanderlust Drops website: Videos webpage YouTube videos embedded, their title and a link to the interactive platform Vizia for the interactive video**
5.4 Social Media

Social media accounts were created for promotional purposes. The logo was used as a profile picture and the drops background of the website as a cover photo in all accounts. Also, the slogan was used as a quote for the description of the accounts.

The YouTube channel (Figure 5.17) was used so the videos were available online, uploaded on Vizia for the interactive part and shared through Facebook. Both Facebook page (Figure 5.18) and Instagram account (5.19) were active with videos and photos being shared.

![Social Media: Wanderlust Drops YouTube channel(a), Wanderlust Drops Facebook page (b), Wanderlust Drops Instagram account (c)](image-url)

*Figure 5.17. Social Media: Wanderlust Drops YouTube channel(a), Wanderlust Drops Facebook page (b), Wanderlust Drops Instagram account (c)*
5.5 Summary of Chapter 5

This chapter included all the information that is important in the Development phase. The steps taken for the audiovisual material to be finished and the procedures for all the interactivity elements were presented in detail. The final steps for the realization of the project, namely the website development and the creation of social media, were analyzed.
Chapter 6

Evaluation

The last phase before the completion of the multimedia project is the evaluation. Even though there are points of evaluating the progress and the results during all phases of the project, according to Dimoulas (2015, p. 372), the last evaluation leads to assumptions drawn by the opinions of the audience. The aim of this process is to detect possible faults and improve future results, according to the feedback.

For this project, after the term “usability” is analyzed, the results of both qualitative and quantitative researches are presented. As Garbarino and Holland (2009) suggest, the combination of two methods provides the result with objectivity and can create a more clear depiction of the audience experience. While qualitative method includes a smaller sample with a deeper analysis, quantitative method is based on a larger sample but with more specific points touched. Both methods are used and analyzed.

6.1 Defining Usability

An essential term at this point is usability which is defined by ISO-9241 as how the audience can use the product in order to achieve an aim. In order for a product to be usable there are some characteristics that need to be inspected: efficiency, effectiveness, satisfaction, error tolerance and learnability (Dimoulas, 2015, p. 373).

To begin with, efficiency refers to the easiness and speed of the user while navigating. How good a design is and how clear the navigation options determine how efficient a product is. Effectiveness shows whether the goals set are achieved by the user. Whereas efficiency is connected with the speed, effectiveness evaluates the quality of the work done. Moreover, satisfaction is highly related to visual elements, as it shows whether the user is satisfied with the result and is eager to use it. Error tolerance, on the other hand, is relevant to the errors that might appear during navigation. Clear commands and language as well as detailed planning are some ways to prevent possible errors. Last but not least, learnability is the ease of learning, thus, how easy it is for the user to become accustomed with the product and use it without problems (Van Welie, Van Der Veer and Eliëns, 1999).

6.2 Qualitative research: Discussion with Experts

Qualitative research was applied in this study even from the production phase so feedback could be collected. This constituted the formative evaluation of the project, since it enabled the improvement of several aspects, correction of errors in navigation and the enhancement of the design. During qualitative research six experts were contacted and asked to provide feedback to questions related to usability elements in April 2021. Experts were related to fields of education,
website development, programming and graphic design. The questions that were discussed included the following:

- Is navigation quick and effortless? (efficiency)
- Are the actions clear? (effectiveness)
- Are the design and the content engaging? (satisfaction)
- Are there errors in navigation? (error tolerance)
- Can the user easily become familiar to the website? (learnability)

After personal interviews and discussions, several changes were made on the website. Firstly, some mistakes in navigation were corrected and additional options like “Previous/Next” on the end of some pages were added. Thus, the user could move from page to page more easily. As for user satisfaction, slight changes were made in the design. The font was faded so as the text was more visible and the logo with the name were made bigger. Moreover, the name of the page the user was in was underlined, and, therefore, they could instantly understand the webpage they were viewing at that moment. Last but not least, errors in Videos were discovered. Unfortunately, the direct embedding from Vizia platform didn’t work properly. Videos needed too much time to load. A solution was found with embedding the videos from YouTube, so the user would be able to watch the videos immediately, but a link that led to Vizia preview with the interactive material was offered.

### 6.3 Quantitative research: Evaluation through Questionnaire

Moving to the summative evaluation, a qualitative research was done, where an online questionnaire was created and distributed through social media. The fact that the questionnaire was distributed online provided easy access to the website and interactive material as well as enabled the quick response of the audience. Questions about all aspects of usability were created for the objective evaluation of the project. The respondents were provided with the link of the website, so they were able to navigate and watch the audiovisual and interactive material before answering.

The survey abided by all the procedures and rules suggested by the “Committee on Research Ethics and Conduct” of the Aristotle University of Thessaloniki. The survey was anonymous and the respondents had the freedom to leave whenever they needed to without their data being saved. All this information was made clear for them in the beginning of the survey. The questionnaire was distributed in the first week of May 2021 and 65 responses were gathered from people of ages varying from 18 to 65+. All of them had daily access to the Internet and were familiar to the online environment and navigation.
## Table 6.1. Presentation of the Questionnaire concerning the Evaluation of Wanderlust Drops

<table>
<thead>
<tr>
<th>Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How comprehensible is the website idea from the homepage?</td>
</tr>
<tr>
<td>2. Was there any problem during your navigation?</td>
</tr>
<tr>
<td>3. Was your navigation easy?</td>
</tr>
<tr>
<td>4. Was there coherence in your navigation options?</td>
</tr>
<tr>
<td>5. Did you like the content?</td>
</tr>
<tr>
<td>6. Was information clear?</td>
</tr>
<tr>
<td>7. Did you like the design of the website?</td>
</tr>
<tr>
<td>8. Did you like the colours and the photos?</td>
</tr>
<tr>
<td>9. Did you like the structure of the pages?</td>
</tr>
<tr>
<td>10. How would you evaluate the experience of navigation in interactive videos?</td>
</tr>
<tr>
<td>11. Do you thing the interactive material improves the user's experience?</td>
</tr>
<tr>
<td>12. Why would you visit this website?</td>
</tr>
<tr>
<td>13. Do you think this website could be used in education?</td>
</tr>
<tr>
<td>14. Do you think the website is useful and innovative?</td>
</tr>
<tr>
<td>15. Would you visit the website?</td>
</tr>
<tr>
<td>16. How often would you visit this website?</td>
</tr>
<tr>
<td>17. How satisfied are you with the website?</td>
</tr>
<tr>
<td>18. How possible is it that you suggest this website to somebody else?</td>
</tr>
<tr>
<td>19. How would you evaluate your overall experience?</td>
</tr>
</tbody>
</table>
First of all, the respondents were questioned about their gender, age and education, as shown in Figures 5.1 and 5.2. According to the results, 75.4% were females and 24.6% were males, while 55.4% were between 25 and 36, 20% were 18 to 24, 20% were older than 46 and 4.6% between 37-45. Regarding education, 55.4% were university graduates, 32.3% master’s graduates, 10.7% had completed the secondary education and 1.5% PhD graduates.

For the evaluation of the project, Likert scale was implemented. The respondents had to choose between 1 to 5 depending on their level of agreement or satisfaction. The correspondence was the following:

- 1 – Not at all
- 2 – Not so much
- 3 – Neutral
• 4 – Very much
• 5 – Completely

The first question was about the homepage and how well the user could understand the concept of the website from it. The 52.3% of the respondents answered that they could comprehend the idea completely, whereas 43.1% very much and 4.6% were neutral (Figure 5.3).

![Figure 5.3. Results on the question about how well the user can grasp the concept of the website just from its homepage](image1)

The next question was about error tolerance and wanted to clarify whether the users faced problems during their navigation (Figure 5.4). Most of the respondents (87.7%) stated that there were no problems, while 12.3% faced some.

![Figure 5.4. Results on the question whether there were problems during their navigation](image2)
The question about the easiness of navigation was related to efficiency (Figure 5.5). The 52.3% of the respondents found navigation very easy, 40% of them found it easy, while 6.2% were neutral and 1.5% had some difficulties.

![Figure 5.5. Results on the question related to efficiency about the easiness of navigation](image)

The seventh question referred to coherence in navigation options (Figure 5.6). The results showed that 44.6% strongly agreed with coherence in the options, 41.5% agreed, 10.8% were neutral and 3.1% strongly disagreed.

![Figure 5.6. Results on the question about coherence in navigation options](image)

Moving to user satisfaction concerning the content of the website, 55.4% of the respondents were completely satisfied, 35.4% were satisfied, while 6.2% were neutral and 3.1% not that satisfied (Figure 5.7).
Another important factor that was questioned was clarity of information provided on the website (Figure 5.8). Most of the respondents (60%) found the information completely clear, 36.9% found it clear and 3.1% were neutral.

The tenth question was related with the design of the website (Figure 5.9). Many of the respondents (44.6%) were completely satisfied with the design, 30.8% were very satisfied, 21.5% were neutral, 1.5% was not that satisfied and 1.5% was not satisfied at all.
The next question referred to the aesthetics of the website (Figure 5.10). Approximately half of the respondents (53.8%) stated that they were completely satisfied with the colours and the photos presented, 35.4% were very satisfied, 7.7% selected “neutral”, 1.5% was not that satisfied and 1.5% was not satisfied at all.

The twelfth question concerns the structure of the pages (Figure 5.11). Half of the respondents (49.2%) were very satisfied with the structure, 32.3% were very satisfied, 15.4% were neutral and 3.1% were not that satisfied.
Figure 5.11. Results on the question whether the respondents liked the structure of the pages

Interactivity has a central role on this project, so the next two questions refer to its use on the website. The first one asks the respondents to evaluate the experience of navigation in the interactive videos (Figure 5.12). The 38.5% of the respondents answered that they were completely satisfied with the experience, while 53.8% were very satisfied. Only 7.7% selected “neutral”. The next question (Figure 5.13) was about whether interactive material improves their experience. The majority of the respondents (72.3%) stated strongly agreed that interactivity improves their experience, 20% agreed, while 6.2% were neutral and 1.5% didn’t agree that much.

Figure 5.12. Results on the question about how the audience would evaluate the navigation experience in the interactive videos
The fifteenth question had to do with the reasons the respondents would visit the website (Figure 5.14). Half of the respondents (50.8%) chose all the reasons available: learning information about destinations, watching the audiovisual material, for the interactivity offered. The 36.9% stated that they would visit the website in order to learn information about the destinations, the 9.2% would visit it for the interactivity and 3.1% to watch the audiovisual material.

Furthermore, a question concerning education and whether this website would be applied in it was provided (Figure 5.15). The 32.3% of the respondents strongly agreed that the website would be suitable for educational reasons, 44.6% agreed, 18.5% were neutral and 4.6% did not
agree much. In the question about the usefulness and innovation of the website (Figure 5.16), the 35.4% strongly agreed, 44.6% agreed, whereas 13.8% were neutral and 6.2 did not agree.

![Figure 5.15. Results on the question about whether the users believe this website could be used in education](image)

![Figure 5.16. Results on the question about whether the users found website useful and innovative](image)

The eighteenth question asks the respondents whether they would visit the website (Figure 5.17). The 49.2% of the respondents strongly agreed that they would visit the website, 24.6% agreed, 16.9% were neutral, 6.2% did not agree much and 3.1% did not agree at all. Concerning the frequency of visiting, 38.5% of the respondents was neutral, 32.3% stated that they would often visit it, 13.8% very often, whereas 13.8% not that often and 1.5% not at all (Figure 5.18).
The last three questions refer to user satisfaction and how they evaluate the website. In the question about how satisfied the respondents are with the website, the 40% were completely satisfied, the 44.6% were satisfied, while 13.8% were neutral and 1.5% was not that satisfied (Figure 5.19). Also, the 41.5% strongly agreed that they would suggest this website to other people, 35.4% agreed, 16.9 were neutral, 4.6% did not agree that much and 1.5% did not agree (Figure 5.20). Last but not least, in evaluating the overall experience 38.5% of the respondents were completely satisfied, 47.7% were very satisfied and 13.8% were neutral.
Figure 5.19. Results on the question about how satisfied the users were with the website

Figure 5.20. Results on the question about how possible it is that the users will suggest the website to other people

Figure 5.21. Results on the question about how the users would evaluate their overall experience
The results of the questionnaire have shed light on several aspects of the website. Overall, the feedback was positive, but there is certainly room for improvement. The website seems to be functioning properly and is user-friendly. Most of the positive feedback had to do with design and structure. Yet, according to the answers, some changes could be made in the content, so the website becomes even more useful and attract the audience to visit it more often. All in all, the feedback from the questionnaire offers an insight to the strong elements of the website and to the weaknesses that can be eliminated.

6.4 Summary of Chapter 6

The Evaluation is a crucial part of this project, since it can prove the success or failure of the attempt and defines whether the research aims were achieved. Both qualitative and quantitative research was done in order to demonstrate the research findings. Qualitative research consisted of discussion with experts that brought into light several changes that should be made for the improvement and better function of the website. Quantitative research was based on a questionnaire that was distributed to the audience, so several conclusions about their satisfaction were drawn.
Chapter 7

Results and Discussion

The actualization of Wanderlust Drops for the scope of this dissertation followed the academic rules and procedures and led to several conclusions that are analyzed in this last chapter. First of all, research findings and project limitations are discussed. Then, project novelty and contribution are mentioned as well as the last conclusions are drawn.

7.1 Research Findings and Limitations

This research managed to prove that online tools can be implemented in order for interactive material to be created (RQ1). Through the investigation of several platforms and the choice of certain ones for the project, it was shown that interactive material can be produced and edited on an online environment and without special technological knowledge.

Moreover, the main aim of this research was to explore whether the audience is eager to engage with interactive material in the context of a travel website (RQ2). A destination website was created and supported the interactive material that was produced. The realization of the project was evaluated by the audience so several conclusions were drawn. According to the results, the majority of the audience (72.3%) strongly agreed that the interactive material enhanced the user’s experience while navigating (RQ3). In addition to this, most of the respondents (76.9%) admitted that the website could be used for educational reasons and the 80% found the website useful and innovative. The research findings proved the attempt successful and indicated that there is room for the production and introduction of creative interactive material in the field of travel tourism.

It is important to underline several limitations that happened during the project. First and foremost, there was a change in the plans due to Covid-19 restrictions. In the beginning of the project, the plan was to record audiovisual material from four different destinations: Thessaloniki, Mykonos, Syros and Tinos. Because of quarantine it was impossible to travel, so the destinations had to be limited to only two. The recordings of the videos in Thessaloniki took place during the summer and were the only ones used for the videos. The initial plan was to record some supportive scenes that would enrich the bike tour videos, but it was impossible. In order for the material to be rich and worthwhile, two different videos for each destination were created.

Another problem that appeared along the way was the choice of the platform for the creation of interactive videos. Even though in the beginning of the project, during the analysis of tools, H5P was chosen, its availability changed from free to paid subscription and another choice has to be made. After research, Vizia was thought to be the most appropriate one for this project. Furthermore, extra interactivity forms were decided to be used, such as the map and the paths in order for the website to become richer and more interesting.
7.2 Project Novelty and Contribution

As mentioned in Analysis, there are several travel websites that present destinations either for promotional or educational reasons. However, even though travelling has mostly to do with images, most of the websites did not seem to have rich audiovisual material and, for sure, not interactive material that provokes the immersion of the audience. This project, with a view to examining digital storytelling technologies in travel journalism, creates a unique experience for the audience that attracts those who are interested in visiting the destinations, in learning information about the or exploring the interactive material. This multi-purposefulness creates an environment that can be used not only for promotional reasons but also for educational ones. Interactivity becomes a creative tool that enhances a destination page and renders it more attractive.

7.3 Conclusions

The aim of research was to explore new digital storytelling technologies in travel journalism. With the advancement of technology various, new tools have been created in order to facilitate interactivity and, thus, new creative ways to present information. Digital storytelling has changed the way stories are told and narrative can now be immersive.

Tourism is one of the most important industries worldwide and travel journalism is essential for its promotion and for the circulation of information. Since travel journalism was the field that was chosen to be explored, several travel websites were analyzed, so positive elements could be used for the purpose of this project and weaknesses could be avoided.

Through this project, several interactive forms of digital storytelling were explored and it was made clear that a creator can find several ways to create the content they desire without many technological skills needed. Various platforms for the creation of interactive material were analyzed, so the ones that match the need of this project could be chosen.

The design and the creation of the website were essential, so the implementation of the interactive material could be tested and evaluated by the audience. The Wanderlust Drops website facilitated different forms of interactivity enriching a typical destinations website with activities that promote the participation of the audience.

The quantitative research, the evaluation of the website, provided the project with interesting feedback. The audience seems to engage with the interactive material successfully and be satisfied with it. Most of the respondents thought that the website was useful and user-friendly. Therefore, it is assumed that interactivity can be used in digital storytelling and, specifically, in travel journalism.
REFERENCES


Appendix A – The Analysis Questionnaire

Interactivity in Travel Journalism

Welcome to the questionnaire about Interactivity in Travel Journalism. This survey takes place in the context of the dissertation with the title “Digital Storytelling Technologies in Travel Journalism” and aims to define the relationship of the audience with Interactive documentaries and Travel Websites. The survey is anonymous and needs about 3 minutes in order to be completed.

*Required

Gender *
- Female
- Male
- Other

Age *
- 18-24
- 25-30
- 37-45
- 46+

Education *
- High School Graduate
- University Graduate
- Master’s Graduate
- PhD Graduate
# Interactivity in Travel Journalism

*Required

## Online Documentary and Interactivity

**What is the main reason you use the Internet?**

- Entertainment
- Communication
- News
- Other

**Which device do you usually use in order to navigate the Internet?**

- mobile phone
- tablet
- laptop
- Smart TV

**How often do you watch documentaries?**

- once a month
- 2-3 times a month
- 4-7 times a month
- more than 8 times a month
- never

**Why do you watch documentaries?**

- learning
- entertainment
- other
Do you like online documentaries? *

- Yes
- No

How many online documentaries have you watched? *

- 0
- 1-3
- 4-6
- 7-9
- 9+

Have you watched any interactive documentary? *

- Yes
- No

Would you like interactivity in an online documentary? *

- Yes
- No

Do you think interactivity could improve the audience's experience? *

- Yes
- No
- Maybe
- I don't know
Interactivity in Travel Journalism

*Required

Do you like reading about travelling online? *

- Yes
- No

When do you usually visit a travel website about a destination? *

- Before my trip
- During my trip
- After my trip
- All the above
- Never

Why do you visit destination websites? *

- to learn about historical information
- to check the most popular sights and/or important places
- to see photos and videos
- all the above
- other

Have you watched any interactive documentary about travelling? *

- Yes
- No
Would you watch an interactive documentary about a destination you are interested in? *

- Yes
- No
- Maybe

Have you answered any online quiz about travelling? *

- Yes
- No

Do you think interactivity could improve travel websites? *

- Yes
- No
- Maybe
- I don’t know
# Appendix B – The Evaluation Questionnaire

**Interactivity on Travel Websites**

Welcome to the questionnaire about Interactivity on Travel Websites. This survey takes place in the context of the dissertation with the title "Digital Storytelling Technologies in Travel Journalism" and aims to define the relationship of the audience with Interactive Documentaries and Travel Websites.

The survey is anonymous and needs about 3 minutes in order to be completed. The information will be used solely for the purpose of this research. You can leave whenever you want and none of the information will be saved.

*Required

### Gender *

- [ ] Female
- [x] Male
- [ ] Other

### Age *

- [ ] 18-24
- [x] 25-36
- [ ] 37-45
- [ ] 46+

### Education *

- [x] Secondary Education
- [ ] University Graduate
- [ ] Master's Graduate
- [ ] PhD Graduate
# Interactivity on Travel Websites

*Required*

## Wanderlust Drops (Destinations Website)

Before you answer the questions, please, visit the website of the following link:
[https://www.wanderlustdrops.wbsite.com/drops](https://www.wanderlustdrops.wbsite.com/drops)

### How comprehensible is the website idea from the homepage? *

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<tr>
<td>Not at all</td>
<td>[ ]</td>
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</tr>
</tbody>
</table>

### Was there any problem during your navigation? *

- [ ] Yes
- [ ] No

### Was your navigation easy? *

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<tr>
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<th>1</th>
<th>2</th>
<th>3</th>
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<tr>
<td>Not at all</td>
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<td>Question</td>
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<tr>
<td>Was there coherence in your navigation options? *</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Not at all</td>
<td>0  0  0  0  0</td>
<td></td>
<td></td>
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<tr>
<td>Very much</td>
<td>0  0  0  0  0</td>
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<tr>
<td>Did you like the content? *</td>
<td>1  2  3  4  5</td>
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<td></td>
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<tr>
<td>Not at all</td>
<td>0  0  0  0  0</td>
<td></td>
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<tr>
<td>Very much</td>
<td>0  0  0  0  0</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Was information clear? *</td>
<td>1  2  3  4  5</td>
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<tr>
<td>Not at all</td>
<td>0  0  0  0  0</td>
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<tr>
<td>Very much</td>
<td>0  0  0  0  0</td>
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<td></td>
</tr>
<tr>
<td>Did you like the design of the website? *</td>
<td>1  2  3  4  5</td>
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<tr>
<td>Not at all</td>
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<td>Very much</td>
<td>0  0  0  0  0</td>
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<tr>
<td>Did you like the colours and the photos? *</td>
<td>1  2  3  4  5</td>
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<tr>
<td>Not at all</td>
<td>0  0  0  0  0</td>
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<td></td>
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<tr>
<td>Very much</td>
<td>0  0  0  0  0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Did you like the structure of the pages? *

1  2  3  4  5  
Not at all  ○  ○  ○  ○  ○  Very much  

How would you evaluate the experience of navigation in Interactive videos? *

1  2  3  4  5  
Very bad  ○  ○  ○  ○  ○  Excellent  

Do you think the interactive material improves the user’s experience? *

1  2  3  4  5  
Not at all  ○  ○  ○  ○  ○  Very much  

Why would you visit this website? *

○ to learn information about destinations  
○ to watch the audiovisual material  
○ for the interactivity offered  
○ for all the above  

Do you think this website could be used in education? *

1  2  3  4  5  
Not at all  ○  ○  ○  ○  ○  Very much  

<table>
<thead>
<tr>
<th>Question</th>
<th>Scale 1-5</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you think the website is useful and innovative?</td>
<td>1 2 3 4 5</td>
<td>Not at all - Very much</td>
</tr>
<tr>
<td>Would you visit the website?</td>
<td>1 2 3 4 5</td>
<td>Not at all - Very much</td>
</tr>
<tr>
<td>How often would you visit this website?</td>
<td>1 2 3 4 5</td>
<td>Never - Very often</td>
</tr>
<tr>
<td>How satisfied are you with the website?</td>
<td>1 2 3 4 5</td>
<td>Not at all - Very much</td>
</tr>
<tr>
<td>How possible is it that you suggest this website to somebody else?</td>
<td>1 2 3 4 5</td>
<td>Not at all - Very much</td>
</tr>
<tr>
<td>How would you evaluate your overall experience?</td>
<td>1 2 3 4 5</td>
<td>Very bad - Excellent</td>
</tr>
</tbody>
</table>