

## WD201 Web Documentary Part 2: Method Report

Part 2 contains a method report that present my group's progress towards making our final web documentary. This report will be partly collaborative and partly individual. It will include everything from reflections, challenges, teachable moments, problem solving, obstacles and possibilities. Our web documentary revolves around the over 100-year-old, Ålesund-based house called "Dyb-huset". The house was originally located at Buholmen, Ålesund, but were relocated in the early 1990's to Sunnmøre Museum. Our research question in focus were as following:

*How can we use storytelling to appeal to a broader audience utilising new media?*

Firstly, my idea pitch was to bring "Dyb-huset" to life, with what was the original idea to use interactive elements, possibly an immersive game-like experience. To have the user walk through the house in first-person perspective or in the perspective of some previous resident who lived there. Eventually as our group were chosen, we had a total of two group members, that including myself. My other group member had her expertise within journalism and mine within media design. As I needed someone with knowledge of game-making and/or animation to fulfil my original idea, we decided to adjust our goal to something more achievable within our reach of talents and. We decided to hold on to the immersive experience, but rather showcase it with 360-degree camera video/photo and atmospheric video clips and photographs.

### **Collaborative part**

We were quick to establish our plan for the following early weeks, come to an agreement with the museum to greet us, transportation method, what equipment to bring, what we wanted to capture, gather information, what questions to ask. In addition, my group mate wrote a detailed shared log of every meeting we had, what we accomplished and what our plan looked like at that point to keep control of our progress and course of action. Before our group were ready to travel to the Dyb-house we sent a detailed e-mail to our contact at the museum, Jan Kåre, to have them prep the house for filming, removing the prohibiting bars closing of certain rooms, establishing what we could/could not do while visiting, what we could use and etc.

During the research phase it were beneficial to utilize a soon-to-be journalist to help gather information during interviews, meetings with the museum and online research. Unfortunately, we

quickly learned the amount of information available about this house and its residents were very limited. The museum itself had only a written interview from the late successors of the Dyb-family, published in 1991 (Sæther, 1991). Further from this point we were on our own on the information front, and we met a few challenges. We searched a good amount on the Digital Museum website to only find a few pictures to include that were free to use for the public well over 70 years after the photographer's death. Example: Photographer E.O. Simonnæs' archive was given as a gift to Ålesund Museum in 1978, 31 years after his demise. In 2021 the years in-between became 74 (Preus Museum, 2017). We planned a phone meeting with our contact at the museum, Jan Kåre, to hopefully gather more information, but the results were disappointing. He forwarded us further to other possible informational contacts, Line Iversen and Ivar Gunnar, the previous director of the museum. As we tried contacting Line, she forwarded us to another contact at the museum, Torbjørn, in which only forwarded us back to our original contact, Jan Kåre. We were being sent in circles and getting nowhere. We tried to search online ourselves for any additional information, any at all. As previously stated, it was very slim. After a guidance meeting with one of our teachers, we were able to send a request to the Volda University College library to get access to the restricted articles from Sunnmørsposten on the national library website. This opportunity gave us some additional information, such as confirming family members, wedding dates, burial dates, medal honours etc. Even though we were able to utilize this, we still had a lot of holes to fill in our story. We called former museum director, Ivar Gunnar, who in which gave us the phone number of a descendant of the Dyb family, Ivar Kraglund Dyb. Because of the current Covid-19 situation, we arranged a phone call interview with Ivar. In addition to a small new wave of information, he was also able to confirm or disconfirm the information in which earlier only had been speculated. This was an important step, as we wanted to use credible sources as a foundation in our story. The portrait of the Dyb family from ca. 1894 were given to us from Ivar, photographed by Enok O. Simonnæs. We wanted to partly include some archive footage to illustrate how exactly the family looked like, as well as a few locations regarding the house, to operate as a visual glossary (Knudsen & Jong & Rothwell, 2012, p. 256-257) .

As we wanted to utilize newer media in our web documentary to attract a younger demographic towards the museum experience, giving new light to how museums could be in the 2020's. We concluded to use a 360-degree camera to capture the likeliness of the house, as well as give the user the opportunity to roam freely to explore with a 360-tour. In total we planned and completed 3 visits to the Dyb-house, whereas first time we took photographs and gathered information. I was in charge of photography, while my group mate gathered information and helped set up the photos. We used a Canon Mark III full-frame digital SLR camera for photography, capturing the details of the house that wouldn't be as visible in the 360-images. The house has very saturated colours on the walls and furniture, in which did not show as well in 360, so we wanted to show how captivating the colours really were. We also brought a 360 camera for a test-run to hopefully catch any problems we could

prevent. A good thing we thought of this, as the Manfrotto 55 tripod we had used to set it up were far too large and disrupted the frame. Other than that, our first trip was successful, and we planned our next trip.

Second time visiting the site, we had planned everything we wanted to film. A Panasonic gh5s video camera was used to film the detail shots we had planned. I oversaw filming, while my group member was partly helping with props and acting as an anonymous resident in the shot itself. We asked to borrow time-appropriate clothing to match the aesthetic of a Norwegian 1920's housewife. As stated by Erik Knudsen "*Getting the right characters for your documentary is as important as getting the casting right for a fiction film.*" (Knudsen & Jong & Rothwell, 2012, p. 148) In addition, we were fortunate enough to get permission to use everything in the house, utilities, pots, pans, oven, etc. This house had been listed as a "historical prop", with its purpose of being an experience for visitors to be utilised, the house is meant to be used. I filmed in every room of the first floor, as this is the most interesting part of the house. It was said that the children were not allowed to go upstairs where the uncles stayed and had a feeling of mystery to them. That is partly the reason for little to no coverage of that floor, also with the fact that it wasn't really furnished and used for storage of prop clothes today. For this visit we had also planned to film our 360-degree videos, where we had brought the Samsung 360 Gear to record. We wanted our documentary to be interactive and non-linear, at least for this section. (Knudsen & Jong & Rothwell, 2012, p. 163) We talked twice to the people responsible for renting out equipment at our school to be certain we utilised the slimmest tripod for the task. The filming in itself went smoothly, however the problems erupted once we sat down to edit them later.

When downloading our 360 content, we quickly discovered a black spot in the middle of our videos. This would be a total distort to our visual experience. After some research online it turned out to be a common problem for the 360-converting application, and other users had found a solution for the problem. We luckily had the black spot successfully removed, leaving us for a usable video for our site. When one problem was solved, another emerged. Thinglink did not accept 360-degree videos, only still images. In the final immersive experience, we ended up using a screencap of the videos, which were an available option in the converting application.

Regarding our short films throughout the web documentary, they were all edited in Adobe Premiere Pro. They were all edited to give off an atmospheric feeling, giving more focus on detailing and "being in the room" visual. We found a few sound effects on the Freesound website, using only audios that were free to use, commercial use and to edit. These audios were for example birds tweeting in the background or running water sounds. Some of our actual audio from outside of the Dyb-house were disrupted with car and construction noises, which made them unusable for a setting in the 1920's. We also utilised the student radio on school campus to record our voiceovers. Each segment was recorded 3-4 times, where we picked the best out of the bunch to include in the videos. The script was written in

a first-person perspective, with the house itself as the storyteller. This could give some character to the house as well as being able to describe different stories that has occurred within the four walls as the house had always been a witness.

As a part of the assignment we have worked with the creators of the Hidden application, in which are offering location-based historical events and information with the possibility to add visual elements. We decided to add 3 different pinpoints in the Ålesund area, one on the Dyb-house, second about 30 meters away, and the last on a statue in the city centre. All three will have the web documentary linked in the description, having either pictures or a teaser video to attract the reader to enter the link. For the Dyb-house itself it has a short introduction video, the same one as the main title video on the start of the documentary.

If we were to do anything differently, we would take even more additional shots with the 360-camera, to be certain of them not being poorly stitched together. The stitching issues have partly been fixed, but the final product could have had a more professional feel if the stitching had been more seamless.

As of now the web documentary is created in Norwegian since it is local history. If this site should be worked on further, we would give the users the option to change the language to English to also be assessable to international visitors. That would include us having to rewrite the text, subtitles on videos and re-record all voiceovers in the project.

## Individual report

Our final web documentary starts with a silent video title to show the exterior of the house, as well as having my group mate opening the door, “inviting” the user into the house. Everything is put together with the help of Shorthand. The video ends and starts a new loop at this point, giving the user no other choice than to scroll further down to discover more. The following element displayed to the user is an infographic showing the timeline of the house’s existence, as well as introducing the residents of the Dyb family with major life events in the time between 1879 to 1991. The infographic is created to be as simple as possible, giving the reader a line to follow with several fluctuations on the way. Each fact is paired with a pulsing red circle and an graphic icon that will give the reader a hint that it is interactive and a hint of what the fact is about. From here on out the reader will have the opportunity to have some basic knowledge of the history before reaching our main attraction: the 360 immersive experience. This window is code-intergraded from Thinglink where we placed every interactive element into each 360-frame, as well as connecting them to each other. Here we made sure with multiple tests for every change we did, maintaining a seamless experience in the end. Some of the stitching we were unable to adjust to correct position.

With completing this course, I have learned quite a bit. This has been a challenging semester both good and bad, forcing me to attempt different media in which I have little to no prior experience in. One example is of course the 360-degree video camera. This media was something completely new for me, that I had both accomplishments and defeats with, but I learned a lot from trying and failing. This challenge followed to trying to navigate the platform of Thinglink and Shorthand as well. The sites were fairly user-friendly, and I got the hang of it after a little while, making the editing of the final web documentary more or less problem free.

What I could have done better would be to get a more in-depth course in using a stabiliser for video cameras. We rented one for the filming day, but as that were something new and challenging, I hadn’t tried before, I ended up prepping it incorrectly. This resulted in not being able to use it in a productive way, and the results were hand-held filming with edited stabilising. The videos turned out good in post-editing, but they could have been even better.

In addition, I should have recorded more shots from the dining room. We ended up with not sufficient content for this room, making me need to add a few shots from near by rooms. The video turned out okay due to the fitting voice-over, but this is something that could have been prevented. As well as taking photos with the 360-camera in addition to the videos, which would have saved us a lot of time.

In addition, I would consider organising a focus group interview with different demographics from our target group to ensure our documentary work as we planned it to, both technological and storytelling-

wise. At this point we do not know how the average person would perceive this documentary if its user friendly or if the story is easily understood. We have worked on this house for months and learned everything available about the Dyb-family and won't be able to put ourselves in the position of the user, who in which could be completely clueless about this topic. Another thing to consider, yes, we want a younger demographic to experience historical buildings and the story behind them, but we can't forget the main guests at Sunnmøre Museum. The existing physical guests are mainly of an elderly demographic, who might be technologically challenged regarding new media. A focus group interview would help us understand their experience of our web documentary, especially when we are utilising newer media such as 360-video, if that is something they would shy away from or if there is something we could adjust to make it more user friendly for every level of prior technical knowledge. This type of public analysis would be beneficial if we were to further develop this documentary, adjusting changes as we learn how its perceived by the public.

**Sources:**

- Wilma de Jong, Jerry Rothwell, Erik Knudsen (2012) *Creative Documentary: Theory and Practice*, Routledge, N.Y.
- Preus Museum (24.01.2017) *Simonnæs, Enok O. (1856-1947)*. Kulturnav. <https://kulturnav.org/5c1e4ed9-0404-4e38-a02b-79f0085e755b>

**Appendix:**

- Per Sæther (19.11.1991) *Intervju med Ragna Dyb Godø og Hjørdis Dyb*, Sunnmøre Museum.

**Intervju med Ragna Dyb Godø og Hjørdis Dyb  
19.11.1991.  
v/Per Sæther**

Hjørdis Dyb er født 20.12.1906, Ragna er født 28.06.1914.  
De er døtre av Lauritz Kornelius Dyb f. 1879 som den første i Dybhuset på Buholmen.

Lauritz var den eneste av fem søsken som giftet seg og flyttet ut.  
Han dro til Amerika første gang 1904 og kom hjem for godt med sin familie i 1913. Hjørdis er født i Amerika.

Søsknene til Lauritz, Jacob, Dina, Olaf, og Nikkoline, ble boende sammen i huset.  
Hjørdis og Ragna opplevde huset ved besøk hos besteforeldrene.  
Hjørdis sine opplevelser går tilbake til 1913 og Ragna noe senere.  
Hjørdis har en svært god hukommelse og er åndsfrisk og sprek.  
Hennes pålitelighet som informant er sjekket mot mine kunnskaper om familien Maaseide i Kippervika.

Besteforeldrene Ole Kristiansen Dyb f. 1847 og Petrine Severine Larsdatter Dyb, født Alnes 1852 (jfr. kopi av vigselfattest), bygde huset sammen med Arnt Ystenes og Marta Ystenes i 1879.  
Jfr. kopi av avtale med byggmester om oppsetting av huset, og kopi av skjøte.  
Originalene fantes i søstrenes papirer.

Ole Kristiansen Dyb var fisker. I senere år drev han fiske m.a. med ruser i Borgundfjorden. På Nordsiden av huset ned mot sjøen sto et lite naust med plass til en færing og litt fiskeredskap.  
Han solgte fisken på torget.

I intervjuet gikk vi gjennom huset fra kjeller til loft, og tegnet ned møblering og bruk på kopier av Hansteens tegninger.

Kjelleren var delvis utgravd. Inngangen var under kjøkkentrappa ved siden av vaskerhuset. Du kom inn i et rom med grue og kokekjele. Til venstre mot vinduet var det vaskerom, med vaskestamper i eik, vaskebrett og stativ til å henge tøyet over. Disse rommene hadde støpt gulv. Videre til høyre for grua var det et par boder.  
Rett fram mot Klaus Nilsensgt. var det et kjellerrom med vindu og jordgulv.  
Bruken av de andre rommene i kjelleren er noe uklar.  
Her var det blant annet plass til oppbevaring av fiskeredskap.

På grua i kjelleren ble det bakt flatbørd og lefse så lenge bestemor levde.  
Slektinger fra Godøya kom også hit og var med på baksten.

Tilbygget på Nordenden av huset ble kalt "vaskerhuset". Her var det kjøkkengang og to spiskammers. Spiskammerset ble brukt til oppbevaring av salta kjøtt, hele fåreskrotter og gris, mel i tønner, poteter og kålrabi de brukte ellers lite grønnsaker i husholdningen.

I kjøkkengangen var plassen for skurebøtter, koster og forskjellig. Ved siden av

døra hang grovere klær, regnslag o.l.

Kjøkkenet hadde følgende innredning/møblering:

4) kjøkkenbenk. Benken var laget i staffpanel og hadde skap og knivskuffer. 5) vedkomfyr med bakerovn, 6) utslagsvask med spring. Før utslagsvasken kom kastet de skyllevannet rett ut baktrappa. Ved siden av vasken sto et vaskestell. Over vasken hang 7) tallerkenhylle med pyntehåndkle. På den smale plassen mellom stuedøra og brannmuren hang et lite spegl med reklame på. 9) På veggen mellom gangdøra og pipa hang kjøkkentøy i kobber, former o.l. Det var alltid blankpusset.

På hver side av pipa var det en oppmurt sokkel. Her sto gryter og panner av kobber.

Ved siden av kjøkkenet var dagligstua som hadde følgende innredning: 10) kommode med spegl over. 11) Et lite trehvitt hengeskap som de trolig hadde med seg fra Godøya. 12) Klaffebord og flere pinneroler. 13) Dobbeltseng. 14) Avisbord.

Over bordet hang en fin parafinlampe med beholder og kuppel.

I hjørnet sto en ovn. Rommet ble brukt til spiserom, dagligstue og soverom.

Finstua vendte ut mot veien. Her var det følgende møbler:

15) Etasjeovn. 16) Amerikansk gyngestol. 17) Pedestall. 18) lite bord. 18) Chaiselongue. 20) Avisbord. 21) Konsollspeil mellom vinduene. 22) Bokhylle med glassdører. 23) Rundt bord med bordteppe. 24) Wienerstoler med preget finersete. Over bordet hang en lampe med sølvfargede armer og hvite kupler. I hjørnet over shaiselonguen hang en etager 25).

I gangen var det ingen møbler. Ei hylle med knagger under 26) ved trappa opp til 2. etasje, var brukt til å henge gangtøy, hatter etc. på. Spiskammerset 27) i gangen var brukt til finere matvarer som frukt, spekesinker, spekekjøttlår, kaker og kolonialvarer. Her var det en benk framfor vinduet og hyller på veggene.

Gardinene i hele huset var "blondegardiner" Tyllgardiner. I tillegg var det rullgardiner med mønster på alle vinduene.

I bestestua hang gardinene i stenger med spyd, og de var festet ut til sidene med bånd.

Det var portierer mellom stuen "kongre" med hekla kant nede.

Det var broderte duker, løpere og servietter på kommode, konsollspeil etc. I vinduene var det geranier i hvite potter med gullmønster.

På gulvene i stue og dagligstue var det mønstret linoleum. I kjøkken og dagligstue var det filleryer.

De ugifte onklene hadde rommene sine i 2. etasje. Her var det innredet dagligstue/soverom. Her var seng, kommode og skrivebord.

Hvordan disse rommene var innredet er mere uklart. Søstrene var ikke så ofte der oppe på besøk. De fire søsknene som bodde i huset hadde felles hushold. Kjøkkenet oppe brukte onkel Jacob til skomakerverksted.

Den andre halvdelten vet vi lite om. Marta Ystenes bodde der som enke i mange år. Etter krigen fikk slumsøstre leie denne delen av huset. Ved juletider sto det da så mange trengende i gangen at det var vanskelig å komme fram. De delte jo

ut pakker og slikt der. Det var da gangen ble delt av med en lettvegg.

Jfr. også avfotograferte bilder av interiør stue/dagligstue og et bilde av eksteriør.

Per Sæther, Sunnmøre Museum 21.11.1991