

The Second Screen: Breaking the Modern Fourth Wall

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Abstract

As we enter the second decade of this century, there is no doubt that social media has become a key part of our lives and how we interact with television. This independent inquiry explores the idea of second screen media and the methods used to increase audience interaction with their favorite programs. Looking at the tools used to increase audience engagement, how they can help promote a program to a wider audience and what restrictions that these tools might have against them. As well in its use as a narrative tool. Looking at its inspiration taken from twentieth century theatre, how social media is used to create the illusion of shows appearing in our reality and what problems that this might have on the audience. This investigation ends with looking at authenticity and how it can be used in tandem with the second screen to attract audiences. As well the methods used to find the information or image that my audience could expect.

key terms; second screen, social media and interaction

Introduction

Social Media has allowed film to embark on new and interesting forms of interaction. In this independent inquiry, I will be exploring how the second screen is used in television as a way to increase audience interaction with the program. Making them a more active part of the story progress. I will be looking at how this theory was developed, what tools are used and who uses them. Carrying on to looking at it being used as a narrative tool, then looking at authenticity with the second screen and how I can apply all of this to my graduate projects.

Giglietto and Selva discuss in their essay, *Social Television: Audience and Political Engagement*, about the growing interest with interactive television as “a way to combine interpersonal communications and broadcast content” (Giglietto and Selva. 2014) with scholars at the twentieth century and how as we move on through the early twenty first century this interest has evolved with growing improvements in technology. They also highlight the importance of the difference between social television and interactive television with it not being functional but technological - interactive television is the use of technology as a tool which allows the audience to use content, with the best explanation being on-demand services like Netflix as a tool to access content (Giglietto and Selva. 2014). While they state the difference with social television is its “emphasizes the simultaneous use of man media, typically television and social media” (Giglietto and Selva. 2014) linking to the use of programs incorporating social media sites like Instagram and Facebook as a way to engage with fans. Though some productions have amplified this engagement by giving characters their own social media accounts and allowing fans to interact with them. They refer to this form of amplified interaction with programs as the “second screen” (Giglietto and Selva. 2014).

During an interview with Oscar Williams for *The Guardian*, Keith Hindle of Fremantle Media declared that social media has now become more important than a shows ratings. Stating that only “a few years ago, the only things that mattered was ratings. Now what matters more is the level of social engagement around the content.” (Williams. 2012). In the first chapter of my dissertation, I will explore how broadcasters use social this contention as a tool to increase engagement with their audiences. Looking at the tools of engagement, using the discussions by Selva and Guest to look at how the way audiences interact with programs. Also looking at the theories of Gembarski and how shows use social media as a promotional tool. While including the downside of second screen media and use Whatman’s writings to look at the restrictions that social media puts against certain topics. But also looking at examples of rebuttals that have proven their are ways around these restrictions.

The fourth wall is a term given to an imaginary invisible wall at the front of the stage in any theatre in which the audience can see the action of the world in which the play takes place in. Gylnn calls that this “term signifies the suspension of disbelief by the audience, who are looking in on the action through the invisible wall” (Gylnn. 2010) once the characters address the audience, they are breaking the fourth wall and admitting that the world they inhabit is fictional. In contention to second screen media and how it relates to the ideals of the fourth wall. It allows a further breaking of the fourth wall, by allowing characters from within the story world to inhabit social media in ours. Blurring that imaginary line and creating the feeling that the events of the program are taking part in our reality. In this chapter I will be having a more indepth look at the fourth wall and its use in cinema. With help from theories of Mangan. And look at Joseph, with his understandings on how second screen media has already been used as a narrative tool in breaking the fourth wall and then looking at the ways producers like Andem has evolved them further. I must also discuss the ethical issues of the second screen, as well as social media in general, that have been brought up by those like Bermudes and Cabral and by what effect using this method might have on the viewing audiences.

In chapter three I will be looking at the contention of authenticity in second screen programing and how I can achieve this within my own practice. Authenticity has been a constant discussion in film. As practitioners question about realism, on its representation and reality in a film’s world (Knudsen, Tim and Waade. 2010). Knudsen, Tim and Waade split it into “authenticity as idea” (Knudsen, Tim and Waade. 2010) in relation to identity and culture, as well into the notion of “authenticity as strategy” (Knudsen, Tim and Waade. 2010) when talking about its use in marketing and branding. The focus of this chapter will be on the primary script, as I’ll discuss a similar forms to the latter in chapter one and way to use them. In this chapter my first discussion will be exploring how to make films that feel authentic to the target audience. Looking at the N-ABC model created by the Stanford Research Institute and how second screen shows have adapted it so they have an almost roadmap of authenticity for its target audience when creating relatable characters and stories. There will also be an exploration on authenticity on social media, by discussing the ideas of Lovelock and Champine on the rise of catfishing. Looking at how I can use the

methods these catfishes use and adapting them to create social media accounts for characters that feel authentic to the audience. Finishing off this chapter will be looking at authenticity in film and how the fidelity model has been used by filmmakers, why its used as a way to attract audiences and how I can apply it to my projects and the use of second screen media.

Chapter I - The Tools of The Media Consumption Model

Tools of Engagement

The reason that agrees with Hindle's contention is the call to action that television shows and films have adopted to automatically make the audience engage with the program. Selva claims that making audines play more of an active role in the programming with social television programs like BBC's Any Questions? (Any Questions? 1948) and Question Time (Question Time. 1976), when "the audience could interact with the show through telephone calls" (Selva. 2015) as the main way for them to have a say in the shows topics. However as once we entered the age of the internet, the way we are able to interact with our favorite programs has expanded dramatically. With the majority of programs having their own mobile apps, websites and hashtags that allow audiences to have a more personal and active experience with the programs they watch.



Figure One: Use of Hashtags on Have I Got News For You (Admin. 2013)

Hashtags have been a key part of a programs broadcastings for a number of years now. Once a program has reached the end of its run time, audiences will naturally want to discuss the programs content with their friends or family (Guest. 2015). Originally audiences would have to wait till they next see their friends or talk around a water cooler to talk about the programs they have just watched. However, to speed up this process by creating “their own hashtags and overlay them while the episode is on air” (Guest. 2015) in the example the images above are still taken from shows Have I Got News For You (Have I Got News For You. 1990) placing their hashtag #hignfy at the start and end of each episode or in the call to action in Rupaul's Drag Race (RuPaul's Drag Race. 2009), from host Ru Paul as he tells the audience to use the hashtag so they can interact with others while the program progresses. These allow audiences to see automatic reactions from friends, family, other fans of the show and even those that help create the show. This process makes audiences feel more like an active part of the show, but also allows the shows to trend, attracting more viewers. Showing how creators have adapted to audiences new rules.

Tools of Promotion

A second agreement with the contention written by Hindle comes from Robert Gembarski in an article for Branding Personality. Where he writes about the use of forum based websites, like Tumblr and Reddit, as a place to continue a programs conversation and as a promotional tool. Stating that “official announcements and press releases skyrocket to the top of these forums” (Gembarski. 2019) and uses the example of Breaking Bad (Breaking Bad. 2008) and its community wide rewatches that take place on the forum that takes place on websites like Reddit (n/a. 2010). This can be seen as social media replacing water cooler conversations, as it brings fans together, so they can form their own online communities that constantly keep themselves engaged with the program as well its content, even after the program halts broadcasting. Gembarski states that websites like Reddit are “the home of hundreds of such small communities, as fans pose questions, post fan art and create retrospective videos” (Gembarski. 2019) allowing those who are heavily engaged with the program always have a way to get their fix between instalments or one the run has been completed.

reddit r/breakingbad Search r/breakingbad

LOG IN SIGN UP

COMMUNITY DETAILS

Br r/breakingbad

981k Members 414 Online Mar 22, 2010

Cake Day

A subreddit for fans and critics of the hit television series Breaking Bad on AMC. Here you will find discussions and speculations about the show, pictures from the show, AMA's with the cast, and anything else Breaking Bad related.

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El Camino Official Discussion - El Camino: A Breaking Bad Movie

I am actor Chris Bylsma. I play "Sean" in the Kandy Welding showdown in EL CAMINO. AMA!

This scene was in my head tonight as I was driving away from my shitty job at Subway for the last time ever (I quit and today was my last shift). Onto bigger and better things. Bitch.

Made me just as upset/mad, the 2nd time I watched it.

Guy's Looking to refine your style but don't know where to start? We got you. Learn how Thread can help you update your wardrobe in 3 minutes.

Bogdan (Marius Stan) is actually a Senior Physicist/Chemist in real life.

Most underrated part of Breaking Bad

Breaking Bad, Better Call Saul and El Camino- the BrBa franchise has to be one of the best of all time

I thought this subreddit would enjoy this, means a lot more to me, more than just a character, feel like we've all got a little walter white/heisenberg in us

Reasonably

Hee

I'm not a Skylar hater

What's your favorite character?

Los Pollos Hermanos Is Hiring... (AMC site)

Join the official WSOP online poker game and enjoy monthly updates, exciting tournaments and daily live events. Test your poker skills with the best online poker experience including Texas Hold'em tables, high-stakes tournaments and daily Jackpots!

Noticed a little something on the annual watch of home alone

Mr. Goodman (OC)

Watching Quantum Leap and Skylar shows up

They most love each other

Gomie in Beerfest!

Teaming up with Walt was the best thing that ever happened to Jesse

My favourite moment with Jesse in the entire show. The box

Unanswered question: What happened to Jesse's house at the end?

Noticed a familiar face while watching Trading Places (1983). Looks like Gus was always destined for a life of crime...

Reach your audience on Reddit

Do DEA agents actually drive their own cars while working cases?

Yes this is old and yes many of you will not understand it full but I believe this is worth showing

My Ute doesn't need keys apparently

Why did Hank act so funny around crime scenes?

What's the most depressing/moving scene for you? Mine is...

So apparently Skylar was dating Jerry Seinfeld before she met Walt.

El Shahad, the next part of Jesse Pinkman's life

You know that pink teddy bear? The one that ends up in Walts pool? Well rewatching BrBa again, I noticed a pink teddy bear on Janes wall. Jane overdoses & her father has to pick out something for her to wear. He goes to her apartment and on her wall is this painting.

Guy's Looking to refine your style but don't know where to start? We got you. Learn how Thread can help you update your wardrobe in 3 minutes.

I found out today that Saul has his own star on the Hollywood walk of fame

Walter White joined the chat

Season 2 Episode 12: Phoenix

Poor guy having a horrible Monday morning the weekend staff got lazy and he suffered for it, give him a view or two let's give him something to smile about

Anna Gunn really didn't deserve her Emmy award.

Before and after Breaking bad inspired Christmas baking

I was playing Minecraft and saw something familiar...

my boyfriend and I finally finished breaking bad tonight

Appears Jesse has started a new life as an arborist.

Reach your audience on Reddit

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Figure Two: Example of Breaking Bad Themed Topics on Reddit (n/a. 2010)

The image above is a print screen of some discussions that appear on Reddit when you type in 'Breaking Bad' (Breaking Bad. 2008) notice how many pages there are dedicated to this show alone. These forums have also been used by studios and distributors as a way to help promote and drive up fan interest in a project. As they'll eagerly discuss the program and their theories and current impressions.

Tools of Restrictions

An argument to take into consideration when reading the contention comes from Patrick Whatmans writing, Social Mythbusters: Does Using Instagram Hashtags Mean More Engagement? (Whatman. 2018), where he argues that though "instagram hashtags are still one of the best tools for driving engagement on your posts" (Whatman. 2018) and can be used to "expand the reach of your post" (Whatman. 2018) to a great extent that in some cases, they can "decrease engagement" (Whatman. 2018). The graph below reinforces this statement, as it shows that the posts on instagram with zero hashtags has the highest average engagement rate and that the rate of engagement starts to drop with the number of hashtags increases. This can be linked to the theory of being "shadow banned" (Jipa. 2018), where websites, like instagram, will block hashtags that can be seen as spamming on trending topics. With some of these even being permanently banned. In 2019. The website, bannedhashtags.com, revealed that currently Instagram has over 70,000 banned hashtags (whatman. 2018). Ranging from random words like "boho" and "desk" (Jipa. 2018), to more specific words like "humpday" and "snapchat" (Jipa. 2018) that can be used to target specific audiences. When it comes to the common words. This could be used as a way to stop posts latching onto popular subjects that they have no link to, but could generate them more likes.

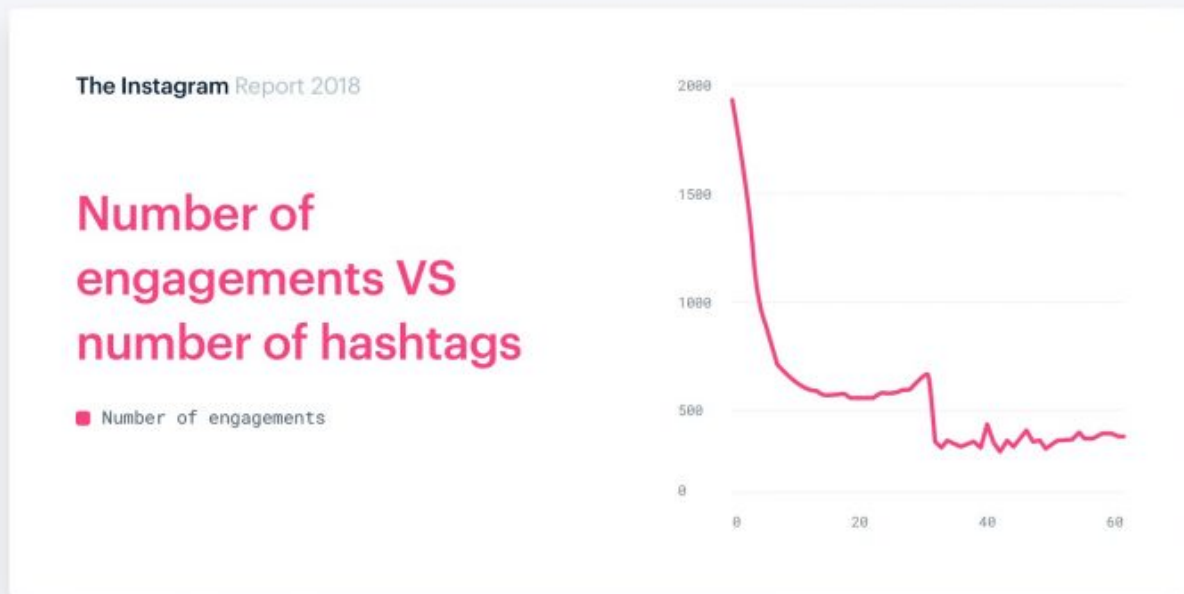


Figure Four: Number of engagements vs number of hashtags (Whatman. 2018)

However, this argument against the contention can be rebutted by a number of examples. Ith topics like The Great British Bake Off (The Great British Bake Off. 2015) Alaska-gate or the 2015 Give Divas A Chance movement that affected the World Wrestling Entertainment (WWE Raw. 2015). Journalist Nick Wray described the cause behind the movement was caused by the lack of screen time given to the female acts. Writing that the “short matches on WWE television are very common, but the fact that the only divas match on a three-hour show got this amount of time has had people take to twitter to protest the treatment of the WWE diva division” (Wray. 2015). The Diva is the term given to a female wrestler and the controversy rose from them only having one or two short matches when compared to their male co-stars that would get more screen time. The hashtag started trending on social media sites like twitter and instagram. Though the topic was getting a large number of traffic, it soon joined the banned hashtags list and disappeared from the trending board. Fans who were fighting the movement started using #DivasBeliever, #DivasRevolution and #Raw to keep the subject trending and at the attention of not only audiences by the producers in charge of the show. Eventually the WWE addressed the controversy by

altering their programming by giving promotions to popular Divas so they appeared as part of the main roster and retiring the term Divas (Markazi. 2016).

Chapter II - Narrative Structure of the Second Screen

Cinema and Using the Fourth Wall

Before we are able to understand the second screen we need to be able to understand the two contexts that are behind its creation, the fourth wall and reality television, and how they lead to the merging of the two.

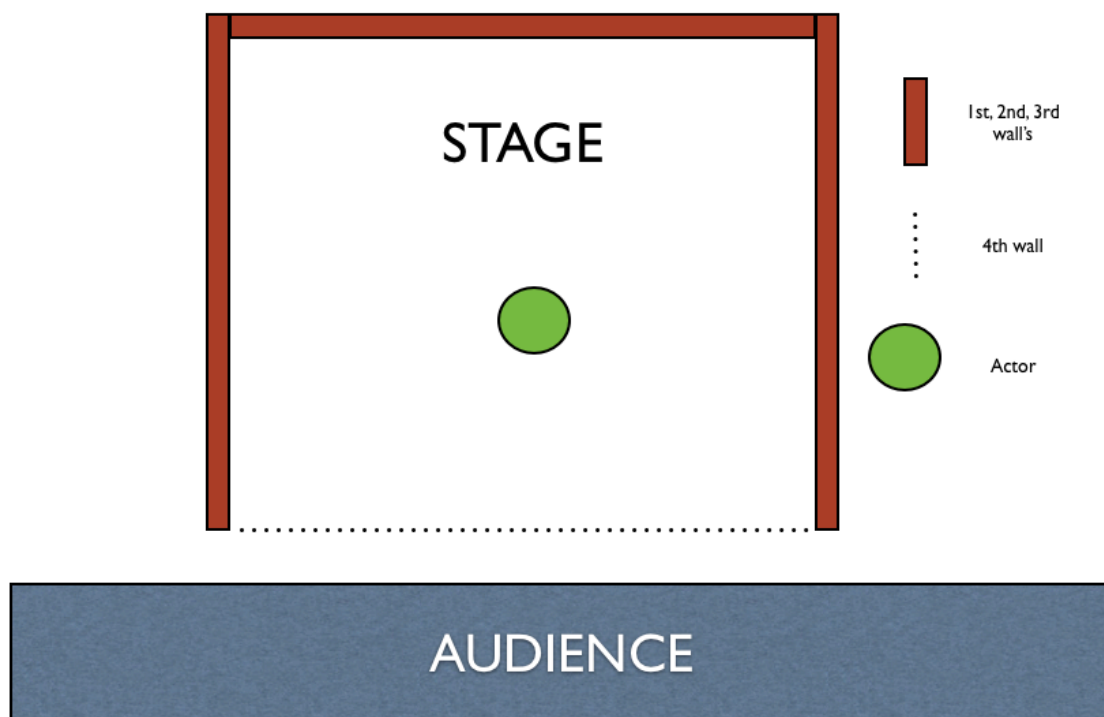


Figure Five: Example of the fourth wall (Steed. 2014)

In the contention I argue that when you implement social media into a programs broadcast and allow the audience to play an active role in a shows outcome then the fourth wall has been removed. Mangan states the fourth wall is a nineteenth century naturalist theater term for when an “invisible wall which imagined to exist across the front of the stage in proscenium-arch staging, which separates the audience from the actors and through which the audience can see but the actors cannot” (Megan. 2013). This barrier is broken

when a character displays a level of self awareness of their setting and addresses the audience. Either directly or through a monologue that allows the viewer to see the characters thought process. Though it became popular in the twentieth century with plays like Peter and Wendy/ Peter Pan; or, the Boy Who Wouldn't Grow Up (Barrie, 1904) or films Ferris Buller's Day Off (Ferris Bueller's Day Off, 1986). Breaking the fourth wall has been around since the Ancient Greeks where playwrights like Euripide would directly address the audience questioning them on Athenian society and its established beliefs (Grochala. 2012). This is a way to move audiences from a passive role to a more active one. Getting them closer to the characters and making sure they stay engaged with the narrative, but does not allow them to have a say in the narrative outcome. Figure five above give an understanding of a stage set up and the placement of the fourth wall and how it gives the appearance of the audience peering through a wall looking in onto another world.

Reality Television peaked in the 2000s with shows like the X-Factor (The X Factor. 2004) or Big Brother (Big Brother. 2000) allows audiences to interact with a program in unique ways that other genres have as restrictions. The appeal of being able to glimpse into the subjects lives and decided their fate through voting through a phone or app. The genre has moments of breaking the fourth wall as contestants will plead with the audience to save them as they hold the ability to remove them from the show. This did make audiences far more active in the shows narrative and allowed them to feel like they were a part of the story world. However these are only small, but sill key moments of the show and it wouldn't be until the mid 2010s that a new method of breaking the fourth wall in television would hit our screens.

Use of The Second Screen

When we look at examples of television shows that use the second screen format, the earliest example of a mainstream show is Channel 4's Skins (Skins. 2007). Where in 2012 saw the show intrude "Facebook page[s] created for each of the show's characters who will use them to interact with fans on both storyline-specific and non-storyline related conversations" (Joseph. 2012) allowed audiences, for the first time, to

interact with characters and making them feel like an active part of the show. However, a better example of usage of the second screen format would be Norwegian streaming series, Skam (Skam. 2015). Which was one of the first to reach popularity on a global scale. Faldalen writes that the aim of the show “was to produce a drama series that portrayed young Norwegians in a true-to-life, relevant and entertaining way and present it in a novel form that fit naturally into these teen’s media habits” (Faldalen, 2016). This was done letting the narrative play out in a ‘real time’ allusion. For example, the figure below shows a message sent by Isak to Evan on Sunday at 17:32, the message was uploaded to the main Skam website at the same time.



Figure Six: Conversation between Isak and Evan (Sundet. 2018)

Through releasing clips, images on instagram and texts through facebook messenger throughout the week. Then on Fridays, all video clips are collected into a full episode and made available on the NRK Player and its youth focused youtube channel - NRK3 (Sundet. 2018). The shows creator, Julie Andem, has taken the format used by similar second screen dramas and increased its coverage to a multitude of social media sites. Matching the sites that the shows audience use, so they will feel compelled to follow the characters pages and makes the characters feel more organic and realistic.

Skam			
Character	Instagram	Facebook	Other
Eva Kviig Mohn	evamohn2 	eva.kviig.mohn	
Noora Amalie Sætre	loglady99 	noora.saetre	
Isak Valtersen	isakyaki 	isak.valtersen 	
Sana Bakkoush	therealsanabakkoush 	sana.bakkoush 	
Chris Berg	stas_a_være_chris 	chris.berg.524	Snapchat: stase_chris 
Vilde Lien Hellerud	ellevillevilde 	vilde.hellerud	
Jonas Noah Vasquez	jonas9000 	jonasnoah.vasquez	
Even Bech Næsheim			Youtube: Art Vandeley 
			Blog: prosjektblogg  (archived)
William Magnusson	magnussonwilliam 	william.magnusson	
Christoffer Schistad	chrisschistad 	christoffer.schistad	
Magnus Fossbakken	reggismeggis 	magnus.fossbakken 	
Mahdi Disi	mahahahadi 	mahdi.disi	
Elias Bakkoush	eliasfraoslo 		
Yousef Acar	yousefacar 	yousef.acar.35	
Eskild Tryggvasson	eazy_eskild 	eskild.tryggvasson 	
Linn Larsen Hansen		linn.larsenhansen 	
Ingrid Theis Gaupseth	ingrid_tgif 	ingridtheis.gaupseth	
Sara Nørstelien	saranors 	sara.norstelien 	
Emma W. Larzen		emma.w.larzen	
Nikolai Magnusson		nikolai.magnusson	
The Penetrators	theriotclub2016 	thepenetrators2016 	
Kosegruppa	kosegruppa2017 		
Balloon Squad			YouTube: Hei Briskeby 

Figure Seven: Examples of the social media used on Skam (Andem. 2015)

The figure above is a screenshot that shows the entire list of social media sites that fans of the show were encouraged to follow during Skam's (Skam. 2015) original run. By following all these accounts they were able to get more context to the show's narrative and allowed them to be an active part of the story. Making the characters feel more real, as if they are part of the real world. However, this also adds a negative factor to the second screen format, as it discourages the viewer from turning away from the show's narrative.

Fearing them with the notion that they might miss out on important information, with timed instagram stories and voice calls.

Problem With Using The Second Screen and its Effect on Audiences

Bermudez states that because “the explosion of social media is still very recent” (Bermudes. 2016) that there stands only a few “studies that try to establish the relationship between social media, attention and self-control” (Bermudes. 2016) so we are unable to see the long term effects that social media, but we do have an understanding of what the short term effects are and what apply them to the second screen format. Getting an understanding on how they could affect audiences. One thing we do know is that 59% of young people feel like they are addicted to social media (Cabral. 2008). An addiction to social media also comes with the general negative side effects of most addictions. With the constant need to check for new updates and approval. Since the second screen format and especially with its dramas, relying so heavily on constantly keeping its audience engaged and active part of the story. Through drops of clips, messages and photographs posted on a variety of different social media sites on regular but random basis means that the target audience may be spending a lot of free time checking for updates and wanting to know more. Means that once the show is over and everything stops, the audience might see some sort of withdrawal symptoms. Earlier in this essay, we looked at how from a marketing point of view that a constant flow of viewers is good for promotion of the program and revenue. But, from an ethical viewpoint looking at it as a type of narrative structure, making your audience experience some sort of addiction can be seen as unethical. Especially for the genres target audience.

Chapter III - Application of the Second Screen

Capturing The Target Audience

If I am able to reach the contention and make my project feel as natural to my audience as possible, I need to understand them as much as possible. In his essay about second screen web series Redvall. Talks about

how the majority uses the N-ABC method created by the Stanford Research Institute (Redvall. 2018). Standing for Need, Approach, Benefit and Competition (). Redvall states that you need to “start with a clear sense of the need of the target group” (Redvall. 2018) you then move on by asking the subject the best way this “need could be approached, what the benefit for the people involved would be and what kind of competition should be considered” (Redvall. 2018). This can be used to figure out how the audience would tackle a certain challenge or how they deal with day to day issues. Making the final program feel as natural as possible and audiences will be able to relate to the challenges that are facing the characters. However a major issue that must be remembered is that this method, only shows how your target audience deals with an issue. It may hint at a certain character traits, but the survey would also need to delve deeper into the thought process of the subject. So a true understanding about my audience can be achieved.

This key issue on not being able to get a deeper feeling of the target audience and knowing their daily patterns is something that affected other filmmakers that use the same method for the development of their own series. Redvall addresses that producer and director Julie Andem’s development team performed a “huge research among the target audience to identify relevant issues, concrete stories, character development” (Redvall. 2018) as well for traits to look out for when picking her cast (Redvall. 2018). To get as wide a reach as possible. Redvall suggests that research should be “carried out through surveys, in-depth interviews... face to face and on skype” (Redvall. 2018) as well in engaging with “online conversations” (Redvall. 2018) and looking at the target audiences “instagram posts” (Redvall. 2018). Doing so will allow me to understand little details, quirks and patterns about my audience. In conversation with Redvall, Andam talks about how she asked students “about their daily routines like ‘when did you get up?’, ‘how did you get to school?’, ‘Did you go together with someone?’, ‘What did you talk about?’” (Redvall. 2018). By asking these small details, she was able to map out the lives of her audience, minute by minute, knowing who they talked to and about what. This helps the second screen format, because timing is everything and clips will need to be released at a certain time, set in a certain place, with certain people

that are talking about certain things. If you miss one of these points and they end up being off with no explanation then audiences could lose interest and the veil of reality would have failed its purpose.



Figure Eight: Two Young Muslims Discuss How Skam Portrays Islam (Taylor. 2017)

Figure eight is a screen grab taken from the show Skam, as you can see the core cast matches that of the programs target demographic. Being around sixteen years old, female and being diverse in appearance. The last point is key to the shows success, as the show can attract a wider audience because the viewer can relate to at least one of the characters by appearance allow and this could be the initial draw for someone. From my own research I should

Capturing The Catfish

Because of the nature of second screen shows, especially with the dramas, the social media aspect needs to be as realistic as possible. This is so audiences feel like people are authentic. However, this does bring up the question of 'how do you make your social media authentic?'. For many, including myself, social media does show a curated aspect of our lives and we don't really think about what makes it appealing to followers or how we show our authentic selves. By giving my characters their own social media accounts, it could be seen as a type of performance art or catfishing those that accidentally stumble across them.

Lovelock describes catfishing as the “construction of a ‘fake’ profile on a social networking platform, a profile which does not correspond to a user’s ‘real’ identity” (Lovelock. 2016), this shows a clear link to my project as the characters that will be occupying the social media pages are fictional and won’t have any personal link to the owners real identity. Champine argues that the best way to create a fake social media account is to “hit that perfect mix of credibly without being verifiable” (Champine. 2014). He goes on to talk about surrounding yourself with others that have a shared backstory with your profile - weather it be a job, school you went to or club - and that some of the images should feature you at these links. Champine addresses the long game aspect of catfishing. That you need to take into consideration that “it’s going to take time, patience and stamina” (Champine. 2014) to create a believable account that will feel realistic. If I want the accounts to feel realistic, they will have to have an established history that can easily be seen. They can’t just appear for the original run of the program, the characters need to have a background.



Figure Nine: Ullman's transformation (Kinsey. 2016)

Artists have been using Instagram as a way to experiment with the notion of ideas. One example is from conceptual artist Amalia Ulman. In her exhibit *Excellence & Perfections*, she explored how authenticity and identity can be distorted on social media. In an interview with Lovelock, Ulman states that she was inspired to warp people's perception after she noticed she'd been given "this cliché of an arty girl. Which is so fetishized by certain people. So I thought, what if I transform myself into something that is not allowed in the art world?" (Lovelock. 2016). This was done by slowly changing her appearance and personality on her daily posts. Starting off with photos of her 'new' platinum look and pictures of a healthy diet. But after two months and one imaginary breakup Lovelock writes that Ulman's posts became more "explicitly sexual" (Lovelock. 2016) and her captions more "aggressive" (Lovelock. 2016). The response from followers started to become more critical and almost lost her a job, but she gained around 90,000 followers before announcing that it was part of her art project (Lovelock. 2016). The figures above show her transformation from 'art geek' to 'call girl' and you can take away a lot from this exhibit. Especially that image can be everything and that a few posts can change the way people see you and who follows you. If I want the correct people following my characters social media accounts, I will need to make sure that the images conform to the sort of content that my target audience post so they match the contention brought up in the introduction of capturing the authentic.

Capturing Authenticity in Film



Figure Ten: The recreation of The Washington Posts newsroom in All The President's Men(Willis. 2019)



Figure Eleven: The Washington Post newsroom in the 1970s (Ribas, Orenstein and Negron. 2015)

Lee describes that “the fidelity model must be seen as part of an important strategy employed by filmmakers when creating... fil: the ‘authentication’ of the film in the minds of the audience” (Lee. 2016). The fidelity model is when you try to replate an aspect of history from the same process it was created in. In terms of

film, this can be seen as trying to capture as much reality as possible so audiences feel like they are watching a live event from history as it happened. Burt has called this style of trying to recapture reality as, “an approach to cinematic authenticity that strives to deliver an image of history that is completely accurate in terms of historical research” (Lee. 2016). Though it is impossible to recreate history without there being some form of error. Just like how it's impossible to recreate events that have only just happened. However, by trying to replicate things as close to its original state, give some form of authenticity to the program. Film practitioners have always strived to recreate reality, some can be seen as reaching a level of obsession. For example - Alan Pakula, director of *All The President's Men* (*All The President's Men*. 1976) had The Washington Post newsroom recreated from the exact same schematics used to build the original and even has the waste from the original newsroom shipped to his replica in a way to achieve his version of authenticity (Lee. 2016). This can be seen in the figures above. As both the original and the Pakula replica stand side by side, looking identical in nature.

Though Pakula went far beyond what is expected by the audience, as well as having enough of a budget to afford shipping waste to capture his vision of authenticity. Most, including my own graduate project won't be able to afford this level of authentically replicating reality. I can strive to recreate elements, by using pre-dressed locations or locations that the audience could occupy and use that as a way to capture authenticity. This information will be gathered through the use of the survey. Asking the target audience questions about the areas they occupy and the clothes that they use to create their aesthetic. I understand that target audiences are wider than we typically see them, so multiple characters will have to conform to different aesthetics, allowing the audience to feel that at least one character or a location is authentic to them.

Chapter IV - Conclusion on The Second Screen

Upon reflection of the overall independent inquiry, I believe that I have learnt a lot on different methods on how I can use the second screen process in my graduate projects as a tool to increase audience interaction.

Based on the contention brought up by Hindle, that broadcasters use the second screen to increase engagement (Williams. 2012) still stand true. The main reason that backs this up has been presented by Selva and reinforced by the nurmorse use of hashtags that television shows use to increase audience engagement and in term use it as a promotional tool (Selva. 2015). I have investigated and looked at objections from the minds of Whatman, with his ideas that social media sites like Instagram purposely Decrease the use of certain hashtags (Whatman. 2018). However the rebuttal presented by Wray and using the example of the Diva controversy and how fans found alternative methods of making the hashtag trend, has proven that Whatman's theory can't always be applied and there are tactics around these blocks (Wray. 2015).

In the second chapter, I looked at the contention of Gylmn and explores the use of the fourth wall, its relation to the second screen and how the second screen can be used as a narrative tool. I still believe that the two are connected. This is proven through the works of producers Julie Andem and how social media can be used as a tool to further the narrative, and to increase how active an audience is with a programs engagement. Bermudez and Cabral brought up the negative effects that social media has on the audience. Creating some ethical concerns that I now have about using the second screen method. When further developing this beyond the independent inquiry, ill have to take these issues into consideration.

Chapter three explored the idea of authenticity as an idea (Knudsen, Tim and Waade. 2010) and how I can use that in the development of my major project. Breaking that into three different areas that explored that notion in first. By using the N-ABC, I will be able to achieve detailed information about my target demographic and how to create realistic characters and narratives. The ideals of the fidelity model, showed the importance of creating an authentic setting for the narrative world. However when examining the advice of lovelock and Champine he guide on creating a false social media account did present an ethical issue for me, as I could accidently catfish followers that aren't aware of the storyworld they come from. To counter

this chance, I've decided that each account will come with a link to the programs website, lowering the chance of this happening. If it ever does happen.

On the notion of the sources and their locations. A lot do come from journals and books. However do to the fluidity of the subject and its constant state of change and evolution. I have had to rely on interviews from web browsers. I have tried to make sure they are from credible sources and reinforced most by them through proof of the topic they are discussing or from journals and books that include references to said interview.

Regarding the independent inquiry and its future effect on my work. I believe that it has helped me understand how I can use it to enhance my work, increasing audience engagement and their activity within a program. It's also highlighted the limitations with the second screen process and some of the ethical concerns that constant interaction with the audience can have on their mental health. Proving that I need to find a healthy balance and making sure not to drop any material during unsociable hours. I do wish to carry this on to my next project and hopefully is something that can be carried on further. In either its current form or another.

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