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Transmedia Analysis of Inside Disaster: Haiti

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1. Introduction

This assignment is part of the final exam of the course „Transmedia Storytelling I“ held by Dr. Renira Rampazzo Gambarato in fall 2012 at the Baltic Film and Media School in Tallinn. This paper will provide analysis of a transmedia project Inside Disaster Haiti. Inside Disaster Haiti follows the disaster relief teams of the Red Cross as they mount the largest single-country response in their history. In Haiti, 600 trained humanitarians from over 30 countries are on the ground giving access to the gripping stories compelling characters and intense drama that unfolded after Haiti horrific quake of January 12th 2010. The story of the Inside Disaster Haiti is being unfolded via documentary, interactive website and the simulation.

This project is being analyzed by the core principles stated by Henry Jenkins in his book called Seven Core Concepts of Transmedia Storytelling (2009): Spreadability vs. Drillability, Continuity vs. Multiplicity, Immersion vs. Extractability, Worldbuilding, Seriality, Subjectivity and Performance. The principles are being supported by the 10 questions offered for analysis by the Georgia State University Digital Arts Entertainment Lab with the relevant references for the key questions by Geoffrey Long (2007). Helping to carry out in depth analysis of the project Inside Disaster Haiti the key questions considered are about; premise and purpose, audience and market, media platforms and genres, narrative, worldbuilding, extensions, characters, structure, user experience and aesthetics.
2. Premise and Purpose

*Inside Disaster Haiti* is a multi-platform documentary project that includes an interactive website (*InsideDisaster.com*) and first-person simulation (*Inside the Haiti Earthquake*) that explore themes around the Haiti earthquake and humanitarian work. Both projects combine content from the *Inside Disaster Haiti* documentary series with interactive material shot, photographed, and researched by PTV Productions’ web team. The project reflects on how people recover from the disaster, how Red Cross is involved and how journalists manage to cope and make decisions in this catastrophe zone. The core of the project is to provide learning spectrum about the Haiti earthquake, how survivors, journalists and aid workers manage to work together in order to balance the disaster zone and get across as much help needed taking steps towards relief and recovery. *Inside Disaster Haiti* is a mixed type project that gravitates more to the non-fictional side but still contains some key elements as the simulation that involve fiction. The project is based on a true story and a real disaster, the footage we recognize from the documentary, interactive website and the simulation are filmed straight as the happenings take place and the disaster unfolds. The project uses immersive journalism which is the form of journalism that allows first-person experience of the events or situations described in news reports and documentary film. [6] It uses immersive technologies to create a sense of being there, puts an audience member directly into the event as a witness and participant. [6]

3. Audience and Market

*Inside Disaster: Haiti* project business model is a freemium, meaning that it is a mix of free and paid since the interactive website and simulation is free to enter but to see the documentary you have to pay for it. The project could be considered as one successful example since it was the first time that cameras were allowed to film how the Red Cross works. The project also received a lot of help from people around the world, many donated money and well needed products for making it easier for Haitians to come out of this disaster. The project has also won several prizes since then. For example the awards like 2011 Horizon Interactive Awards (Best in Show), 2011 Horizon Interactive Awards (Best in Category) and 2010 Applied Arts Interactive Awards (Gaming). And Nominated for 2011 Webby Award
The target audience for *Inside Disaster: Haiti* could be arguably anyone who is aware what is happening in the world, who feels an urge to help Haitians or get to know how the disaster happened and evolved. The intended VUP (Viewer/User/Player) of the project could be seen as a person wanting first hand news stories and someone who wants to feel the involvement as the simulation is determined to offer. The viewers of the project could be seen to be navigational, meaning that the viewers appreciate the connections between different parts of the story and the multiple arrangements of the same material. Therefore we can argue that the audiences appreciate the pits and parts of the connections made between the documentary, interactive webpage and simulation in the story since each of them provide material that is same but the arrangements are new. For example the simulation is created from the documentary footage but rearranged into scripted, fictionalized sequence for this simulation. Furthermore we can argue that the project attracts the audiences since it is a real-life and massive happening, it is dealing with one of the biggest disasters in 2010 where over 225,000 people were killed, 1.5 million left homeless, 60% of hospitals destroyed, 80% of schools destroyed and more. [17] The simulation also helps to understand the struggles and decisions of survivors, journalists and aid workers on the road of rebuilding Haiti. The key why the project attracts is arguably the way the project is giving realistic glimpse of the Haitians life after the earthquake struck and how they recover from it. For example there is no covering up the dead bodies, people’s feelings or shivering injuries; it is shown exactly how it happened. It is also stated by the creators of the project that *Inside Disaster Haiti* follows the stories of both rescuers and victims in a life and death drama that plays like a fiction, but is all too real. The style is hand-held, gritty and up-close. [17] The pace is fast and chaotic but strategic. *Inside Disaster Haiti* offers a front-row seat to the inner-workings of the Haiti relief operation, and the brave individuals who dedicate their lives to saving millions of others. [17] The obstacles being faced by the survivors, journalists and aid workers are varied and constantly changing; the Red Cross teams are under tremendous pressure to be accurate and fast. In the aftermath of a disaster, neither is easy. The projects purpose is not to entertain but rather inform and give a full learning spectrum therefore we cannot analyze what kinds of entertainment does the target audience enjoy but rather rephrasing it that what could be the most interesting outlet for the project to attract the audiences. This could be argued to be the interactive experience where the realistic aftermath
of the disaster is being unfolded. It is also quite unique and rare way to give away the real feeling of the disaster that happened, you can participate and make you own decisions and see how one decision or another will play out.

There are similar project that exists called Choose a Different Ending that is based on a similar interactive experience that Inside Disaster: Haiti project is. This project provides the participant with an opportunity to choose the path how the story evolves. Choose a Different Ending is an interactive film that allows you to decide what happens next, the participant can interact with it, choose what to do and decide how it ends in this way you decide whether to live or die. [25] This project was at first a bit confusing, you did not have a total control over the way the story travels, participant could choose what video to watch and see how things could end up differently. The format would be working much better and be more realistic if for example it would have built up that when watching the video you can choose the path before things start to happen. At the moment this project does not give you an opportunity to choose the ending while watching, but rather you watch one video and then the next and then make your mind up what is the ending you would prefer.

4. Media Platforms and Genres

The media platforms involved in the project are Inside Disaster Haiti documentary, an interactive website InsideDisaster.com and first-person simulation Inside the Haiti Earthquake.

Each platform is participating and contributing to the project in a different way.

The Documentary

The documentary is the main platform and outlet where the story starts to unfold. The intense and compelling documentary series takes us behind the headlines of a large-scale disaster to document the emergency relief operation from first response to recovery. The documentary is a three part series following the Red Cross response to the Haiti earthquake. The documentary is not available online and could be bought via the resource website. The documentary consists of three episodes; Emergency, Relief and Recovery.

Episode 1 – Emergency
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Showing and exploring one of the deadliest earthquakes in history how the Red Cross team travelled overland into Haiti. The first series show how over the next 21 days Haiti will become the largest response operation in the IFRC’s history. The team begins by setting priorities – 300,000 are injured, 1.5 million are homeless and hundreds are still buried alive under the rubble. [17]

**Episode 2 – Relief**

Second episode introduces the happenings going on two weeks after the earthquake, people are becoming increasingly desperate — more than a million people need food, water and emergency shelter. Operations become increasingly difficult for the team, as food drops and distributions create an atmosphere of anxiety and fear. [17]

**Episode 3 – Recovery**

The third episode shows Haiti, six months after one of the world’s most deadly earthquakes people are struggling to survive and the Red Cross is one of the few organizations still distributing aid. Haiti’s recovery remains painstakingly slow and riddled with complex challenges. Crime and violence are on the rise in the camps and land rights and political instability stand in the way of reconstruction; the situation is dire. Haiti’s recovery is a long road. [17]
**The Interactive Website**

*InsideDisaster.com* offers educational and interactive content that allows users to explore the complexities of humanitarian work in the 21st century, as well as the specific challenges and experiences that arose from the aftermath of the Haiti quake. The *Inside Disaster* website is divided into three main categories: *The Haiti Earthquake; Inside Humanitarianism;* and *Inside the Documentary*. *The Haiti Earthquake* is filled with stories, research, and interactive resources to help users understand the “big picture” of the earthquake: why the devastation was so great, how both Haitians and the international community responded to the crisis, and the challenges facing the reconstruction. [7] *Inside Humanitarianism* focuses specifically on the humanitarian industry, working in the field, and information on how to become an effective and accountable humanitarian donor. [7] Within *Inside the Documentary*, users can read about *Inside Disaster Haiti*, watch the trailer and behind-the-scenes clips, and learn about the team behind the documentary production. The first stage of the *Inside Disaster* online project began with a live blog from Haiti that launched within hours of the January earthquake. [17] Throughout the month following the quake, *InsideDisaster.com* featured daily blogging, photos and mini documentaries direct from the disaster zone, uploaded nightly via satellite modem. [17] From the website you can enter the simulation. The website also holds besides all the general information like history and statistics, an interactive map that unfolds around Port-au-Prince from the rescue operation to survival tactics showing the key moments from the earthquake’s aftermath. A photo stream of the most powerful and realistic photos taken after the earthquake, destruction slideshow that combines striking images and statistics to capture the massive scale of the destruction in Haiti. An interesting approach has applied to the website for the people who want to help is the Donation Hall of Shame which is giving bad illustrative examples how not to help the Haitians, there are examples like used soap or used shoes. For example many people sent high heels or mix match shoes and Haitians have nothing to do with these shoes. Website gives also access to aid worker diary and a starting point via questionnaire for volunteers who are interested in becoming a humanitarian.
InsideDisaster.com [7]

In 2009, former refugee Demeck Kayongo launched a U.S. campaign to collect "lightly used soap" from hotels to be shipped and donated to his home country of Uganda. The Global Soap Project (GSP) has so far collected over 14,000 bars of used soap from 50 U.S. hotels to be "washed", melted, remolded and repackaged into new bars.

But the GSP's fundraising has fallen short on the $15,000 USD needed to ship the soap overseas — costs amounting to almost $2 per bar, on top of the cost to "wash" and recycle the soap in the U.S. Meanwhile, a used soap bar is for about so.00 USD in Uganda.

The GSP's shipping costs alone could purchase 300,000 bars of soap, while supporting the local economy.

InsideDisaster.com/ Donation Hall of Shame [12]

"It will stay with me until the day I die"

Cinematographer/filmmaker Stefan Randstrom describes filming Marcel and Romain’s quad-bike tour of a “post-apocalyptic” Port-au-Prince.

InsideDisaster.com/ Video Map [16]
The Simulation

*Inside the Haiti Earthquake* is an online simulation that allows users to experience the aftermath of Haiti’s January 2010 earthquake through the eyes of a survivor, aid worker, or journalist. Combining a provocative script with real-life documentary footage, photos, and stories from Haiti, *Inside the Haiti Earthquake* allows users to experience the complexities of disaster relief for themselves. The interactive experience helps the participant to enter as a ‘visitor’ to the location where the story is occurring, through the perspective of a character depicted in the news story but also as oneself since the actions chosen to travel in the story world is made by the participant. For example if you choose the path of a survivor interactive experience is giving you a story and after the story you can for instance either choose to go and find other survivors, find water and food or get help for your injuries. The simulation could draw parallels with newsgames which is mostly referred as a response to a specific and current event, released while the story is still relevant in people’s minds. [6] Both in the sense can persuade, inform and titillate; make information interactive, recreate a historical event, put news content into a puzzle and teach journalism and build community. [6] When entering the simulation it states that: ‘This is not a game. Nobody is keeping score. By playing the role of an aid worker, journalist or a survivor, you will be given the opportunity to commit to various strategies, and experience their consequences’ (*InsideDisaster.com*).

There could be identified few problems specific to each medium. For example with the documentary that is not freely available on the website nor anywhere else in internet does not
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give full learning ability about the project, to analyze the documentary the most reliable information introducing the core of the project is from the press kit provided by the authors form the website InsideDisaster.com. The simulation Inside Haiti Earthquake however gives the VUP first-person experience but from time to time changing the story too fast before the player could really starts to enjoy what has offered to do.

5. Narrative

The documentary Inside Disaster Haiti being the main platform where the story unfolds represents three main characters. As the documentary team argue as well, choosing three characters out of the three million people affected by the earthquake in Haiti was not an easy task. The team was determined to find three incredible individuals for the documentary. Characters needed to be representative of the cross-section of people touched by the disaster, this is because most often, disasters impact only the most vulnerable people but in Haiti, even those who lived above the poverty line were hit. Characters also needed to reflect the fact that the people affected by disasters are not just victims; they are also heroes. [17] They suffer through the disaster, they respond to the emergency, and they rebuild their lives. The team found three characters whose journey they decided to follow. Magalie Landee was one of many Haitian merchants who lost their business. What made her story even more tragic is that along with her livelihood, she lost four of her five children. [17] Second character was Louken Pluviose who is a volunteer paramedic without any formal medical training in a camp called Juvenat. [17] The third character represented is Marcel Phevenun who is among the working poor of Haiti. His life is a testament to the Haitian government’s failure to protect its people. Marcel is a skilled, hardworking Haitian who should have regular employment and a comfortable lifestyle— but he is condemned to just trying to survive. [17]

The simulation Inside the Haiti Earthquake however does not have certain characters represented; it is rather first-person experience as the VUP is the primary character in the simulation since taking part in being the survivor, journalist and an aid worker.

It is hard to analyze the summary of the storyline since the rebuilding of Haiti still lasts; these are real stories of people that limit the predictions and make it more complicated since the information is missing. This is also the indication where the missing part of ending the project comes out. This is because as these projects give very realistic and on time experience, they often fail to provide new information about the aftermath. For example it remains unknown
how the characters Magalie, Louken and Marcel managed to go on with their lives; something has definitely changed since the earthquake happened three years ago from now. This is however complicated to find out since the latest news in the website (InsideDisaster.com) and blog Haiti Today are published in early 2011.

The major events and challenges that the VUP deals with are mostly related with following the simulation. In the simulation the VUP is encouraged to help survivors when being an aid worker, trying to get the story sent to an editor when choosing the path of a journalist or finding food, pure water or medical help as a survivor.

It could be argued that there are strategies used to expand the narrative like negative capability [5] mostly used in the simulation leaving certain caps and provoking the sense of uncertainty and what is going to happen next in the storyworld. [5] It happens with all three paths the player chooses (survivor, journalist and an aid worker) the ending is mystery and comes unexpected, and for the first time entering the simulation you always wonder what is behind the next activity, it is never foreseen.

6. Worldbuilding and Extensions

Inside Disaster Haiti offers a front row seat to the inner-workings of a large-scale disaster relief operation. It is a poignant analysis of the anatomy of a disaster, calling attention to the most pressing issues facing a global community of humanitarian workers in a world of increasingly devastating disasters. [10] The central world where the project is set is a three series real-life documentary, filmed and showed how the things happened in real life. The project is geographically presented in Haiti. The project is mostly happening and showed in a real world; however the simulations material has been edited and rearranged into scripted, fictionalized sequences. Therefore despite originating from documentary material, Inside the Haiti Earthquake should be considered as a work of fiction. For example when in the simulation the player chooses the path of a journalist or an aid worker then from time to time animated phone appears on the screen with a text message asking what should you do next or asking what is going on at the moment and then giving the player choices to answer the text.
The obstacles they face are varied and constantly changing. As dangers there is death, starvation, crime, fights for food and pure water. Delights could be argued to be when taking part in the simulation and for example following the journey of a journalist and when getting your story right and published. For a Haitian a survival or finding food and medical help and for an aid worker when they can help someone before it is too late.

It is hard to analyse if the storyworld is big enough to support the expansions since the main platform, the documentary is not available for full screening. However the functions of the expansions seem all having their own function and purpose. The documentary as the bases of the project being supported by the website that holds together all the information, overflows with educational and interactive content expanding the story even more with interactive maps, photostreams and so forth that are not represented in the documentary. The online simulation and interactive experience Inside the Haiti Earthquake however allows users to experience the aftermath of Haiti’s earthquake.

The project Inside Disaster: Haiti has two extensions; the main platform documentary Inside Disaster Haiti, following the interactive website InsideDisaster.com and simulation Inside the Haiti Earthquake. At first the project gave away mixed signals of what type of extensions are used; are they rather adoptions or expansions. This is because there are not a lot of media platforms involved in the project, and sometimes giving the feeling that it is retelling the same disaster and story in a different media. As in documentary and in the simulation the roles of survivors, journalists and aid workers are being involved and told quite similarly and the footage used seems to be very similar as well. The absence of the free screening of the documentary seems to be the reason that confuses to determine the extensions. However when analyzing further it was more clear that the projects extensions could be seen more as expansions following the narrative through different media.[5] This is because from the documentary to the simulation the story is expanded even further on offering new insights and unfolding new rearranged, scripted and fictionalized extension to the whole.

Nevertheless the fact that the project gives mixed signals from time to time it could be argued that each of the extension enriches the story since they all separately are giving away and unfolding new information, the documentary is showing the whole story and providing the background, website is unfolding the more in depth path of the disaster providing interactive maps, photostreams, blogs and access to the simulation. The simulation on the other hand gives an opportunity to experience the disaster from front row when placed to play a journalist, aid worker or a survivor.
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We can argue that each extension of the project is maintaining the original characteristics of the world, documentary as the main platform is setting the mood showing real life images and shots from the disaster area as it happened, the simulation and interactive website also follow the same characteristics giving further insights and participation availability to also be part of this world offering gaming elements in the simulation for example. It also gives a three-way perspective in each extension showing the point of view from a journalist-, aid worker- and survivor perspective.

Furthermore because of the absence of the documentary it is hard to examine if each extension answers questions left previously unanswered or raise new possibilities for extensions. It could be however predicted and approach logically. We can therefore argue that since the documentary is focusing on a visual side showing the destruction and telling the stories of aid workers, journalists and chosen survivors, the interactive website gives additional information of how to enter the humanitarian work, what to donate and what not to donate, how the earthquake travelled via the video map for example and what further challenges the journalists, survivors or aid workers faced, thus adding new additional information. Interactive experience on the other hand gives the VUP an opportunity to experience and make decisions itself, that it did not have when watching the documentary, plus adding new rearranged fictionalized story to follow. If examined this way we can argue that each extension does open up new possibilities for new extensions and answers questions unanswered. Therefore also offer an ability to spread the content and provide the possibility to explore the narrative in-depth.

7. Characters

Inside Disaster Haiti documentary has three characters represented that could be considered to be the primary characters of the project. These characters are survivors Magalie Landee a 37-year-old, middle class entrepreneur who lost four of her five children, her business and her house in the earthquake. Louken Pluviose a volunteer paramedic without any formal medical training in a camp called Juvenat. Marcel Phevenun a mechanic by trade and a survivor at heart. None of Marcel’s family died in the earthquake but he lost his home. Secondary characters could be considered to be the other survivors, journalists and aid workers. In the simulation however the primary character could be considered to be the VUP itself since taking part as a survivor, journalist or an aid worker the VUP is put in the experience as being one of them.
In the simulation there are also non-player characters represented as when choosing the path of a journalist at one point a mobile phone with a text emerges on the screen, it is the producer communicating with you, saying if you did a good job in getting your story filmed or you need to film another story, this is not good enough. Producer could be taken as the fictional character that can not be controlled by the player.

Main characters: Louken, Magilie and Marcel [17]

8. Structure

Inside Disaster Haiti is a pro-active transmedia project since it was planned ahead to have the extensions that is has, while the main goal was the documentary and first-person news coverage from the happenings, the last one was published via the InsideDisaster.com website. In the press kit provided in the web page the producer outlines that in 2009 they already had two film crews on standby ready to deploy the moment the Red Cross mobilized its international disaster response teams. The team even followed every warning sign of a
catastrophe happening; tropical storms, earth tremors, rumbling volcanoes and so forth but all were either false alerts or disasters not big enough. It all began then after the earthquake struck and the film crews arrive to Haiti 14th January 2010. Since the project is pro-active it is also possible to identify the consequences of the outcome of the project. The project is well thought through especially when analysing the simulation, if it was not pro-active the stories would not have come together as they did. For example from time to time in the simulation there are still images of a ‘taxi’ driver pointing to a car and asking do you want a lift, pictures of a journalist making a gesture that goes well together with the story and more. Inside Disaster: Haiti is closest to the portmanteau transmedia project. This is because the project has lots of things inside that are contributing to one experience. There are different platforms and each alone is insufficient to carry the complete story but also contribute to a complete story as well.

Each extension of the project can work as an independent entry point for the story. However the project left a lot of questions hanging in the air considering the possible endpoints. For example in the simulation the VUP can experience three different endpoint depending on what path is chosen. It could be argued that the endpoints are not clear but come up really fast and leave the VUP probably confused. This is because the simulation gives a lot of expectations during the journey but ends with something like ‘You have been an unprofessional journalist; we are going to replace you with someone else’. The interactive website refers to the blog Haiti Today as the possible endpoint, but it is unfortunate there is no new information that would be up to date, for example from 2012, most of the published entries are from 2010 or beginning of 2011. Therefore it could be argued that the endpoints of the project would work better when they for example teach the VUP something like the whole project is determined to do. The project is structured beginning with the interactive website to give out daily up to date information and news about the happenings, how to help and so forth. However the website is not considered to be the main platform of the project since the initial idea from the beginning has been the documentary for the producers. Simulation was the third step and ‘second’ extension to the project. It is created from documentary footage and photos shot in Haiti by the Inside Disaster documentary team and web crew. This material has been edited and rearranged into scripted, fictionalized sequences for this simulation. Simulation on the other hand can be participated as a survivor, journalist or an aid worker.
9. User Experience

In the project it could be argued that the point of view (PoV) that the VUP experiences is the mixture of first-person and third-person experience. [5] This is because as the simulation uses the first-person experience, allowing more personal approach and limiting the reader to one characters perspective. The one character in this case is the journalist, aid worker or a survivor. From time to time it is also arguable if it is a first-person point of view or even the least common point of view, the second-person. This is because simulation refers to the VUP a lot as ‘You’. For example telling the VUP you are starving and you need help for your wounded leg, go and find help from the nearest shelter. The documentary and the interactive
website on the other hand use third-person point of view, giving various point of view, including several survivors, journalists and aid workers. The role of the VUP in this project varies. In the simulation the VUP is expected to be the participant being able to cope with the challenges as a survivor, journalist and an aid worker. In the documentary the VUP is rather placed as a viewer experiencing the educational background of the disaster before entering the simulation to play the situations out. It could be argued that the VUP is kept engaged by the reality of the project. The project is giving the VUP a sense of being there, offering gripping images in the documentary and simulation and educational yet interesting information via the interactive website.

Furthermore as the VUP enters the simulation as participant choosing the path of a survivor, journalist or an aid worker the VUP also is able to co-create and influence final result. This means that whatever choices the VUP makes in the simulation plays role in how the story is ending for a survivor, journalist or an aid worker. For example for a survivor it could end by saying: ‘Your immediate needs are taken care of. In the days ahead you will be given the opportunity to help others volunteering. You will be inspired by the people like Louken and Marcel who are rebuilding their country’. [8] Moreover it could be argued that the project work also as a cultural activator giving the VUP something important and meaningful do even if in the simulation it will not make difference in real life. The website and the documentary on the other hand also could be seen working as activators since they are sharing interesting educational facts in cooperation with realistic visuals about the disaster.

Thus the VUP has important goal to accomplish in the project. For example in the simulation the VUP needs as a survivor trying to succeed and survive, as a journalist getting the story finished and sent to the editor and as an aid worker save lives. When trying to accomplish these tasks given to the VUP there are also tension and ticking clocks since aid workers run with the time to save as many survivors they can on the other hand survivors need help straight away; food, shelter and pure water. It could be argued that the VUP is determined to accomplish these goals since the simulation is unpredictable, you do not know what you next choice will bring after the other it keeps the mystery and therefore engaged. When accomplishing the tasks there are small rewards like if you choose correct continuation you will for example save a person as an aid worker, get help as a survivor or get your story published as a journalist. There are also unexpected penalties for example as a journalist if the story is not in correspondence with what the editor wants you will be axed, replaced and sent home since you did not do your job well enough.
10. Aesthetics

Inside Disaster Haiti’s story is presented in visuals, most commonly using video and photographs to follow the story through the documentary, the interactive website and the simulation. The intention of the product is to give away as realistic look, visuals and outcome as possible since it is a real-life disaster and involved real characters (survivors, journalists and aid workers). The project is trying to convey the authentic life and struggles of Haiti and Haitians after the earthquake. The project makes no exceptions in showing brutal scenes of dead bodies piled up on each other, Haitians looking for their missing family members under the rubble and collecting their valuables. Audio also works in harmony with the videos shown, you can hear ambient sounds like traffic noises, people crying and screaming, talking behind with amplifying music from time to time. Not only the documentary is showing the authentic style but also the interactive website’s graphic design, photography, the simulation and the music reflecting to the disaster and the mood.

11. Conclusion

In conclusion we can argue that the multi-platform documentary project Inside Disaster Haiti with the extensions interactive website (InsideDisaster.com) and the simulation (Inside the Haiti Earthquake) provide full learning spectrum as it was meant to provide, offering access to the lives of Haitians after history’s one of the deadliest earthquakes struck. Showing the gripping images of dead bodies, hundreds of thousands of people who have lost their home, loved ones or both straight as the real-life disaster happened and unfolded. The projects aim to educate lies in the knowledge provided by the point of view of a journalist, aid worker and a survivor and how these three groups work together under a pressure like this. Each platform of the project participated and contributed to the project in a different valuable way. The documentary as the main platform of the project (not freely available) stepped in to provide intense and compelling series taking the VUP behind the headlines of a large-scale disaster to document the emergency relief operation from first response to recovery. The interactive website InsideDisaster.com opened up new additional information about the project when providing further educational and interactive content that allowed the VUP to explore the complexities of humanitarian work, as well as the specific challenges and experiences that arose from the aftermath of the Haiti quake. Last but not least the simulation Inside the Haiti
Earthquake took another step further to allow the VUP to experience the aftermath of Haiti’s January 2010 earthquake through the eyes of a survivor, aid worker, or journalist and combining a provocative script with real-life documentary footage, photos, and stories from Haiti.

Altogether we can argue that the project works in the structure it is meant to work, the project builds content over variety of media and offering opportunity for collective action rather than passive consumption. The main criticism of the project could be that it would be more of a complete project if the endings were more clear, the latest information that the website offers are published in early 2011 and does not give any certain information how has Haiti approved after three years of recovering how are the chosen survivor characters Louken, Marcel and Magilie are doing for example. In addition it could be argued that it could be taken as an example that is one of a kind, since there have been many disasters before Haiti earthquake that did not give as half as realistic coverage on the events as this project did. The advantage of the project is that it was and is a pro-active project, meaning that it was planned ahead to be transmedia project and thus having the advantage of giving away the images it does.

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Declaration of authorship
I certify that the work presented here is, to the best of my knowledge and belief, original and the result of my own investigations, except as acknowledged, and has not been submitted, either in part or whole, for a degree at this or any other University.