

Interactive Documentary and Non-profit Engagement: Building an Inclusive Story Practice in Heritage

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Abstract

This thesis examines the potential of interactive documentary (i-Doc) as an inclusive model of storytelling that can benefit non-profit organizations in widening public participation, improving engagement and supporting fundraising. Through the case study of a single organization, the Council for British Archaeology (CBA), the research addresses the diversity gap in heritage storytelling as the first step in improving public participation from diverse audiences. Through the analysis of primary and secondary data from the CBA, the study identifies a lack of understanding of immigrant perspectives of heritage in the UK, proposing to create an i-Doc that forefronts such underrepresented voices through a co-creative film process. By adopting a participatory approach, the study then develops an interactive storytelling platform through an iterative design process with participants, exploring personal themes of archaeology and heritage in an everyday context. The result of the study is a working model of an i-Doc that presents digital stories of the participants. This storytelling model offers the CBA the opportunity to increase their digital visibility, supporting their goals of using innovative creative avenues to reach new audiences, diversify their membership and support their long-term fundraising strategies. The research contributes to new insights in adopting the interactive documentary as a creative pathway to building inclusive and robust engagement methods that can benefit non-profit organizations, considering the challenges and opportunities that such technologies present.

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Author's declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

1. Introduction

1.1. Research background

Non-profit organizations practice social values (Bowman, 2011), and often struggle with funding (Young, 2007) to support their value-centred work. The rise of digital technology has opened up numerous possibilities for non-profits to explore new ways of building resilient mechanisms for fundraising using creative, internet based methods. Fundraising is considered a long-term relationship building process that requires creativity (Breeze, 2017) and forming one-to-one connections (Sargeant and Jay, 2014). The use of documentary storytelling to build such engagement for non-profits is recognized (Karlin and Johnson, 2011), although the emerging form of the interactive documentary or “i-Doc” that promises the potential for increased engagement through digital storytelling is yet to be fully understood.

The Council for British Archaeology (CBA) is a York based educational charity founded in 1944. The CBA aims to make archaeology relevant to the public, bringing together community groups through their networks and members. As a membership organization, the CBA’s largest source of income is through their membership (CBA Action for Growth Business Plan 2021-2025). The pandemic brought many challenges, with membership going static in a sector that is fundamentally people-centred and interaction-driven, testing the CBA’s organizational resilience (Herrero & Kraemer, 2022). Funding resources dwindled as a result, leading the CBA to reassess their audience engagement strategies and consider the use of online methods to reach wider audiences. Responding to these challenges by adapting their yearly Festival of Archaeology into an online festival in 2020 was a milestone in their efforts to increase their digital offerings (CBA Festival of Archaeology 2020 Highlight Report). With this success, the CBA aims to continue evolving their digital engagement strategies by introducing more inclusive practices that forefronts diverse perspectives in archaeology (ibid).

The lack of diversity and inclusion in archaeology and heritage is well documented (Smith, 2006; Conlan, 2010). The CBA’s current audience profile is dominated by older, middle-class white-British people, which the CBA wishes to address by increasing the diversity of their membership to make archaeology more relevant to local communities (CBA Audience Development Strategy 2019). In order to improve public participation from more diverse audiences, it therefore becomes necessary to address the diversity gap in the sector as a first step to widen engagement. The research will take this first step in addressing the diversity gap, testing the scope of the i-Doc as a creative approach towards building inclusive participation in archaeology.

1.2. Research aim and questions

Amidst this background, the aim of the research is to investigate how non-profit organizations like the CBA can use new forms of storytelling to widen interest, improve public engagement, increase membership and support fundraising. It will look into the archaeology and heritage sector in particular, and what’s missing in heritage representations in

storytelling, contributing to the understanding of how the i-Doc can be used as a creative method that is inclusive and participatory. Linking the practice of the documentary film as a story form and non-profit organisations to the 'social cause', there will be an attempt to see how with emerging technologies and online media, the non-linear interactive documentary can be helpful in bringing visibility to non-profit organizations. The research ultimately aims to begin the process of diversifying CBA's audience profile by addressing the lack of inclusive story practice in archaeology as a pathway to increase engagement that can widen membership and support fundraising strategies.

The main research question is: *How can interactive documentary storytelling benefit non-profit organisations in building inclusive public participation and support fundraising?*

Breaking down this larger question with the CBA as an example of such a non-profit, the following are the sub questions to investigate:

1. What are the current gaps in storytelling in archaeology and heritage?
2. How do the qualities of the interactive documentary enable inclusive storytelling?

1.3. Project context

Funded by XR Stories at the University of York, the project is a collaboration between the Council for British Archaeology (CBA) and the School of Arts and Creative Technologies (ACT), formerly called the Theatre, Film, Television and Interactive Media (TFTI) Department. The project was initially titled "Your Heritage, Your Story: Fundraising e-stories of everyday heritage; increasing membership and widening audience participation". The early background context for the project was collaboratively outlined by lead supervisor, Dr Marta Herrero, whose research specialises in non-profit fundraising in the creative industries; Dr Jonathan Hook, co-supervisor for the project, whose research in the field of Human Computer Interaction (HCI) explores the design and development of new interactive media content forms; and Dr Claire Corkill, who as Development Manager at the CBA, played an advisory role.

This initial proposal for the project discussed the potential of interactive storytelling forms as an audience engagement tool for non-profits, the concept of "everyday heritage" as a people-led approach, and the opportunities that can arise from presenting stories on a public online platform. The project was viewed to be a pilot model to support citizen engagement with archaeology and heritage. The CBA's goals of adopting co-creation as a method of creative engagement and creating the space for people to tell their own stories was also highlighted. I joined the project team as the student to undertake the research as part of a Masters Studentship. My background is in documentary filmmaking and video-production for non-profits. My previous experience working with underrepresented communities and building more inclusive, diverse approaches to storytelling helped shape the project, in alignment with CBA's goals.

1.4. Scope of the research

The scope of the research is to build an interactive documentary prototype experience that reflects the aims of the project. The idea is create a pilot model of storytelling that can support CBA's goals around widening public engagement and improving diverse participation. This research is intended to open a new creative pathway that can aid in promoting membership and supporting CBA's long-term fundraising efforts. It will offer a new digital platform, aimed at building new forms of engagement, which can potentially positively impact CBA's image and support their organizational goals around storytelling, co-creation and developing inclusive practices in archaeology.

1.5. Section outline

Following this introduction chapter, the thesis consists of the following chapters:

Chapter 2 is a literature review on non-profit fundraising, challenges of online technologies for non-profits, documentary storytelling, storytelling in archaeology and heritage, the qualities and challenges of the interactive documentary. Chapter 3 details the methodology, overviewing data collection methods, participatory filmmaking and evaluations approach. Chapter 4 discusses the interviews conducted with CBA staff with a summary of the findings. Chapter 5 describes the making of the films that include the development of the film concept, participant recruitment, participatory film workshop, and the co-creation of the films. Chapter 6 details the film implementation - theme-based video design, video editing, and the development of the i-Doc prototype on Klynt. Chapter 7 discusses evaluations with participants and the CBA. Chapter 8 discusses the final conclusions of the research.

2. Literature Review

The study is looking at how non-profits can use emerging digital technology, specifically the interactive documentary to widen interest and participation in their cause. Focusing on the archaeology and heritage sector where the Council for British Archaeology's (CBA) work is placed, the research aims to develop interactive storytelling that can bring visibility to the CBA, supporting their membership and fundraising goals. This literature review will present the various themes at hand, tying together the interdisciplinary connections between non-profit fundraising, documentary storytelling, storytelling in heritage, the potential of the interactive documentary and challenges.

"The question is not whether a nonprofit organization will change but how it will go about the job of changing."- Douglas C. Eadie, 'Changing by Design'

2.1. Non-profits, fundraising, technology

This section of the literature will introduce the meaning of the non-profit, why fundraising is important to non-profits, and the challenges that organizations face in implementing internet-based strategies for building long-term engagement with audiences.

2.1.1. What are non-profits?

According to Bowman (2011), the social justification for non-profits is their non-economic values. The United Nations' definition of nonprofits considers this non-economic aspect: *"organizations that do not exist primarily to generate profits, either directly or indirectly, and that are not primarily guided by commercial goals and considerations"* (United Nations 2003, p. 18). Given that a non-profit organization's work is not focused on generating profits, what they practice is *value-centred management*, where *social values* are their business (Bowman, 2011). An area of scholarship that's relevant within non-profit study is social movements, where people come together to advocate for change, and this movement itself could develop into a non-profit (Bushouse, 2017). Non-profits are therefore driven by a social cause prompted by social values. However, being able to practice these value-centred goals requires funding, and non-profits often struggle financially (Young, 2007). Fundraising, therefore becomes an integral part of the working and sustenance of a non-profit.

2.1.2. Non-profits and fundraising

It is important to understand how non-profits fundraise in order to gain an insight into the approaches and challenges that determine the use of media technologies in fundraising. Sargeant and Jay (2014) wrote about the impact of charity appeals and why people give. They said people see non-profits as "agents of change" and value organizations that "reflect the nature of this progressive engagement with society" (Ibid, p. 76). They also identified personality traits of a non-profit as being important for getting donors. Traits like

“transforming’, ‘responsive’ and ‘engaging’” (Ibid, p. 76, single quotes in original) were considered charitable. For human service charities, being “inclusive, approachable and dedicated” (Ibid, p. 77) can help them create a unique brand identity that differentiate their work. Such traits can therefore, help charities like the Council for British Archaeology (CBA) appeal to audiences that see the value in contributing to their cause.

Recent studies show that more needs to be learnt from what exactly goes behind how organizations fundraise, looking more from the fundraisers point of view than from the point of view of why people give. Breeze (2017), who studied fundraising in the UK, observes how fundraising is more than just asking for money, it is about developing and advancing an organization’s partnership building with potential supporters. Approaching fundraising as such a relationship building exercise makes it a long-term goal, aiming to create a more “profound change” (Ibid) in the wider context. Bringing about such change can be challenging for organizations from a financial point of view, where there is a need to keep up with innovation (Bennet & Savani, 2011). Innovation involves considering the opportunities that the internet, online media and communication technologies provide to leverage maximum outreach to the widest audiences. Social interactions with audiences can determine how such long-term relationships are constructed (Alborough, 2017), making fundraising a creative endeavour (Breeze, 2017).

In this understanding of fundraising as long-term relationship building, Herrero and Kraemer (2020) observe how “sharing identity” (quotes in original) is an important practice for organizations to establish themselves. A non-profit’s sense of self and how they want to communicate who they are and what they do, become an intrinsic way of building credibility with an audience. In describing the art of fundraising, Breeze (2017) explains how it is not simply about doing things, but it’s about “being a particular way” (Ibid), further describing the three F’s of fundraising: fostering, framing and facilitating a culture of philanthropy that become an intrinsic part of establishing legitimacy. Building innovative communication channels that reflect the non-profit’s identity and values can be crucial in establishing such legitimacy with audiences.

2.1.3. Fundraising and online technologies: challenges

The importance of looking at fundraising as a way to cultivate relationships is highlighted even with the use of the internet and new technology. Charities are advised to “approach the internet as a communication tool first and a fundraising tool second” (Hart, 2002, p. 353). In the 21st century, non-profits need to move away from the assumption that they have one homogenous, predominantly white and older audience, and consider potential supporters from multi-generational ethnic backgrounds (Nichols, 2004). Video and online media is getting more popular among diversified younger audiences who are likely to initiate the relationship with charities themselves, although retaining interest on an individual level is required as there is a tendency among such audiences to move between charities without making a commitment to one organization (Ibid).

Making connections on a ‘one-to-one’ basis therefore becomes critical to retain interest and participation. In the early days of fundraising, mass advertising allowed for a ‘one-to-many’

approach, but with the evolution of technology, non-profits are returning to 'one-to-one' messaging (Sargeant and Jay, 2014). This gives the opportunity to make more personal, lasting connections with individuals. Online fundraising strategies offer non-profits with opportunities to reach much wider audiences, with the internet providing tools that can improve communication and enhance relationships (Hart, 2002). As a charity looking to improve their digital offerings, the CBA recognizes the need for digital transformation that can enable them to widen their audience reach and encourage greater public participation. While evidence indicate the positive impact that digital technology can have on a non-profit's ability to achieve its aims, there is a lack of reliable data to support this assumption, with further research required on "the relationship-building aspect of these technologies" (Boeder, 2002).

Digital transformation, defined as "*a radical rethinking of using technology to change strategy,*" (Nahrkhalaji, 2018) has been on the agenda of non-profits looking at advancing change to expand their supporter base. Despite an increasing call for such digitization in non-profits, there is little evidence that show organizations succeeding in such efforts, which are attributed to lack of resources or tech expertise (Ibid). Non-profits are not employing new technology in response to societal shifts that can support the reshaping of relationships (Burt and Taylor, 2001). Research conducted by the University of Canterbury in 2007 looked at whether the internet's inherent interactive capabilities made it a strong democratizing tool for non-profits. It found that non-profits' web pages were static and disconnected, with "little space for marginalised voices" (Kenix, 2007). Later findings revealed that almost none of the sampled organizations had used online media for communication, interactivity or engaged participation and that successful internet growth will arise from "interactive, personalized one-to-one relationships" (Kenix, 2008, p. 424).

2.2. Storytelling, documentary and the i-Doc

The following literature section will address how storytelling can be an effective tool for bringing about engagement with audiences, specifically understanding the documentary form of story, and subsequently, the interactive documentary (i-Doc) with its scope for digital engagement and interactivity. The i-Doc will be studied to understand how it can be a creative digital platform that can support a non-profit's goals of increasing public participation, engagement and fundraising.

2.2.1. Storytelling and documentary

Considering the creative nature of fundraising for non-profits as a process of building engagement with individuals on a personal, one-to-one level, Durham (2010) introduces the significance of 'story' that has the potential to make a connection at an individual level. A compelling story can bring "*the 'warm fuzzy', the personal and emotional connection that people feel when a story moves them—and this happens most effectively at the one-to-one level*" (Ibid, p. 23). Although there is a lack of academic research about the benefits of storytelling and its emotional qualities for charitable organizations (Merchant, Ford & Sargeant, 2010), the significance of storytelling for non-profits is highlighted by Mitchell and Clark's (2020) theoretical contribution to the three elements of story – content, classification

and character. The purpose of the research was to understand the relationship between the choice of the story and the organization's strategic purpose driving that storytelling (Ibid).

Stories can offer a natural entry point to understanding the culture of an organization (Boyce, 1996). It can be a way to express individual and collective meaning, becoming a vehicle for organizational renewal and participation (Ibid). Documentary storytelling, defined by John Grierson as the "creative treatment of actuality" (Rabiger, 2004, p. 4) can be useful for non-profits who are considering ways to connect with audiences creatively, through the making and sharing of stories grounded in reality. Non-profits can benefit from documentary film campaigns, which have the potential to influence audience knowledge, attitudes, and behaviour (Karlin and Johnson, 2011). This can widen interest and build long-term support for fundraising, membership or advocacy. As technological advances in documentary media meet the advances of the internet, a whole new set of opportunities is opened for non-profit organizations and documentary makers working towards social transformation (Ibid). The creativity of motion picture storytelling and social reform that is part of documentary's formative understanding (Chattoo, 2020) become vital to understanding best practices for non-profits that are aspiring to use emerging online media to engage with audiences.

2.2.2. The i-Doc

Over the last few decades, documentary culture has been changing with the rise of digital media technologies like web 2.0, social media and the use of mobile phones. The idea of 'documentary' in this context of digital media culture has also evolved, and has given rise to new ways of thinking about the form, although its primary social function is retained (Corner, 2002). This emerging form of documentary in the internet age is called the *interactive documentary*, or the "i-Doc". The most widely recognized definition of the i-Doc is by Aston and Gaudenzi (2012, p. 125) who define it as "any project that starts with an intention to document the 'real' and that uses digital interactive technology to realize this intention" (single quote in original). This definition expands the scope of documentary to digital technology that provides the opportunity for increased interaction, indicating the potential of the i-Doc as a pathway for non-profits to achieve wider participation through digital storytelling.

Nash (2014) builds on the emphasis about the social function of the documentary even as it is re-imagined in response to the potentials of emerging media technologies, asking the critical question about whether the web-documentary is better placed to *engage* audiences as active members of a community, and whether the interactive modes that it offers could open up the possibility for audiences to be *persuaded* (Ibid). The characteristic of interactivity can also give it a sense of "being alive", as Gaudenzi proposes the term "Living Documentary" to highlight the feeling of "happening in real time" "connectivity" or simply, "to live" (Gaudenzi, 2013, p. 25). These observations offer strong starting points to further explore how the i-Doc can be an effective medium of communication for non-profits, understanding the potential of documentary storytelling in the context of live internet culture and audience engagement. For non-profits like the Council for British Archaeology (CBA), who are aspiring to engage wider audiences and improve engagement, the i-Doc, with its digital access and scope for active engagement, has the potential to achieve these goals. The research will

therefore test how the i-Doc can open up creative and technological avenues for non-profit organizations that aim to digitally engage new audiences through one-to-one interactions that can support long-term fundraising goals.

Before proceeding to understanding more specifically the qualities and challenges of the i-Doc that can inform the design and development of the interactive platform with the CBA, it is necessary to gain an understanding of storytelling in the heritage and archaeology sector where the CBA's work is positioned. The next section in the literature review will depart to present this.

2.3. Storytelling in the archaeology and heritage sector in the UK

As the research is looking particularly at the potential benefits of the i-Doc as a digital storytelling platform within the archaeology and heritage sector in the UK where the CBA operates, it is imperative to look at literature relating to storytelling in this specific sector of non-profit work. This section will identify the current gaps in representation in heritage, which will inform the employment of the i-Doc to build wider public engagement in non-profit heritage work. I will be using both terms "archaeology" and "heritage" from a storytelling perspective. According to Nicholas (2017), heritage is defined as "objects, places, knowledge, customs, practices, plants, stories, songs, and designs that define or contribute to a person's or group's identity, history, worldview, and wellbeing". Archaeology, on the other hand is "a practice that aims to study the human past (and present) through a material lens" (Nassaney, 2020). The two terms are closely related, as material objects are often given meaning in a cultural context (Ibid). The CBA's work is focused on archaeological practice, falling under the larger purview of heritage study.

2.3.1. A need for diversity in heritage storytelling

There has been considerable discussion around how heritage discourse has been dominated by an elite group that represents the upper middle class, white perspective. Smith (2006, p.11), who researched heritage practices in the Western world, points to this "hegemonic discourse about heritage" that promotes western cultural values to being universally applicable. Smith (2006) further states how this kind of discourse becomes the "popular and expert constructions of 'heritage', and undermines alternative and subaltern ideas about 'heritage'" (Ibid, single quotes in original). This type of discourse is labelled as "authorized heritage discourse (AHD)" (Ibid, p. 29). When examining whose stories are told in heritage, museums offer the recorded histories of people and objects. Conlan (2010) observes how museums legitimize knowledge, and in that process, can exclude certain human experiences. "The parameters of possibility are mapped along the lines of class, race, gender, and sexuality. Omission from the museum does not simply mean marginalization; it formally classifies certain lives, histories, and practices as insignificant, renders them invisible" (Conlan, 2010, p. 257). There is therefore, a gap between the more privileged histories that have been recorded in museums, and the less privileged ones that have been excluded from public memory.

Heritage can be seen as a mirror that reflects a society's cultural values that "determine who and what we see as belonging to our national community" (Steven, 2009, p. 8). As Britain rapidly grows with diverse populations migrating into the country, with "substantial 'visible minority' communities since the 1950s" (Wood, Phil & Charles, 2006, p. 2, single quote in original), the public discourse around diversity hasn't quite moved at the same pace. The absence of certain groups from national cultural institutions which locate power in the hands of a few, rubs them out of history (Ibid, p. 34). Recently however, there have been attempts to rectify such omissions of marginalized groups in heritage discourse. The United Kingdom's Museum Association's Code of Ethics 2015 gives guidelines to improve public engagement and public benefit, encouraging museums to reach out to "new and diverse audiences, to treat everyone equally, generate accurate information for and with the public, and support freedom of speech and debate", among others (Ulph, 2016, p. 144). This reflects a recognition for more inclusion in the heritage sector in the UK.

A move towards a discourse that recognizes Britain's diversity and acknowledges the need to amplify underrepresented voices in heritage calls for transformative storytelling. An i-Doc, defined with the right goal, has the potential to achieve this with its suitability for more fluid, democratic, open forms of narrative techniques. By generating stories *with* the public, rather than *for* or *about* them (Cizek and Uricchio, 2022), the i-Doc's co-creative potential can be explored as a way to build stories that are participatory, inclusive and evolving. The i-Doc can enable a storytelling approach from a bottom-up rather than a top-down approach that heritage discourse has historically practiced. Tying back Conlan's (2010) observation of how omitting certain lives can "cast them into the realm of the unreal", using the documentary form of storytelling that is anchored in the real, can provide a way to recognize and validate underrepresented realities. This can forefront marginalized voices, which Kenix (2007) observed as lacking from non-profit organizations' online platforms.

2.3.2. Storytelling as public interpretation

There has been a rise in the use of storytelling as a tool to understand heritage. Gibb (2001, p. 1) notes the "meteoric rise of storytelling as public interpretation", and how storytellers bring a more vernacular angle with a wide range of perspectives to the craft. While this particular remark was made in the context of learning about historical archaeology, the relevance of understanding storytelling as public interpretation is important when thinking about the interpretation of archaeology and heritage through storytelling. This act of *interpreting* through storytelling, positions the i-Doc at a particular advantage, because it can offer ways to facilitate this interpretation through participatory design processes (Ryan and Staton, 2022). For the CBA, who aim to demonstrate archaeology's social value through participation from the public (CBA Action for Growth Business Plan, 2021-2025), encouraging the public interpretation of archaeology through the i-Doc's participatory processes may enable wider engagement from diverse groups.

2.3.3. Most heritage storytelling is historical fiction

The word “discourse” has been used to describe the kinds of writing that was produced in the heritage sector. In order to move away from the jargon of academic writing, archaeologists took inspiration from the work of novelists to write fictional narratives instead so that they could reach a broader audience (Elphinstone and Wickham-Jones, 2012). Historical fiction was meant to make a connection between the past and present through its more reader-friendly narrative. This form of writing is still largely restricted to writings from history that are set within a fictional plot with a strong authorial voice, and limits audiences to readers. It also does not explore the vast potential of *documentary* forms of storytelling that can shift the understanding of heritage through real stories of common people. The i-Doc’s core advantage is reaching audiences over the internet as a live story platform that can invite collaborations with participants who want to share their lived experiences with the public. The research will test the proposed hypothesis of the i-Doc as such a story form that can include more diverse narratives in heritage and archaeology, which can support widening CBA’s audience reach in more user-friendly ways.

2.3.4. The rise of digital technology

The promise of using new technologies for meaningful engagement in museums was recognized by Carson (2008) who remarked that people require more interactive, engaging experiences that are now transformed into the virtual world, and a full satisfaction is achieved “only if they live it – feel it – experience it” (Carson, 2008, p. 18). With the growth of digital technologies and social media, people have the power to create and consume digital stories. Nielsen (2017) observes digital storytelling “as an extension to traditional oral storytelling”, recognizing the opportunity it can provide people to “create and enhance their own stories and influence outcomes” (Ibid, p. 448).

These observations, made in the museum context where most heritage work is presented, can be applied to the non-profit heritage sector with organizations such as the CBA, who are keen to explore the full potential of digital storytelling to create meaningful engagement with the public. Although the potential of new media technologies has been acknowledged in the heritage sector, the utilization of the full potential of emerging documentary storytelling practices, such as the i-Doc, is yet to be fully understood. This research will attempt to understand how the i-Doc as a digital storytelling platform can enable deeper engagement with the public that can support the longer-term goals of fundraising as cultivating meaningful relationships. How this can be achieved through the i-Doc requires an understanding of some of the qualities that it offers to enable such engagement, which is presented in the following section of the literature review.

2.4. The potential of the interactive documentary

Section 2.2.2. looked at how the i-Doc has emerged as a new form of documentary storytelling with the rise of new digital technologies. The social function of the documentary and the potential of the web to engage audiences through participation was highlighted. This section will look at the specific qualities of the i-Doc that can offer such engagement and interaction with audiences. It will also review some of the challenges that i-Docs present, considering the critical discussion around using such media.

2.4.1. Co-creation enables inclusion and community networking

Recognizing the heritage sector's need to work *with* people and support freedom of speech from diverse audiences (Ulph, 2016) as discussed in section 2.3.1., the i-Doc's potential for co-creative models of documentary storytelling can be used effectively to address this. According to Cizek and Uricchio (2022, p. 19) – “In co-creation, projects emerge out of process, and evolve from *within* communities and *with* people, rather than being made *for* or *about* them.” This model of adopting a more process-oriented framework to achieve a storytelling goal would enable wider participation as well as foster a community spirit among participants. However, Cizek (Wiehl, 2017) points out a difference between co-creation and participation, stating that while people may want to participate, not everyone may be interested to get involved in the creation of the media (like using cameras or recording sound), and so co-creation can be understood more broadly as a sense of “co-design and the spirit of making something” (Ibid, p. 39). Rose (2015) resonates along the same idea of co-creation as a “shared process of meaning making.” This model of co-creation is an opportunity for charities like the CBA to, in their own words “create more spaces for people to tell their own stories” (sourced from initial project brief).

Cizek's project *Highrise*, an i-Doc that explored stories of vertical living around the world, adopted co-creative practices that helped develop community spirit and “provided networking opportunities for people” (Wiehl, 2017, p. 43). Another i-Doc which was a participatory project that also used social media to support its goals is *Hollow* by Elaine McMillion Sheldon. The objectives for this i-Doc were to facilitate community self-representation and to create conditions to enable collaboration for the community (Nash, 2017). In heritage, co-creation is seen as a strategy to build partnerships aimed at social action, where projects such as *Pride of Place: England's LGBTQ Heritage* engaged with LGBTQ community members to develop more inclusive approaches to understanding heritage (Historic England, 2020-2023). Rinallo (2020) wrote about how the emergence of the web and social media allows for more storytelling methods to access Intangible Cultural Heritage. Rinallo further identifies “community-generated” storytelling as a way to approach heritage storytelling. This approach is considered to be more inclusive as it can “help stories from the more marginal or vulnerable individuals and groups to be developed and heard” (Ibid, p. 60).

Rose (2017) who was co-producer of BBC's i-Doc *Video Nation* (Figure 1) that asked 50 people to reflect on diversity of life in the UK over the course of one year (Ibid, p. 49), observes how the experience of making *Video Nation* demonstrated how “collaboration between media-makers and the public is a necessary method [...] for reflecting marginalized and disenfranchised viewpoints and experiences” (Ibid, p. 51).



Figure 1: Video Nation¹ (BBC, 2014)

Building on the ideas about inclusive storytelling practices that need to be developed with participants, Green, Bowen, Hook & Wright (2017) make a case for *structural participation* in building i-Docs, which is a strategy that aims to involve participants in the design and infrastructure of the project. This is distinguished from participants' contribution to content, which is labelled as *executory participation*. While most i-Doc makers adopt executory participation by asking participants to share content which will be structured by the author, *structural participation* would allow for a much deeper collaboration that values co-designing the structure of the i-Doc. This can be an important step in heritage storytelling which intends to shift power imbalances to enable more inclusive participation at a structural level.

2.4.2. i-Docs consider the user experience

Unlike a traditional linear documentary where the audience experience is limited to only viewing, in an i-Doc, the user experience becomes integral because the user needs to interact with the platform in order to navigate the story. This makes it essential to think about what the user will experience when designing the i-Doc. For non-profit organizations looking to develop personal connections with audiences through the i-Doc, considering the user experience becomes important. My research will attempt to understand how such individual engagement may be prompted through the i-Doc's non-linear qualities.

Considering the user experience recognizes a shift in the approach to understanding audiences when creating a film. In traditional filmmaking, the filmmaker is in full control of the process and content of the film, which when complete, will be promoted to interested groups or general audiences. In an i-Doc however, the notion of the filmmaker is enlarged, as NFB chairman Tom Perlmutter observes how "new auteurs will understand that the relationship to audience as co-creators and collaborators is part of their medium of creation" (2014). This is a critical point that clarifies how the i-Doc as a medium is a transformative art form that adopts a user-centred approach, and how a user-centred methodology would call for an iterative design process which will determine the story and story architecture (Gaudenzi, 2017).

¹ <https://www.bbc.co.uk/videnation/history/today.shtml>

A dialogue with the user, thus becomes a crucial component in the design of the i-Doc. This characteristic that the i-Doc offers can be seen as an advantage when considering the need for non-profits to have 'one-to-one' messaging (Sargeant and Jay, 2014) that can help build deeper relationships with users.

2.4.3. i-Docs can encourage polyvocality

My first understanding of polyvocality in documentary came with the work of Aston and Odorico (2020) who presented the concept at a virtual presentation as part of the i-Docs Community Conversation series. Odorico, inspired from Mikhail Bakhtin's idea of polyphony, talks about applying it in documentary, in relation to co-creation and collaboration, referring it to "multiple voices and multiple participants [...] giving voice to a wider range of participants in the documentary process" (Ibid). This idea emerges from i-Doc's potential to embrace the complexity of reality, by incorporating multiple voices in the structure and production process of the i-Doc (Aston and Odorico, 2018). Zimmerman and Michiel (2017) discuss the significance of polyphonic collaborations, terming i-Doc projects as "open space new media documentary projects" that "steer away from a single viewpoint" (Ibid, p. 57). This particular quality of the i-Doc, that allows for multiple voices to be seen and heard, can be an important approach to widen participation from diverse audiences, a key step to building diverse public engagement for the CBA.

Maria Court's project *Quipu* implements a polyphonic approach. In *Quipu* (Figure 2), through phone recorded testimonies, indigenous men and women describe how they were forced into sterilization by a government programme (Rose, 2017). Castells (2017, p. 266) writes about how in the early days of the project, "more than forty women" attended a workshop for the pilot version. The project enabled a wide range of voices to be heard, embracing the complexity of the issue, and in the process, making the i-Doc a platform for justice. Another i-Doc example that brings multiple points of view to a complex issue is *Question Bridge* (Figure 3). The project's creators facilitated a dialogue between Black men from diverse backgrounds in America, as a way to redefine black male identity. The participants could ask a question into the camera, and later, another participant could answer it on camera. This approach not only stimulated connections among black men, but also brought out the "diversity of thought, character and identity in the Black male population so rarely seen in American media" (quoted from the Question Bridge website). By using a polyvocal approach, *Question Bridge* shifts the narrative power to black men, who have historically been misrepresented in mainstream media.

Quipu and *Question Bridge* demonstrate how i-Docs can become platforms for activism and advocacy. The polyvocal approach which is practiced within the co-creative framework, helps in building networks within and across communities. It helps support a social cause and can be a meaningful experience for both the creators and the participants working towards justice and social change. In the UK heritage sector, where there is a growing need to diversify narratives that reflect multiple voices, the polyphonic approach can be an effective way of addressing the gap in heritage representation. It can provide the opportunity for groups that have been historically marginalized, to be included in the construction of stories around personal heritage.

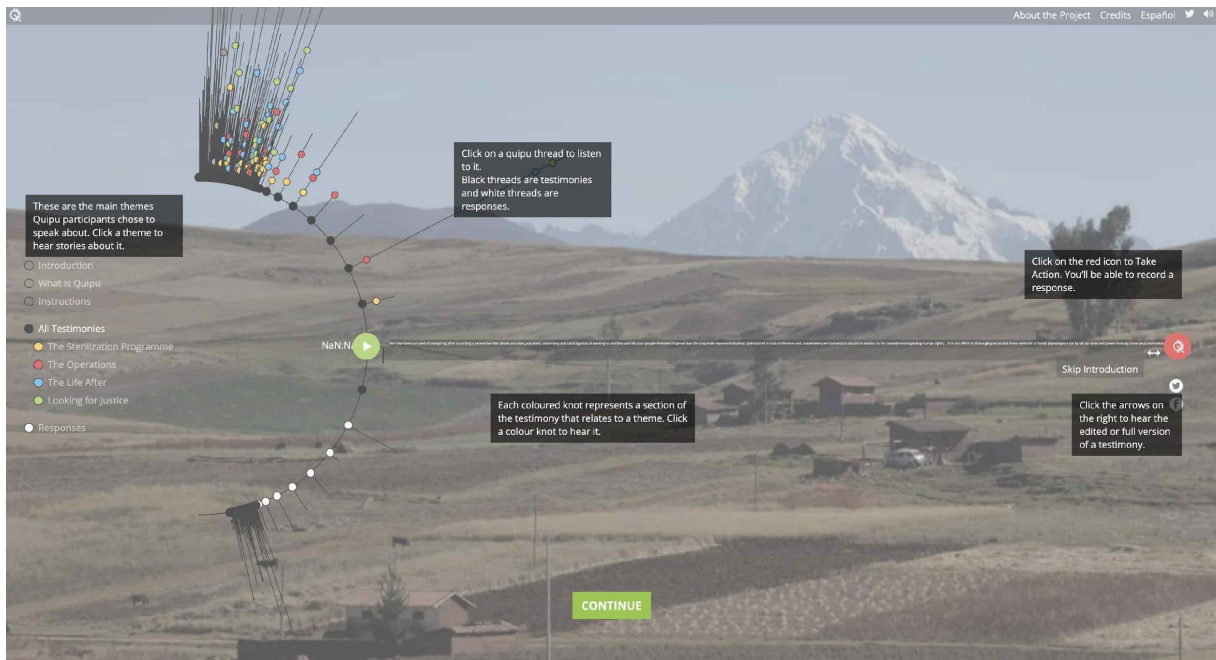


Figure 2: Quipu² interface (Court and Lerner, 2015)



Figure 3: Question Bridge³ (Johnson, Thomas, Smith & Sinclair, 2012)

² <https://interactive.quipu-project.com>

³ <http://questionbridge.com/>

2.4.4. i-Docs engages and impacts on multiple levels

Kate Nash gave a talk at the i-Docs conference in 2014 where she questions the meaning of interactivity – “Is interactivity actually a meaningful thing? What does it *mean*?” Giving the example of the i-Docs *Bear 71* and *Asylum Exit Australia*, and her study of audience engagement, Nash continues to observe how it’s when a user pauses from clicking, that real engagement occurs - “the stopping is the mark of engagement, not the clicking”. This observation points to the intimate nature of how an i-Doc can affect an individual. The moment of reflection can determine how they further interact with the story. Nash’s more recent work presents an analysis of interactive documentaries as spaces for self-expression where people can contribute “personal stories, images, comments etc.” (Nash, 2022, p. 10). Bringing back the question of impact and engagement with audiences from the point of view of non-profit organizations, i-Docs can be beneficial in making this one-to-one connection. Since each individual user is expected to interact with the platform in order to experience what it offers, the navigation of the narrative may be determined by personal preferences and motivations. It is this individual level of engagement that the Council for British Archaeology (CBA) is aspiring from their audiences. How can an i-Doc that prompts the user to think, reflect, act, and make decisions harness further engagement toward the CBA? How can it invite participants to contribute their own personal stories that encourage self-expression?

Domenjó and Kapur (2022) write about how the *process* of making an i-Doc is also impactful, recognizing the value of the researcher’s work and the documentation of their craft. They explain how the “creative choices of i-doc makers often encompass thoughtful engagement, informed consent, knowledge-sharing, and data-gathering (anecdotes/ evidence). Each of these processes shape both the documentary maker and the community whose life experiences are being archived or narrated” (Ibid, p. 48). These are important observations when thinking about impact and the consideration of the practice itself when evaluating the outcome of the work. The multiple layers of understanding the much-contested word ‘impact’ in the production of the i-Doc are helpful to explore the full potential of the medium when applying it to the non-profit sector. The user’s point of view as described by Nash, and Domenjó and Kapur’s understanding of impact from a maker’s point of view, are important considerations when evaluating the dimensions of new-media driven storytelling. These dimensions of the i-Doc process will be tested through my research that involves the making of an i-Doc in collaboration with the CBA.

2.4.5. i-Docs and participatory culture

Section 2.4.1. looked at the quality of co-creation in i-Docs. This section looks at participatory culture and how participation can be a more specific co-creative method. The links between the use of participatory technologies such as participatory video in a development context have been studied to understand how participation from communities through media and communication can play a role in “enabling people to determine and to attain their own self-defined objectives” (Roberts, 2018). The practice of participatory video dates back to 1967 with the people of Fogo Island who expressed societal concerns (Bartindale, Schofield, Varghese & Tsukamoto, 2019). Such a method can be empowering to under-represented

communities to “share their voice” (Ibid, p. 1). White (2003) writes about how participatory video can be powerful in bringing critical awareness that “forms the foundation for creativity and communication” (Ibid, p. 64). Such a participatory culture is developing within documentary, that is opening up innovative production processes in documentary forms where meaning is co-produced with interactive audiences (Dovey and Rose, 2013). Informed by the principles of participation that utilizes audio-visual materials to realize people’s potential and abilities (Shaw and Robertson, 1997), i-Docs can engage participants in the “physicality and socialness of everyday life” (Favero, 2013). Participatory film can be seen as a form of co-creation, where participants are actively involved in the making and shaping of their stories. As Nogueira (2016) observes, “by seeing themselves in the documentary content participants are transferring themselves to the screen and interacting, physically and conceptually, with their own beings” (Ibid, p. 161).

A participatory culture nurtures choice and agency. Jenkins et al (2009) define participatory culture where “not every member must contribute, but all must believe they are free to contribute and that what they contribute will be appropriately valued” (Ibid, p. 6). Archaeology and heritage storytelling can be reframed within a participatory culture that i-Docs provide. Giaccardi (2012) observes how online media and social networking have significant impact on heritage discourse, as new digital technologies allow ordinary people to construct heritage in the context of their own lives. Through a participatory framework that recognizes the importance of people’s engagement, social media can be an important tool to build such a culture that “contribute to continuous heritage interpretation and construction” (Ibid, p. 9). I-Docs, therefore, through a participatory approach, can facilitate this process of mediated social interactions that explore personal interpretations of archaeology and heritage. Such interpretive storytelling can foster meaningful engagement with audiences that non-profits like the CBA aim to build relationships with.

2.5. Challenges of the i-Doc

Ashish Kumar’s *Body, Home, World* explores identity and sexuality through an i-Doc. In conversation with Tammy Rae Matthews, Kumar reflects about the challenges that i-Docs present – it has limited engagement from users which arises from “online browsing behaviour” (Matthews, 2022, p. 44), there are technical limitations especially for members from the community of users who “face difficulties negotiating the innovative interface of the i-Docs” (Ibid) and the likelihood of older audiences to be excluded from participation, as i-Docs may be unknown to those outside “the usually vested communities of creators and users” (Ibid). These observations indicate how i-Docs may not be suitable for audiences who have limited technical capability to navigate and interact with non-linear storytelling, which can further hinder engagement. In the age of quick scrolling and online browsing, an i-Doc may not command committed participation from users.

The other challenge is adopting a co-creative approach in i-Doc making, where there is a heightened responsibility and commitment required from participants during the duration of the project (Cizek and Uricchio, 2022). Those with caring responsibilities, for example, may not be able to commit to being regularly present (Ibid) or, as Cizek observed, not all participants may want to be involved in creating the media (Wiehl, 2017). The co-creative

process can also be “slow and iterative” (Ibid, p. 233) which can lead to inefficiency. Fostering participation can also be challenging, as the creator of the i-Doc *18 Days in Egypt*, Jigar Mehta reflected how “open invitations to participate online often fail to engage would-be participants” (Nash, 2022, p. 46), emphasizing the need to first create communities for sustainable participatory projects. The claims of digital technologies’ participatory potential are challenged by the i-Doc project *Red Tales* that revealed “frustration at the difficulty of participation” and “a lack of ownership” (Ibid, p. 58). It is important to acknowledge these challenges, especially in the light of the earlier literature around non-profits considering the promise of the internet and digital technology for building greater engagement with audiences. Although the potential benefits of i-Docs seem to outweigh its drawbacks, my research will confront these issues to further test the qualities of the i-Doc as a creative tool for the CBA to improve participation from diverse audiences.

2.6. Conclusion

This literature review has introduced the meaning of non-profits, the significance of fundraising for non-profits to practice value-centred goals, the understanding of fundraising as a creative, relationship-building endeavour, the rise of new media technologies that offer innovative audience engagement strategies and the challenges non-profits face in adequately utilizing such media to advance relationship building with diverse audiences. It presented an overview of the importance of storytelling and the potential of documentary forms of story for non-profits, specifically looking at the promise of the emerging form of the interactive documentary to support organizational aims around building one-to-one interactions with audiences.

Departing to identify current trends in storytelling in heritage and archaeology where the CBA’s work is situated, four key observations were made: a need for diversity in the heritage sector, storytelling as public interpretation, most heritage storytelling is historical fiction, and the scope of digital technology in heritage storytelling. These observations identified gaps in current heritage storytelling practices that fail to include diverse voices which are integral to the UK’s multicultural population. To engage with wider audiences, therefore, the CBA would need to address the diversity issue in the sector that can enable the participation of underrepresented individuals. The i-Doc has the potential to achieve these goals of inclusive participation in heritage that can support long-term relationship building with new audiences.

To understand the specific qualities of the i-Doc that can enable such engagement and interaction with wider audiences, the literature identified its strengths as well as limitations. The i-Doc’s potential for *co-creation*, that can enable participation through deeper collaborative work was discussed as a way to build communities and include groups that may have been historically marginalized in heritage representations. The i-Doc’s *consideration of the user* in the design and development of the platform was explored as a positive way to build individual and collective meaning, which can improve one-to-one engagement. The *polyvocal* quality of the i-Doc was discussed with some examples to highlight the shift away from single viewpoints to multiple viewpoints. This quality can forefront the multiplicity of voices that reflect diverse audiences in archaeology. The i-Doc’s potential for *impact*, both from a user perspective and a maker perspective was explored to understand the multiple

levels that the i-Doc can create impact, which will be further tested through the making of an i-Doc as part of this research. The *participatory culture* within i-Docs and the ways that participation as a method to co-create was discussed, recognizing the importance of online media and social networking in reframing interpretations of personal heritage.

Although the i-Docs offer these promising qualities that can help the CBA transform storytelling approaches, challenges such as technical limitations of users can lead to exclusion from participation, tendency to browse rather than interact online can limit engagement, the difficult realities of co-creation may discourage commitment, and the challenge of fostering community that is essential for a participatory culture can hinder participation. These challenges are acknowledged as possible obstacles to achieving the goals of engagement and relationship-building for non-profit organizations. The research will test whether the i-Doc is a relevant approach to study the issues highlighted in the literature review, and whether the benefits of using such technology outweigh its limitations. Through further understanding of the CBA's challenges, priorities and aspirations as an organization, the research will undertake the development of an i-Doc that reflects steps towards their larger goals of improving public participation and building mechanisms to support fundraising. The next chapter will detail the methodological approach to undertake the research.

3. Methodology

Non-profit management studies implement both quantitative and qualitative research methods (Bielefeld, 2006). Quantitative research employs testing a theory “with numbers, analyzed with statistical procedures” whereas the goal of qualitative research inquiry is “building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting” (Ibid, p. 393). For studies of smaller organizations where the research is done in partnership with participants, qualitative research is better suited, as it allows for more exploratory approaches (Ibid). Exploratory studies is common in the social sciences where flexibility and open-mindedness are important qualities (Stebbins, 2001), making the research design more data driven (Hammersley 2013, p. 7).

Considering that my research is based on a case study of a single non-profit - the CBA, which will require gathering data about their processes, challenges, and aspirations with storytelling to then interpret how the i-Doc can specifically be developed and designed to suitably support their public engagement goals, a qualitative exploratory research methodology is most suitable. Other examples based on similar explorative case-studies of a single organization have adopted qualitative approaches to understand non-profit engagement and response strategies (Amelia & Dewi, 2021; Chui, 2022). Although qualitative analysis for a single case study of an organization may lead to response bias as a result of self-reporting by respondents (Chen, 2021), the method offers wider scope for interpretative results that evolve from an understanding of the organization’s core challenges (Rosenbaum, More & Steane, 2016).

I divided the qualitative methods of the research into two main stages. The first stage required collecting secondary and primary data from the CBA, in order to inform the direction of the second stage of developing the interactive documentary (i-Doc). The second stage, based on the analysis of the data from stage 1, implemented the creative ideas for the i-Doc by adopting a participatory approach to complete its design and development.

3.1. Data collection from the CBA

In order to understand how the i-Doc as a storytelling medium can be an engagement and fundraising strategy for the CBA, it was important to first gain a foundational understanding about the CBA as an organization – learning about their goals, priorities, strengths, challenges, key concerns in the heritage sector, and their aspirations with storytelling. The two main goals of this stage of the research were:

- To gather data about the critical themes that mattered to the CBA and identify recurring ideas.
- To gather data to inform the direction of the i-Doc storytelling and design of the platform.

In order to facilitate this data collection, I sought to gather secondary data from CBA reports and primary data through interviews with CBA staff members.

3.1.1. Secondary data

Sargeant and Jay (2014, p. 41) define secondary data as “data that has already been collected for some purpose in the past” by a non-profit organization, which can be in the form of research reports, management or consultancy reports. To facilitate gaining information about the CBA from existing sources, I started to familiarize myself with CBA’s work through their website and also consulted organizational reports. These reports included CBA’s Action for Growth Business plan that detailed CBA’s 5-year business plan; the Handbook for Change, which is a report of a diversity review undertaken by an external body; CBA’s Strategy for Growth, which is a detailed report on their audiences, and two recent Festival of Archaeology evaluation reports. These reports helped me understand the broad areas of relevance to the organization. As I read the reports, I identified a list of key themes that stood out to me. This list became the basis to structure a part of the questions for my next research step - the collection of primary data from the CBA through semi-structured interviews.

3.1.2. Primary data

For primary data collection from the CBA, I adopted the qualitative research method of semi-structured depth interviews. In depth interviews, the researcher “leads the way with well-prepared, thought-through questions [...] following the interviewee through active, reflective listening” (Brounéus, 2011, p. 130). My aim was to collect foundational data in a flexible structure, and allow the ideas that unfolded in the conversations to be further inquired upon. This approach allowed for a more open, non-threatening research setting that allowed for a general discussion which further focussed on the factors that emerged (Sargeant and Jay, 2014).

The focus group method was considered. In focus groups, a researcher moderates a group of selected individuals “to explore specific topics, and individuals’ views and experiences through group interaction” (Litosseliti, 2003, p. 1). However, taking into account my limited knowledge of the heritage sector to adequately facilitate a group discussion, as well as being mindful of the very early nature of the research, it felt more appropriate to resort to one-to-one semi-structured interviews with each participant. The interviews helped me dedicate focussed time with each interviewee and discuss concepts in detail from an individual perspective. I analysed the interviews using qualitative thematic analysis, described in greater detail in the next chapter.

3.2. Co-creating the i-Doc using a participatory approach

The findings from the first stage of depth interviews with the CBA revealed a strong need to come up with strategies to communicate with new audiences using innovative, online storytelling. Co-creation was highlighted as an approach that the CBA is interested in developing, leading to a participatory design approach for the second stage of research. This second stage built on the ideas of co-creation to develop a film concept for the i-Doc, strengthening the case for the i-Doc as a creative platform that can increase CBA’s visibility, improve public engagement and widen participation from diverse audiences. The themes identified from the first stage of research informed the type of stories that the i-Doc can offer.

For guidance on adopting a participatory approach, I consulted Dr Simona Manni, who is a participatory film expert (Manni, 2023). This collaboration with Dr Manni guided the design of the participatory workshop that I conducted with the participants. Following the participatory workshop, I adopted an iterative process of co-creation with the participants to develop individual films, to finally design the i-Doc prototype.

3.3. Evaluating the i-Doc

To evaluate the outcome of the i-Doc, I adopted Valerie Anderson's (2017) criteria for evaluating qualitative research where a "recursive" rather than a "linear process" (Ibid, p. 127) is followed. Sending out the online link of the i-Doc prototype and a feedback questionnaire to participants and CBA staff who I had earlier interviewed, allowed for "member-checking"- a process of verifying data, interpretations and conclusions with those from whom I originally collected data (Ibid, p. 129). I also met individually with the participants and the core CBA team to have a conversation and hear their impressions about the outcome, further applying the recursive framework for qualitative evaluation. Finally, through transferability (Walby & Luscombe, 2017), I presented these discussions and responses through "rich, direct quotations" and interpretative narration through my lens as a researcher, acknowledging the reflexivity and subjectivity of qualitative research evaluation (Anderson, 2017; Muir, 2014).

4. Interviews with the CBA

The purpose of gathering this interview data, firstly, was to gain a foundational understanding of the current concerns of the UK's archaeology and heritage sector in relation with the CBA's work and identify recurring themes; and secondly, to gain more clarity about aspects of storytelling that the CBA is interested in that can guide the direction of the i-Doc creation.

4.1. Interview preparation

The CBA's Development Manager advised a list of potential interviewees. Based on this list, I identified a range of people across the CBA staff and trustee team. Following the approval from the department's ethics committee to conduct this stage of research, I reached out to potential CBA interviewees via email, with a brief introduction about myself and a Participant Information Sheet (refer to [Appendix 4](#)) that was also completed as per the ethics guidelines. Each person was invited to participate, and upon their showing interest, I sent Consent Forms (refer to [Appendix 5](#)) to be signed and sent back to me prior to the agreed interview time. I prepared a list of questions based on each person's job role at the CBA, as well as specific questions relating to storytelling that would be common to everyone.

4.2. Primary data collection: conducting the interviews

Nine interviews were conducted. These interviews took place both in-person as well as on video-conferencing platform, Zoom. Each interview took between one to one and a half hours. The first half of the interviews tended to be a general discussion about the person's job role and particular areas of CBA's interest, informed by the secondary data from CBA's reports. The second half of the interviews focussed more on gaining clarity around the importance of storytelling for the CBA. These included questions relating to personal heritage, type of story ideas, technology, challenges, what the interactive documentary could offer and how it can help the CBA widen engagement.

In the first three interviews, this structure worked, but the need to prioritize the storytelling and project areas earlier in the questioning emerged, so that it can serve the research purpose more effectively, and also because there tended to be more fatigue in the second half. Therefore, by the fourth interview, I re-arranged some of the topic areas. The question format, which was a set of different types of questions under a topic area allowed for this flexibility, and I could easily change the order when I was preparing for each interview. During the interview, the format allowed for improvisation, which helped direct the conversation in a way that felt natural, benefitting from the flexibility and natural setting offered by a qualitative research approach (Bielefeld, 2006).

It is to be noted that these questions were not shared with the participants prior to the interview. It was prepared only for my personal reference in order to aid the conversation in a somewhat loose structure. Below in Figure 4, is an example of the question format. A full sample of the questions is attached as [Appendix 1](#).

Interview Date: Friday, 04 March 2022 – Try not to use acronyms the first time, treat me as a complete newcomer to archaeology and CBA (to avoid assuming that I may already know something about what I'm asking)

Topic area	Example questions
I. Audience & Participation <i>Get a sense of who their main audience is and how they participate</i>	<ul style="list-style-type: none"> • Who are CBA's main audience? • How do they participate with the CBA? • Does this participation happen online or offline? • Are you happy with the participation right now? If not, do you have any plans to improve participation? • Other audiences: Other than the youth, who else does the CBA want to include in participation? (any specific groups/communities? <i>Eg.</i> The Handbook for Change lists audiences CBA wants to facilitate better relationships with – ppl with no or low qualification, disabled people - Also in the Current Goals in the Equality, Inclusion and Diversity page on the CBA website, the first goal says Engaging with colleagues from Black, Asian and ethnic minorities to help highlight issues within the archaeology and heritage sector to support and facilitate positive action
II. Technology and Digital Space <i>Get a sense of the kinds of tech CBA and their audiences uses, access, challenges etc.</i>	<ul style="list-style-type: none"> • What kind of technology do CBA's audience have access to? • What's the current level of engagement like? • What are CBA's current challenges related to technology? • Why is Online Engagement important? (CBA wants to increase its "digital offerings")
III. Personal Heritage <i>Understand what personal heritage means and why it's important</i>	<ul style="list-style-type: none"> • What does heritage mean to you? • Can you share a story of a time you felt deeply connected to your heritage? Can you share a memory of something that reminds you of your heritage? • Why is heritage important?

Figure 4: Interview question format

The decision to stop at nine interviews was because I was approaching a saturation level (Braun and Clarke, 2021) and wasn't necessarily gaining a lot of new insights with new interviews. When I felt I had covered a considerable range of people and collected enough data to start working with, I decided to move on to the next step - the data analysis stage. This helped me to pause and reflect on the interviews done so far, and see if there were any areas I needed further input on.

4.3. Data analysis: qualitative analysis of the interviews

To analyse the data gathered, I adopted Braun and Clarke's (2006) method of thematic analysis, which they define as "a method for identifying, analysing and reporting patterns (themes) within." They describe thematic analysis in six main steps (Ibid, p. 87) –

- I. Familiarizing yourself with your data, which can include transcription, reading and re-reading the data
- II. Generating initial codes, which is a form of tagging and noting anything interesting
- III. Searching for themes
- IV. Reviewing themes
- V. Defining and naming themes
- VI. Producing the report

These six steps provided a useful guide to learning and applying the analysis method for the interview data collected. After checking each interview transcript for accuracy, I anonymised them by removing any identifying elements. To organize the data from each interview, I developed a workflow using Word. I used three main columns - one to categorize major themes, the next column was the transcript with interviewee and interviewer dialogue, and the last column was for coding. Qualitative coding is a reflective process where the researcher

interacts with the data to “simplify and focus on specific characteristics of the data” (Nowell et al, 2017). This process enabled “theme conceptualization” (Braun and Clarke, 2022, p.7) which facilitated the development of themes identified prior to the interviews, inputting into the coding process (Ibid).

As a way to familiarize myself with the data, I highlighted lines in the transcript using bold, yellow and green in increasing order of significance. Here’s an example (Figure 5) of how each interview transcript was organized. A full sample of an interview transcript is attached as [Appendix 2](#).

Interview A Transcript - main extracts			
Sl. No.	Headline	Interview Extracts	Tags/Codes
1	CBA's membership profile	<p>3:37 – Z - Who are your members usually, what's their age group?</p> <p>3:43 – A - They tend to be 50 plus, I should say um you can be an individual or a joint member um and we have student memberships as you know um...so that they students tend to come and go, whilst whilst they're at uni it's of interest but when once they leave uni, they you know disperse into different fields and um it tends to drop off but</p> <p>4:06 - quite a few members, they're in the older age range have been members for years um and have a local interest in a local group.</p> <p>4:16 - We also have societies who are affiliated members and they tend to be...vast majority tend to be maybe under 100 members each and they're more more interested in their local local area and immediate area.</p> <p>4:34 - We've also got university departments and some contractors as affiliate members um so we try and try and cover the amateurs and the professionals um i'm not quite sure how successful we are.</p>	<p>Student members tend to drop off, older age-groups tend to stay longer</p> <p>Potential challenge – keeping amateurs as members</p>
2	Archaeology is white, academic, stuffy	<p>4:52 – A - yeah so it's quite a wide-ranging um we try and we try and cover we say “archaeology for all” but um it's it's not not easy to get everybody interested, i think it has a bit of an academic and stuffy middle-class, white older you know.. and you know perhaps that's yeah i think that originates with from being academic sort of an academic it's</p> <p>5:23 the council of british archaeology sounds academic, sounds stuffy</p>	<p>Not easy to get everyone interested</p>

Figure 5: Example of an interview transcript

After organizing and coding all nine interviews, I started to group together codes that addressed similar topics from all the interviews. This helped in filtering down major themes of potential interest with respect to the aims of the project. While some of the interview questions fell into certain broad topics, it was a combination of pre-identified themes through secondary data of CBA reports, now combining with newer, more specific ideas emerging out of the transcripts’ primary data. Here’s an example of how the final codes that were grouped together into themes looked (Figure 6):

8.2.3. Type of Storytelling Media – Importance of Audio-Visual		
Interview Reference & Headline Number	Code	Quote
Int A, Headline 23	Video is good, written word is difficult to express	33:54 - A - i think videos are good and i mean it's not that long ago we had a really boring website with just loads of type, one or two pictures um very long-winded, very academic, uninteresting
Int D, Headline 14	Visual is powerful, being able to see the person telling the story from their perspective	i think visual.. i do think there is something really powerful about being able to see 47:19 the person who's telling you their story who's.. or at least you know kind of seeing the 47:25 world through their eyes.. and i think audio as well.

Figure 6: Gathering of similar codes for thematic analysis

During thematic analysis, I adopted a *theoretical* rather than *inductive* framework (Braun and Clarke, 2006, p. 84), where I was looking for certain pre-determined themes based on

secondary data, rather than being wholly inductive as per grounded theory (Oktay, 2012). This method was an important step in being aware of the theoretical framework that matched what I wanted to know as a researcher, adopting Braun and Clarke's (2021) "reflexive thematic analysis" that embraces the researcher's subjective skills where analysis is "a situated interpretative reflexive process" (Ibid, p. 333). This framework is also called "innovative exploration" (Stebbins, 2001) where the researcher already knows what to look for and only gains a degree of familiarity with the data that is needed to progress (Ibid). However, at times, there were no clear-cut answers to what I was trying to find, given the abstract nature of qualitative exploratory research, but at other times, the data gave me more than I had anticipated or expected, revealing new perspectives, which would then emerge as a new theme.

4.4. Findings summary

As the final stage of the thematic analysis, I wrote a findings report that detailed qualitative observations of the interview data. The analysis resulted in a theme structure (refer to Figure 7). The following is a summary of the findings, with themes highlighted in bold. The full report is attached as [Appendix 3](#).

Five major themes were identified. The first theme **There is Diversity in Heritage at the Community Level, but it's Simply Not Recorded** revealed how despite CBA's membership lacking diversity (CBA Community Archaeology report, 2018), there is in fact engagement from diverse groups at the community level, but such engagement is not recorded as data. This observation highlights a discrepancy about participation in archaeology being dominated by a white, middle class demographic, suggesting that engagement from diverse groups does exist, but due to the lack of data that records such engagement at the community level, the larger perception is that such engagement is absent. A 2012 research report on the CBA (Diversifying Participation in the Historic Environment Workforce by UCL Centre for Applied Archaeology) suggests further research in ethnic diversity and increased levels of data collection, extending the enquiry about the lack of data from such audiences.

The second theme **Young People are the Future of Archaeology** focuses on CBA's prime work on engagement being with youth, as an attempt to "capture them young" and "create lifelong advocates for archaeology". CBA's work with the Young Archaeologists Club (YAC) is integral to attracting young members, which is seen as a long-term investment in their membership growth, as young people are likely to involve their families in activities and have more potential to continue as members through adulthood, leading to sustainable membership for the CBA.

For the third theme **Why Storytelling is Important**, the CBA identified storytelling as a means to shift perspectives in archaeology, wanting to move away from colonial narratives and reframe stories "to think about how we might approach something differently in the future". There was a sentiment that the CBA hasn't been good at telling their own story and a desire to reflect their work through the stories of people that they engage with. There was an interest in stories of everyday life, with personal interpretations of heritage - "It's the little stories for the little people which is more interesting". In understanding ideas around personal heritage, words like "family" "roots" "home" "connection" and "place" were shared. Reflections around what heritage might mean to someone who immigrated to a new country

revealed conflicting views. One respondent observed - *"It doesn't matter if you've lived in that place for two days or 50 years, it's still as much your place and you're still as valuable to that community"*. Another remarked - *"If you've been brought up, born abroad and come to live in this country, this country is not necessarily your heritage. It's not your past, so I can see where that makes it difficult to involve people who perhaps think their heritage is based in the Caribbean or somewhere else."* These points raise contestations about what place, belonging, and heritage can mean to an immigrant, opening up opportunities to clarify the idea of personal heritage from an immigrant point of view through storytelling.

Approaches to storytelling revealed a need for quality audio-visual content, with an emphasis on being able to see and hear the person telling the story - *"There is something really powerful about being able to see the person who's telling you their story, or at least seeing the world through their eyes."* Speaking to camera was considered impactful, and the importance of audio and personal voice was highlighted. Stories with emotion that *"target your heart strings a bit as well"*, having a layered approach to be *"able to cater for all audiences with the storytelling"*, *"co-creating these projects with that community"* with a 'less is more' approach that can have *"deeper engagement"* were seen as qualities that can build long-lasting impact with audiences. These approaches, including a note on being able to add more stories in the future, points to the i-Doc's capabilities to be a "living documentary" (Gaudenzi, 2013), for polyphony, co-creation, non-linearity and engagement through interaction. Responses to what the i-Doc should offer included - *"attractive, informative and you don't even know you've been educated"*, that users should leave with a positive feeling which can prompt further engagement, and that it needs to show CBA's potential as an organization.

The fourth theme, **What Fundraising Means to the CBA** revealed funding challenges such as the CBA requiring funding in order to be able to implement changes on improving diversity, increasing the organization's internal capacity and developing creative solutions. Storytelling was seen as a way to help increase membership by supporting the diversification of their audiences, where being visible is central to fundraising - *"We want the visibility in order to get new members. That is the fundraising goal."* Getting people interested in the long-term is crucial in their fundraising strategy to encourage people to participate and commit to CBA's goals *"so they want to become a member, or give us a donation. It's about encouraging people to feel like archaeology is for them."* This supports the literature around fundraising as an effort to share identity (Herrero & Kramer, 2020), advance partnership building and develop long-term relationships (Breeze, 2017; Alborough, 2017). Young people were considered the most 'fundable' because funders are interested in *"people who wouldn't necessarily have access to archaeology or heritage which tend to be young people."*

The final theme, **Using Online Technology to Win Over New Audiences** revealed internet access issues in parts of the UK where CBA operates, and issues with *"adults and their confidence to use technology"*. One respondent observed how older members may feel left out with too many digital offerings, as they may not engage as much online - *"There are even people who don't have email addresses, so how do we accommodate those interests?"* Contradictory to this view, another respondent argued that *"you can't be everything for everyone"* and that if older audiences are members, then as long as CBA continues to offer the services that they enjoy, then *"we still got them"*. The focus therefore, has to be to attract audiences who *are* online, who may be younger and unaware of the CBA, *"that aren't necessarily already won over"*, which can encourage new forms of engagement.

Thematic Map Diagram

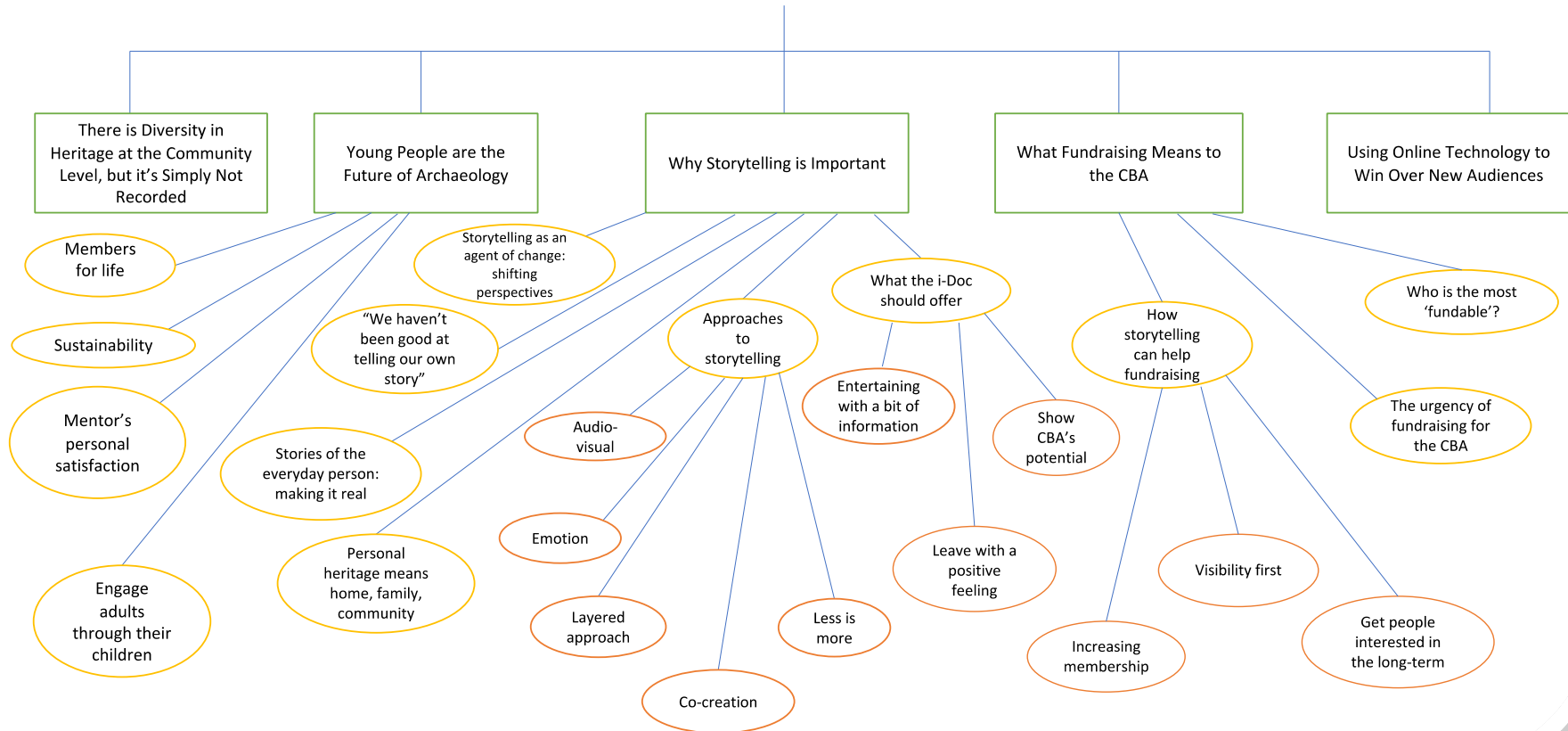


Figure 7: CBA Interviews Thematic Map Diagram

4.5. Conclusion

The findings reveal an urgency to develop a fundraising strategy that the CBA can benefit from, by building creative digital avenues that can improve CBA's visibility and public engagement. The aspiration to use co-creation as a way to engage with new audiences online prompts further investigation of approaching storytelling through participatory methods. There is a clear indication of using film as a tool to amplify real stories of everyday experiences that connect notions of place and personal interpretations of heritage and archaeology, reinforcing the strengths of the i-Doc as a digital story form that combines documentary practice with online interactive designs. However, the findings also highlight the challenges of using such technology that may not reach desired audiences of the CBA in areas where there is low internet connectivity. It also runs the risk of excluding audiences who may not be as digitally literate, for example CBA's older audiences, although CBA's primary interest is in engaging those who *are* online, with a consideration that the digital divide between young and old is diminishing, especially with the recent pandemic bringing people of all ages to engage online. While the lack of diverse perspectives is acknowledged, there is inadequate understanding of personal interpretations of heritage and archaeology from individuals who are migrants in the UK, confirming observations from the literature review that point to Britain's diverse migrant populations lacking representation in cultural institutions (Wood, Phil & Charles, 2006). These observations provide insights into the specific kind of stories that the i-Doc can help amplify in light of CBA's priorities around shifting perspectives and widening the relevance of archaeology to new audiences.

5. Making the Films

The findings from the first stage of the research that constituted the analysis of primary and secondary data from the CBA indicate the need to establish new digital, creative strategies that can diversify audiences, widen public engagement and support fundraising. Storytelling was identified as a key tool to achieve these goals, with a particular interest in the creation of films that shift perspectives, forefront everyday experiences and challenge established notions of archaeology and heritage. This chapter will discuss the development of the film concept using the interactive documentary (i-Doc) as the story form that considers CBA's interests in combining documentary narratives, online interactions and co-creative approaches.

5.1. Development of the film concept

The concept for the film was developed by examining the opportunities that the i-Doc provides in relation to CBA's aims to increase digital engagement through documentary storytelling. For example, the need for bringing personal and everyday perspectives tap into the i-Doc's potential to make content that is individually relevant through user generated content; or the need to bring more diverse individuals into the organization's membership points to the i-Doc's opportunity for integrating film interactions with community building and adopting co-creative methods that are inclusive and support polyvocality. The CBA's own approach to co-creation as a way to work with communities supports the i-Doc's participatory culture.

While narrowing down the particular kind of stories that the i-Doc can offer, a distinct point of contention that the interviews revealed was the idea of "place" and the meaning of personal heritage for individuals who have migrated to the UK. The lack of representation of immigrants' experiences in the context of understanding the meaning of archaeology, heritage, place and belonging, prompted the research to further clarify these ideas by focusing on bringing together stories of such individuals through the i-Doc. This particular focus on highlighting immigrant perspectives can advance CBA's aims to shift dominant narratives in heritage (Smith, 2006), directly addressing pathways to open engagement from audiences who are currently underrepresented in the sector (Ulph, 2016). The film concept originated from the understanding of these factors, proposing to create an i-Doc that would gather the experiences of individuals with immigrant backgrounds in the UK. Although the CBA's primary engagement interest is with youth, the age range for the i-Doc was kept wide to broaden the scope of participation to all adults.

The logline developed for the film concept read as follows – *"An Interactive Documentary that captures the everyday experiences of archaeology and heritage from immigrants in the UK"*. The main objective would be to bring everyday experiences of archaeology and heritage from individuals who are immigrants or come from immigrant backgrounds, through a co-creative approach that would provide the space for people to tell their own stories. In order to visualize the i-Doc, I created a mock-up of the platform (Figures 8, 9, 10).



Figure 8: i-Doc mock-up – Landing page



Figure 9: i-Doc mock-up – Participant story page

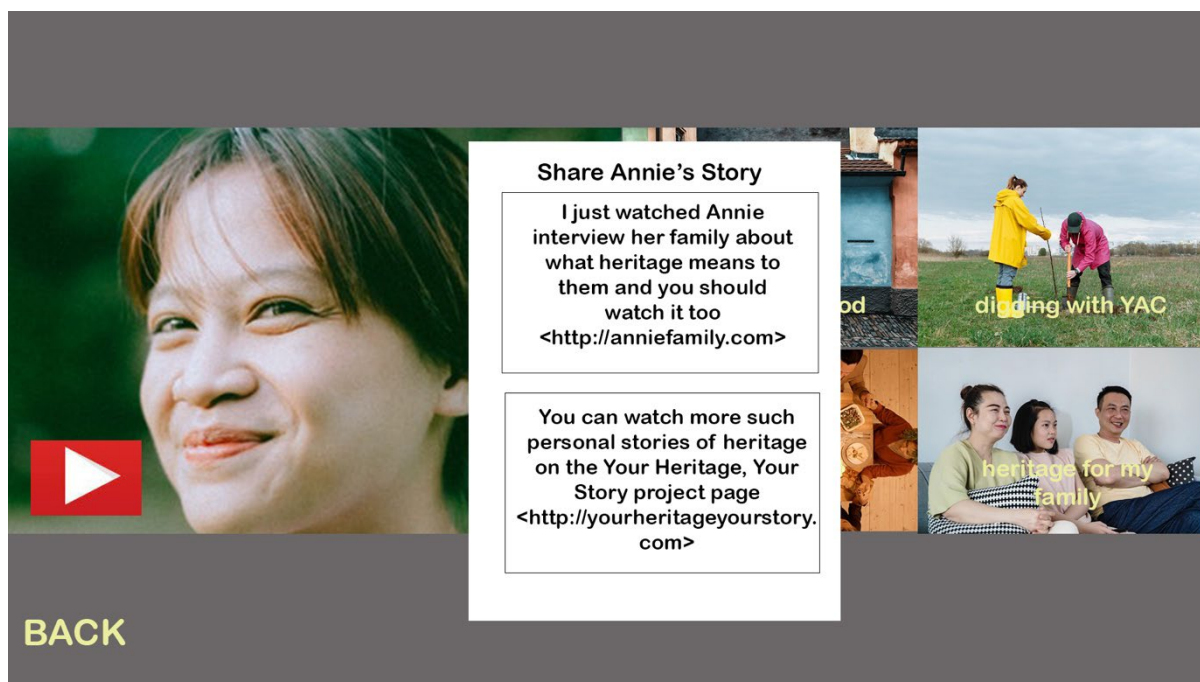


Figure 10: i-Doc mock-up – Social media prompt on participant story page

Figure 8 shows the potential layout of the i-Doc’s landing page, where the user can click on any of the participant faces. The ‘About’ tab will give an explanation of the project, and ‘Join the CBA’ will link to CBA’s website where people can join as a member. Once a face is clicked from the landing page, it will take them to that person’s story page (Figure 9), which will have an introductory video from the person, and a collection of personally themed short videos. If the user resonates with the person’s story, they can click on any of the social media icons and share the story online (Figure 10).

5.2. Participant recruitment with the CBA

Following the development of the film concept, I presented the research done so far to the CBA’s core team at their headquarters in York. The presentation included key takeaways from the literature review, the findings from the CBA interviews, i-Doc qualities that can support their work, the film concept, and potential next steps for participant recruitment. The CBA responded positively to the proposed work, recognizing it as an important step to advance their aims, and acknowledging the challenges moving forward. Having Protection and Safeguarding measures in place for participants was raised as a necessary preparatory step. This meeting was crucial to enable us to move together as a team to the next stage of participant recruitment for the i-Doc.

It was planned that I send the CBA a note that they would share to their immediate networks, looking for participants to respond to my call. As this was a pilot attempt to create a storytelling model, we collectively decided to reach out to a smaller network of individuals rather than have an open, public call, being mindful of the tight timeframes and resources we were working with. This would also give it a strong, controlled start, where the CBA is also able to recommend potential participants who could work with me. The recruitment called for partnerships with organizations such as the European Society of Black and Allied

Archaeologists (ESBAA), since CBA's audience are mostly limited to White, Anglo-Saxon Protestant (WASP), and more diverse participation was required for the project.

This was the note I prepared to send to CBA's networks:

Your Heritage, Your Story

Hello! My name is Zulfiya Hamzaki and I am an XR Stories funded Masters by Research student (MSc in Interactive Media) at the University of York. In collaboration with the Council for British Archaeology (CBA), I am researching the potential of interactive documentary in non-profit fundraising. I am looking at how storytelling from diverse audiences can support long-term engagement and participation for charities like the CBA. After briefly studying how immigrant populations in the UK have not been adequately represented in heritage storytelling, I am interested to bring together a group of individuals (16+ age) who have migrated to the UK (either themselves or their families/ancestors) and are willing to share their personal stories about how archaeology has influenced their understanding of place and personal heritage. This is a pilot project that we are conducting to trial 5 participants who will work with me to produce videos that reflect their personal, everyday experiences around archaeology and heritage. If anyone you know might be interested to participate or would like to learn more about this project, they can contact me.

For participant recruitment, I undertook a second round of ethics clearance from the TFTI department. This time, it was the longer, full ethics clearance that had additional questions regarding sensitive issues and safeguarding policies. I also prepared the Participant Information Sheet that detailed both anonymous and non-anonymous participation, Consent Forms and Contributor Release Forms for any additional friends/family of participants who may feature in the films (forms are attached as [Appendix 6](#), [7](#) and [8](#)).

The goal of the participant recruitment was to have a pilot group of 4-5 individuals with immigrant backgrounds. The method of film production was to be flexible, gauging by the needs and enthusiasm of the group, which would be determined through a participatory process. During the initial recruitment efforts, attempts were made to invite as diverse participation as possible, from a range of immigrant communities, inclusive of all genders. The four individuals who showed interest are all female, and despite further efforts to diversify the gender representation, in the interest of the project's timeframes, I decided to continue to the next stage with the four interested individuals. I had brief, one-on-one chats with each person about the project. I sent Participant Information sheets and Consent forms to them via email, and we decided on a date to conduct a workshop where all the participants can meet and explore ideas for their stories.

5.3. Participatory Film Workshop

5.3.1. Preparing for the workshop: approach and plan

To prepare for the workshop, I met with Dr Simona Manni, who is a participatory film expert (Manni, 2023), to brainstorm on ideas around how to get started on planning a participatory film workshop. I adopted the principles of the overall framework of Participatory Action Research (PAR), which include participatory filmmaking and participatory design (Manni,

2021). This research framework encourages “people to take part and share in the research activity to ensure it is authentic, useful, fair, ethical, and relevant” (Foth and Axup, 2006, p. 93). This approach enabled me to lay the foundations that would involve the group in shaping and creating their personal films (Lunch & Lunch, 2006).

During this workshop planning stage, I started to bring in personal examples from my own experience as an immigrant, so that the participants could personally relate to me and feel better connected when thinking about ideas for their films. A form of ethnographic research that is qualitative, this approach where the researcher brings in observations from their own lived experiences to the group is called autoethnography. While autoethnography is not a specific research method or technique (Hayano, 1979), the approach enables researchers “to investigate lived experiences from a perspective and level of detail not ordinarily accessible in conventional studies” (Witkin, 2014, p. 7). This enabled me to move from the detached researcher-participant relationship to one that is more personal, open and connected.

The initial plan was to conduct the workshop in-person at the CBA office in York, where participants could gather for half a day and participate in the workshop activities. The participants were living across the UK, and due to logistical challenges and time constraints, I decided to change plans and have it online. I adapted some of the workshop ideas to an online format. The aim was to have the group get to know each other and explore ideas collectively. The activities planned included an ice-breaker, drawing their UK journey in a timeline, making visual connections, exploring ideas around archaeology and heritage through a word bubble, watching examples of personal films, and ending with each person thinking about ideas for their own films. Each of the activities are detailed in the next section. The workshop agenda is attached as [Appendix 9](#).

5.3.2. Conducting the workshop

The workshop was conducted with the four participants over Zoom. It lasted two and a half hours. Neil Redfern, the Executive Director of the CBA joined the meeting for the first 30 minutes to introduce the CBA, talk about the origins of the project and the goals of the CBA. During this time, each person introduced themselves, and then we had an ice-breaker activity where I asked each person to share one object from their table and tell the group what it means or why it was there. This was quite interesting as the objects shared ranged from personal items like souvenirs to coasters, to items that related more to spontaneous everyday activities like a coffee mug from their favorite coffee shop. This signified the importance of everyday objects.

For the next 30 minutes, I asked each person to draw out a timeline of their journey in the UK. The aim of this exercise was to get everyone to think about important events around their time in the UK and to highlight one place that that they enjoy the most. For those whose families or ancestors migrated to the UK, I suggested a more historical mapping of their journey. I shared an example of my own timeline since moving to the UK (Figure 11), as a reference. The participants then drew their own personal timelines. Each person shared their drawings with the group, and talked us through it. The exercise helped the participants learn about each other through their journeys, and helped identify places that were meaningful to

them. Figures 12, 13 & 14 show the participants' journey timelines that were shared with the group.

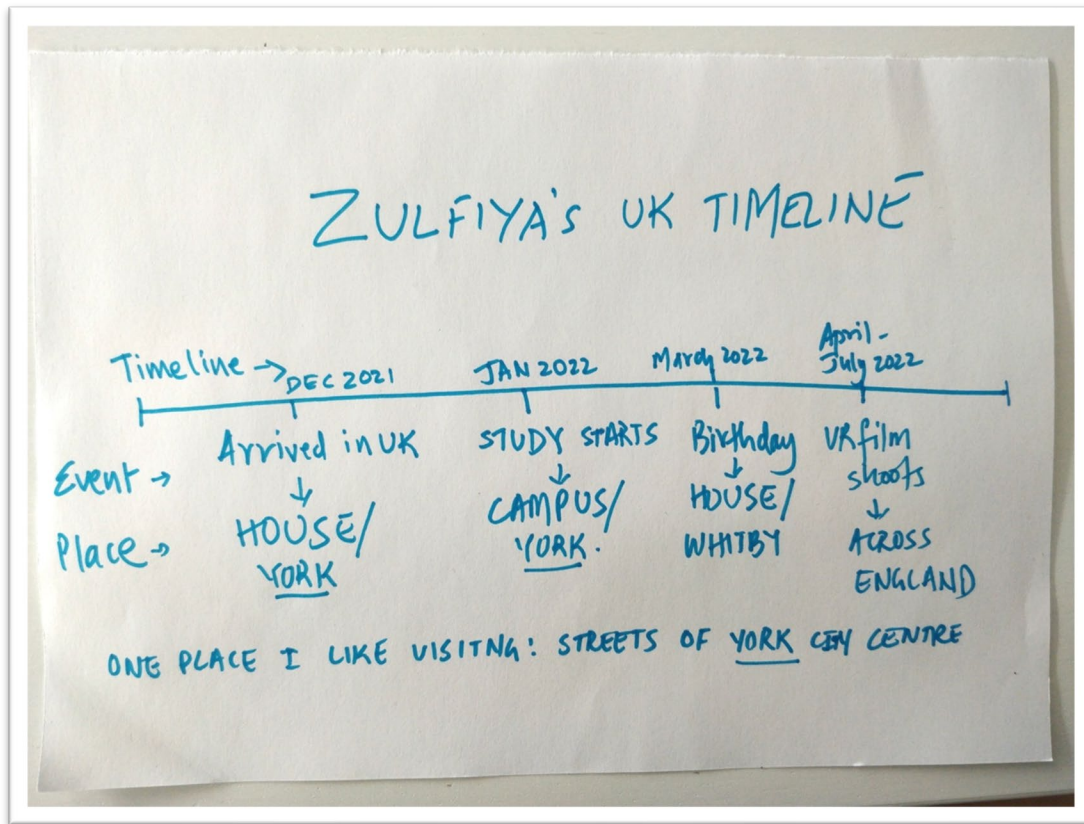


Figure 11: Zulfiya's UK journey timeline as an example

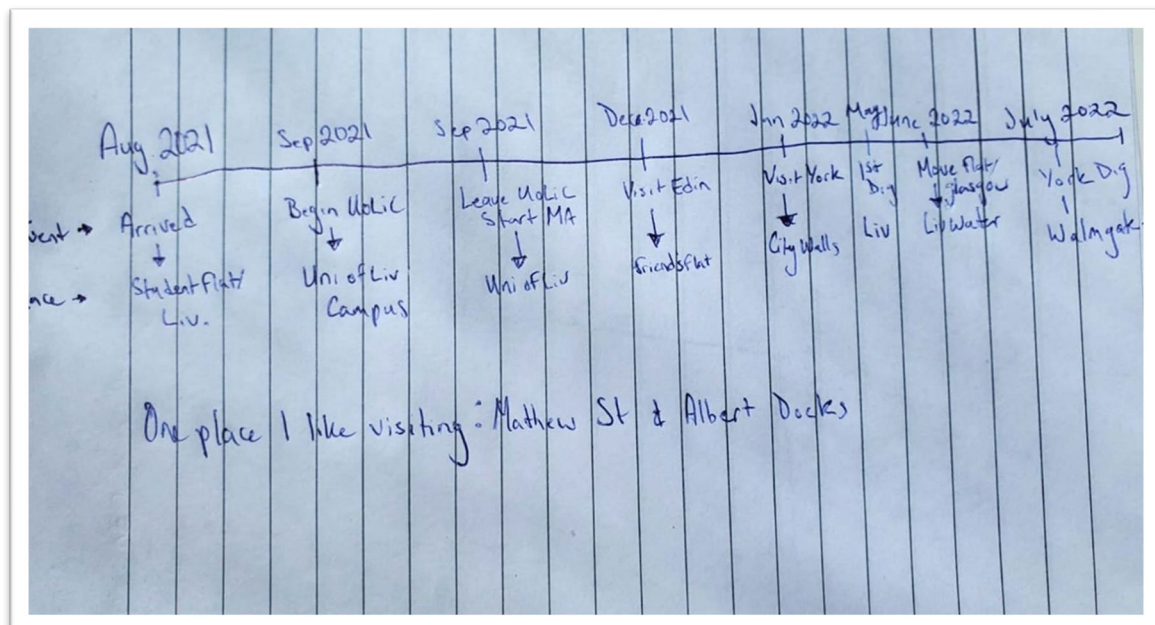


Figure 12: Participant journey timeline 1

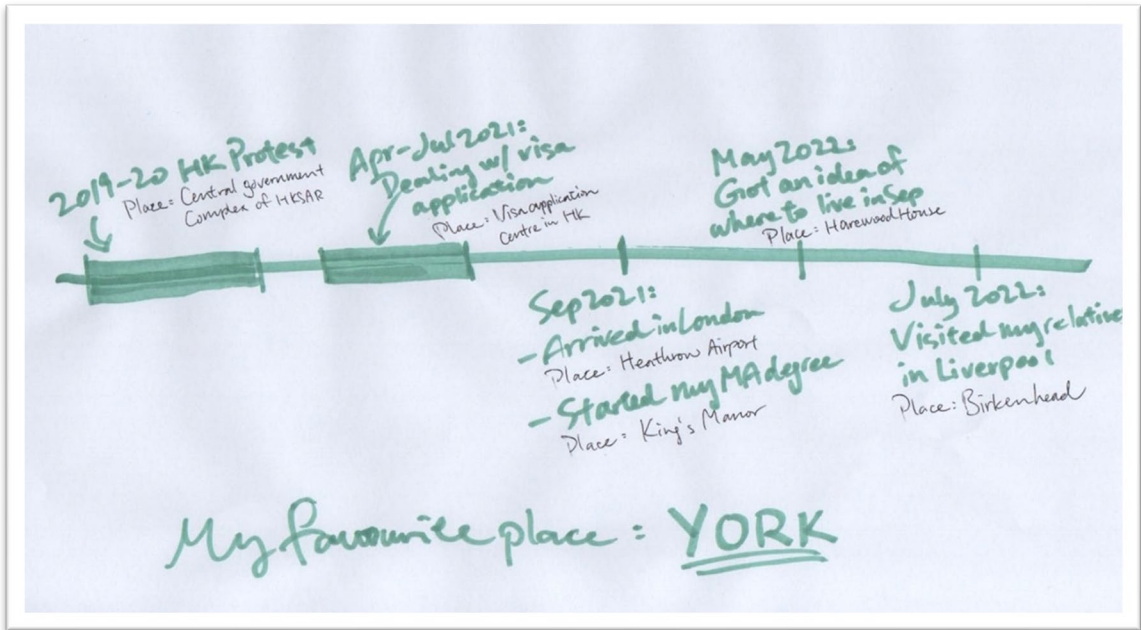


Figure 13: Participant journey timeline 2

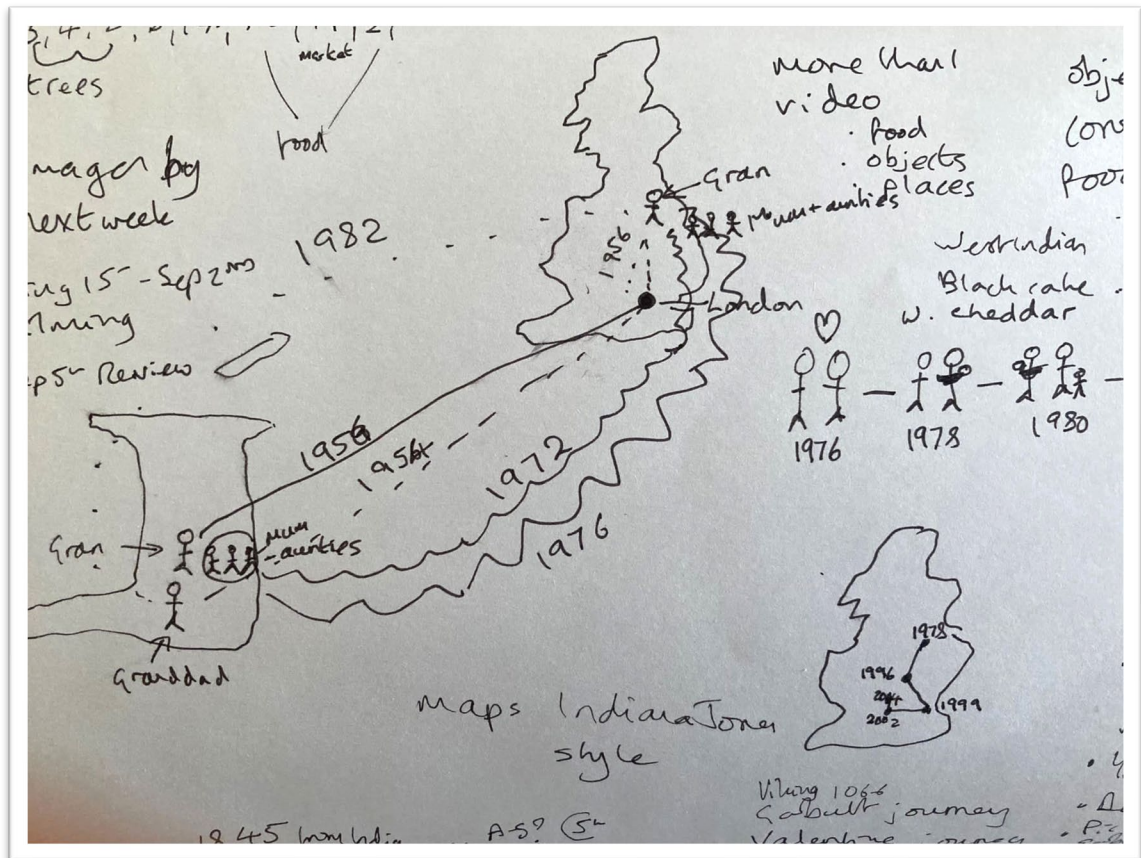


Figure 14: Participant journey timeline 3

After the timeline activity, I conducted a ‘Word Bubble’ exercise where I asked everyone to add their answers to “What does heritage mean to you?” and “What does archaeology mean to you?” on Mentimeter, an online interactive platform. This exercise brought up some words and discussions around each person’s ideas like “conflict” “identity” and “connections” that particularly stood out, beginning the reinterpretation of these terms from a personal point of view. Figures 15 and 16 show the results of the word bubble exercise.



Figure 15: Word Bubble results to “What does heritage mean to you?”



Figure 16: Word Bubble results to “What does archaeology mean to you?”

After a short break, I conducted a 'Visual Connections' exercise, where I showed the participants a series of 21 images, one by one, and asked them to pick the images that stood out to them the most. Later, each person explained why they liked or perhaps disliked certain images. The idea behind the activity was to explore what type of visuals each participant may identify with and help with generating ideas around the role of archaeology and heritage in their everyday lives. At the end of the exercise, I revealed that these were images from my own personal archive that documented my journey in the UK, sharing the significance that the images hold to me. This promoted a sense of connection and enabled the participants to start thinking about what images they might like to share as part of their personal stories. Figure 17 show the images I shared for this exercise.

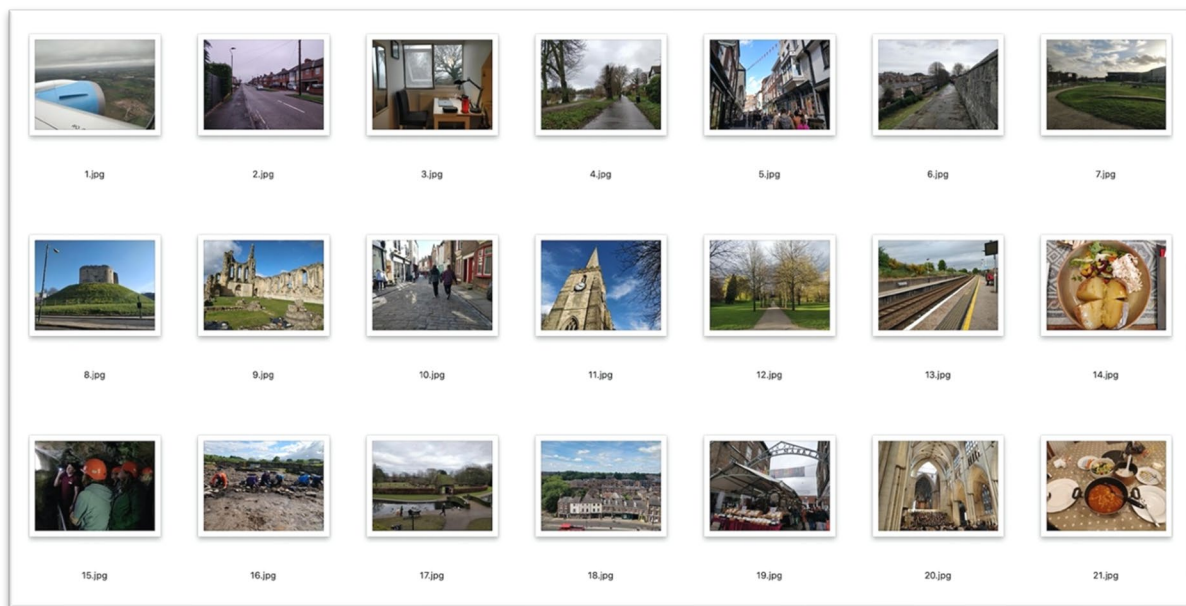


Figure 17: Images shared as part of the Visual Connections exercise

Over the next 30 minutes, I showed the participants a few examples of short personal documentaries that had various visual styles. These included an interview style documentary that explored the meaning of heritage, a video diary about a day in the life of an English Heritage volunteer, and a few examples of digital stories that used still photographs and voiceover on themes of migration. This exercise helped the group discuss film styles that they enjoyed, and how they might adopt some of these styles into their films. The video diary style that had self-filmed footage via selfie mode, and the digital stories with images, video, voiceover and music were well appreciated by the group.

For the final workshop activity, I asked each participant to think about images related to their personal stories, and share an idea with the group about how their film might take shape. This activity helped participants share their initial thoughts around their own films and to start visualizing them. As a sendoff activity, I asked each participant to send me at least five images either from their personal archives or new ones they can take on their phones in a week's time, after which we would work together on developing each film. I also shared a timeline of the project plan. After the workshop, I created Google Folders for each participant for image sharing. I also created a WhatsApp group for the participants to connect, although this

did not stay very active, which may be attributed to a lack of personal connection due to the workshop occurring online.

5.3.3. Workshop findings

The workshop was a useful conversation starter that provided insights into the participants' journeys, ideas around heritage and archaeology, personal themes, visuals that they related to and film styles that they enjoyed, which prompted the thinking around their own stories. The goal of the workshop, which was to explore ideas together in a participatory manner, was successfully achieved. To put these ideas into a structure, I studied the transcript and notes I had taken during the workshop, identified lines that stood out to me, and highlighted them in bold, yellow and green, in increasing order of interest (See Figures 18 and 19). More detailed transcript extracts are attached as [Appendix 10](#).

Participant 3 (P3)

P3: Okay, I kind of wanted to do my personal story of archaeology and how I can tie it into trying to get involved with British archaeology and history. So the first image I would like to include would be an image from Halloween when I was like eight or nine dressed up as Indiana Jones. So I've always been interested in and loved...I remember the first time I saw those movies, my mind was blown and then I wanted to learn more so I would always go to the library and read books about historic sites and archaeology and stuff like that, so I was also thinking about photos of some of the libraries that I frequent.

Figure 18: Example 1 of workshop transcript highlight – film idea

Discussion

P4: I like the diary.. video diary and the others would need a little bit more editing at home, but I think I'd be able to do something like that.

P3: Yeah I agree, I liked all of them. They're all cool, but I really like the video diary just because for me, it was a bit easier to stay focused on it because you could see her walking around, telling the stories...but then she moves the camera and then you're right there. I like that.

Zulfiya: Okay that's good to know.

Figure 19: Example 2 of workshop transcript highlight – film style

I then made a table with a list of observations for each participant, under five specific headlines that corresponded to the results of each of the activities that were conducted during the workshop. This process helped me categorize the information in an organized way

that aided the development of each participant’s themes and story ideas. An example of the categorization is shown in Figure 20. Full notes for categories are attached as [Appendix 11](#).

Participant 1

Timeline	Heritage/archaeology	Images – what resonated	Film styles	Personal ideas	Notes
<ul style="list-style-type: none"> UK journey started in Hong Kong, moved because of the HK protests and applied for visa 	Archaeology – “awesome people”, gets to meet interesting people like	Natural environment – the park, appreciates open green spaces	Pictures + Video style with Voice Over – did	Ideas about WHY – “Why do I think heritage is important to my migration story”	Journey from HK is important

Figure 20: Categorizing participant notes

While each participant shared their unique journeys through the timeline activity, the one common thread between all of them was the prevalence of “memory” as a way to connect them to the past, present and future. Participants talked about places in the UK that reminded them of home, and how that built hope and longing to stay close to such places. Memory was also talked about as an emotional attachment. Understanding heritage was a deeply personal exploration that came through individual experience that spanned notions of identity, conflict, tradition, home and ways to know a new country. Archaeology, on the other hand, had more broad definitions that matched more general perceptions of the term, although there was an emphasis on the “human” side of it, such as making human connections, which also overlap with the understanding of heritage.

Most participants appreciated visuals of nature, although there was disagreement about the kind of natural environment that felt appealing. There was a clear distinction in the perception of UK archaeology between a participant who moved to the country as a recent migrant and one who has lived in the UK for a longer period of time, revealing differences in the perception of places based on personal history. In terms of film styles, the interview style film was least liked and the video diary style with music and narration was most liked. Personal ideas for films included exploring different sides of one’s heritage, exploring heritage as a route to integrate in the UK, revisiting places that were a part of the immigration journey, and the influence of films on career aspirations in archaeology. Navigating language barriers, connecting to a colonial past, and understanding one’s identity were also brought up during the exploration of ideas.

5.4. Co-creating Films

5.4.1. Building audio-visual archives, identifying themes, scripting

After the workshop, two participants started actively sharing visuals on their Google Drive folders. Two of the other participants, unfortunately could not continue to be a part of the project. Despite this setback, I decided to adopt a more focused approach, delving deeper into the stories of Teresa and Annabelle, the two participants who were keen to tell their stories. The images and videos that they started to share (see Figures 21 and 22) became a growing audio-visual archive, which, along with the inputs I gathered during the workshop, enabled me to develop script outlines with individual themes, narration prompts, visuals that supported these themes and supporting audio such as music.

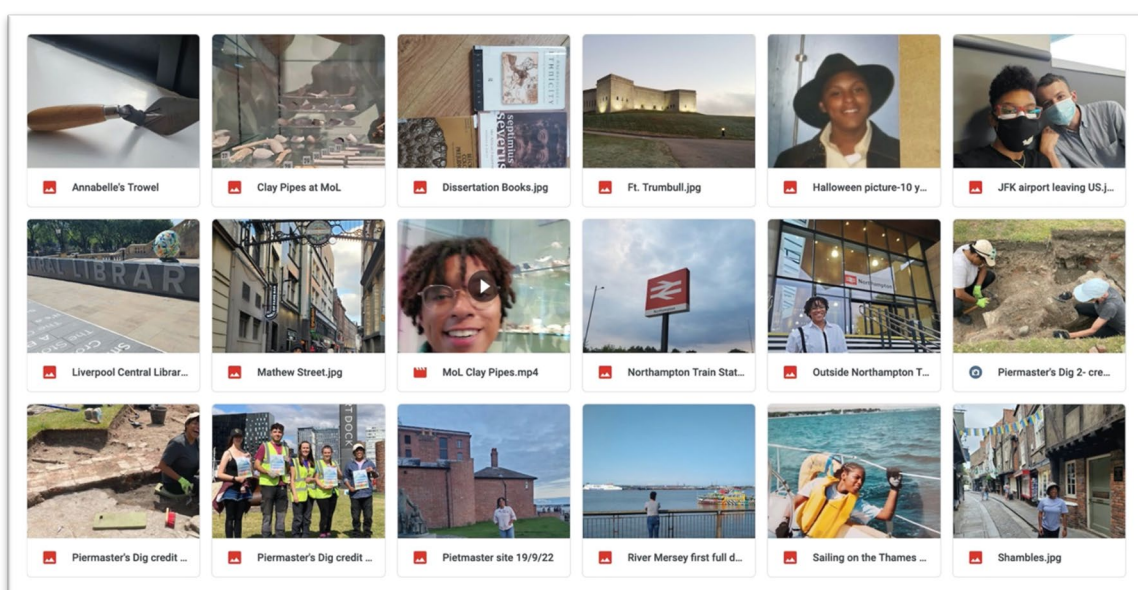


Figure 21: Screenshot of Annabelle's audio-visual archive on Google Drive

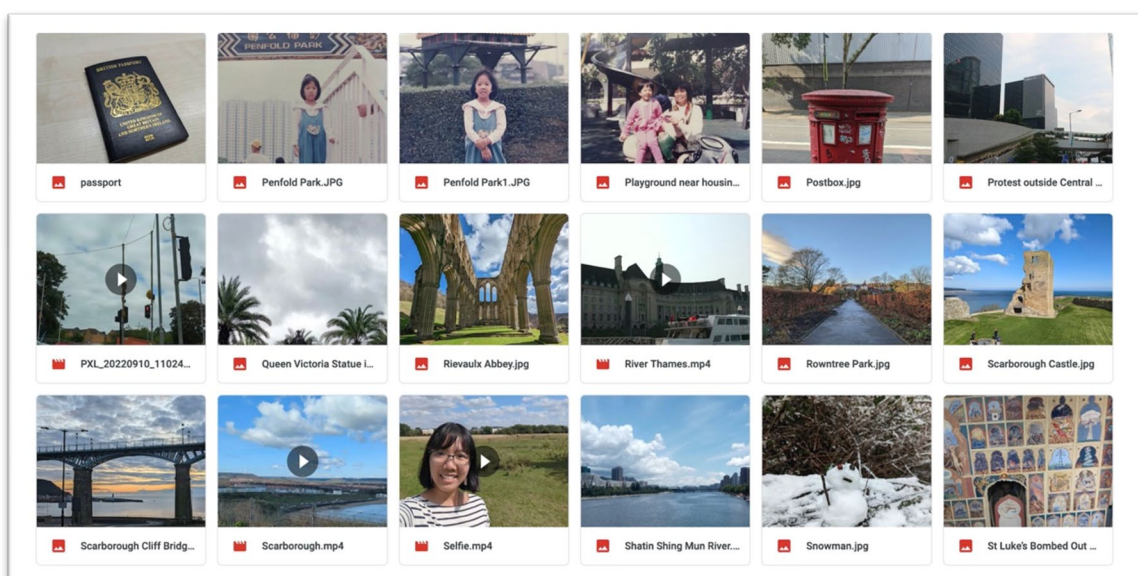


Figure 22: Screenshot of Teresa's audio-visual archive on Google Drive

Although the nature of the film development had a flexible approach, with room to film videos with the participants, either by themselves or with my help, the collection of primary, existing visuals helped construct the basic foundation of their stories. The scripting process, from a more traditional documentary approach, helped with the planning of the relationship between words and images for what was beginning to look like “compilation films” (Rabiger, 2004, p. 369). Compilation films are a form of documentary that convey information from archive footage that achieves “continuity and meaning through narration, voice-over and music” (Ibid). Outlining these possibilities via a script also gave an idea of what the film could look like with the themes and materials available, improvising through an iterative process with the participants. Figure 23 and 24 show examples of the script outlines. Full script outlines are attached as [Appendix 12](#) and [13](#).

Annabelle Script Outline

SL no.	Theme	Narration/Voiceover (V/O)	Visual - Image/Video	Sound	Notes/comments
1.	Childhood interest in archaeology	<talk about how you dressed up as Indiana Jones for Halloween when you were a kid, the movies you watched and how your fascination with archaeology began>	Childhood photo dressed as Indiana Jones (Halloween at 9 years old) Maybe posters of archaeology-related movies you watched when you were a kid	Annabelle V/O	Indiana Jones Series called The Librarians - Flynn Carsen - The Mummy Lara Croft Atlantic the Lost Empire
2.	Growing up in New London Connecticut, and connection to river	<where you come from, your growing up in a coastal city and connection to river, and why it's important for you to live close to a waterbody where you go> Taking a ferry to Fishers Island to go to School	Image of you standing and looking across the river -this was her first day in Liverpool More pics of your hometown, we could possibly show a map to highlight the coastal area - show an arrow to Fisher's island?	Annabelle V/O	Photo of annabelle sailing in the river as a kid - ask parents

Figure 23: Example of film script – Annabelle’s story

Teresa Script Outline

SL no.	Theme	Narration/Voiceover (V/O)	Visual - Image/Video	Sound	Notes/comments
1.	Origin story - Teresa's childhood beginnings growing up in HK	<write about early memories of growing up with family in HK, and places associated with that - eg. memories associated with visiting Penfold park, the zoological and botanical gardens, your mum's home, how these places are gone/no longer here..>	Childhood pictures Show a map of Sha Tin?	Teresa V/O	Sha Tin and how it's changing rapidly, quality of life
2.	British Colonial rule in HK	<growing up in a place that was colonised by the British and architecture that symbolises this>	Queen Victoria statue, British architecture/places in HK (Eg. Victoria harbour, view from the ferry)	Teresa V/O	
3.	HK protests of 2019	<how the 2019 protests prompted your decision to move out of HK with your partner, why is was important to leave and move to the UK - introduce your UK journey that started in HK here>	Images of HK protests (if you have any pics of you trying to apply for a visa, eg. a pic at the immigration centre/passports)	Teresa V/O (slightly dramatic music here) Sound effects of protests, crowds	

Figure 24: Example of film script – Teresa’s story

These script outlines were a useful way of broadly structuring participants' ideas for their films, and synthesizing my understanding of it in an audio-visual narrative form. After I created the first drafts, I met with each participant to go over it in detail, discussing the themes identified, brainstorming on further ideas, and making the necessary modifications based on their inputs. This was an important step in the co-creative process, as each participant provided critical structural guidance regarding the content and creative possibilities of their stories. This included suggestions for additional visual material, offering to record new videos to support the story, and providing greater context to their personal themes that strengthened the development of the films' personal point of view.

5.4.2. Narration writing and recording

Both participants used the script outlines as references to write their own narrations, based on the prompts I provided for each of their themes. Figure 25 shows a work-in-progress narration. This too was an iterative process, that involved improvising the narration based on discussions and feedback. Full narrations are attached as [Appendix 14](#) and [15](#).

The image shows a document with two sections of text and a chat interface on the right. The first section is titled '1. Childhood interest in archaeology' and contains three paragraphs of text. The second section is titled '2. Growing up in New London Connecticut, and connection to river' and contains one paragraph of text. The chat interface on the right shows four messages from 'Zulfiya Hamzaki' with timestamps and status indicators.

1. Childhood interest in archaeology

Ever since I was a kid I have always loved adventure films, and what was one thing that most of them had in common? It was that the protagonist was a historian or an archaeologist. This may sound a bit basic, especially coming from an archaeologist but my life changed at the ripe old age of around 5 when I watched Indiana Jones and the Raiders of the Lost Ark for the first time. I didn't know it at the time, but that film and others such as *The Mummy*, *Lara Croft*, *Atlantis the Lost Empire*, and the greatly under appreciated *The Librarian*, had a huge influence on me.

The look of awe and joy on Indiana Jones' face when he obtained an artefact was the catalyst for me. I wanted to know what he was and when I found out he was an archaeologist I went to the library and started reading all about archaeology, what it was, what archaeologists did, why it is important, and most importantly that real life archaeology was nothing like Indiana Jones and the other films that I grew to love.

I like to joke that instead of growing up to be Indiana Jones, I grew up to be Flynn Carsen. Who is Flynn Carsen? Well, he is the protagonist of *in The Librarian* films and a character in *it's* spin off TV show. Flynn started out as a guy who didn't know what to do with his life so he was in school and earned so many degrees that the administration was like dude you gotta go get a life, so he did. He got hired by the library and began to collect artefacts both real and fictional, but before doing so he did a bunch of research and even when he was travelling was reading and learning about the object, its significance to the region and people.

2. Growing up in New London Connecticut, and connection to river

I grew up in New London, CT located in the north east of the United States in a region called New England. It's the home of the U.S. Coast Guard Academy, the hometown of American Playwright Eugene O'Neil, and it's located on the coast of Long Island Sound and next to the Thames River. I've always felt a connection to the water because my parents would frequently take my sibling and I on walks to the pier or to Fort Trumbull State Park to look across the river. I learned how to sail when I was 7, I even took a ferry every day to school for high school on Fishers Island, NY. Land-locked is not something that I enjoy and admittedly I can begin to feel a bit sad if I don't see a body of water for long periods of time. Being by the water is one of my happy places and where I can clear my head. So, when I moved to Liverpool the first thing I did on my first full day I went down to the River Mersey to watch the ferry and other ships go up and down the river.]

Chat Messages:

- Zulfiya Hamzaki 11:35 31 Aug: Zulfiya to find out about copyright for images...can we use cosplay for these?? (Annabelle might have costumes of Atlantis and Flynn Carsen, The Mummy)
- Zulfiya Hamzaki 11:37 31 Aug: Cosplay for Flynn Carsen for sure!!!
- Zulfiya Hamzaki 11:39 31 Aug: Check possibility of map
- Zulfiya Hamzaki 11:41 31 Aug: Sailing on the Thames picture + Ann to get more images for this section.

Figure 25: Example of work-in-progress narration

During the participants' narration writing process, we continued to discuss visuals that could support the narration, in preparation for the final editing of the films. The visuals from Annabelle's story were not sufficient to make the films, and I found myself caught between simply asking for material such as photos/videos and allowing the participant to explore the process of finding ways to document their thoughts and ideas, be it finding an old photo or filming an experience. I struggled to refrain from wanting to go and film footage myself which came from my more conventional documentary training, but the participatory approach I was committed to practicing, taught me to trust the process with the participants. While it was

challenging to let go of authorial control as a filmmaker, it was empowering to see how the process yielded new results.

It's worthy to note how during this narration writing process, both participants were getting into new phases in their lives. As their stories developed in real life, I asked them to document these life changes, like filming the move to a new city and documenting their thoughts and dreams about their future. This organic, creative production that authentically represented their evolving lives through their own words and images contributed to a rich understanding of the participants' lived experiences of archaeology and heritage, validating the grounds of combining documentary ethos with the i-Docs' participatory culture.

After the completion of the narration writing, I asked both participants to record their voiceover on their phones and share the audio files with me. After some re-recording of parts of the narration for better quality and delivery, I had all the preliminary audio-visual material needed to begin the process of putting the stories together through video editing.

5.5. Conclusion

This chapter captured the processes behind developing the film concept based on the data collected from the CBA, with a focus on bringing stories of how archaeology has influenced UK immigrants' experiences in interpreting the meaning of place and personal heritage. This particular focus emerged after findings from the CBA data revealed a contention in the understanding of heritage from an immigrant point of view, prompting the i-Doc's exploration of such perspectives that are currently lacking. This further advances CBA's goals to shift dominant narratives by engaging with underrepresented individuals through digital storytelling. A mock-up of the idea was developed to visualize the i-Doc's possible layout.

Following a meeting with the CBA, the recruitment process for participants began by reaching out to CBA's networks. With four participants on board, an online participatory workshop was held. The workshop aimed to explore ideas around archaeology and heritage, understanding creative visual styles and encouraging the thinking around the creation of personal films. The workshop findings revealed the deeply personal nature of interpreting heritage based on individual migrant experiences. Two participants dropped out after the workshop, presenting the challenge of co-creation requiring high levels of commitment, which may be difficult for those with caring responsibilities (Cizek and Uricchio, 2022) or for those who may not want to be involved in creating the media (Wiehl, 2017). The lack of engagement on the WhatsApp group created after the workshop evidences the need for community building prior to attempts to foster participation (Nash, 2022). It may also be attributed to the absence of in-person interaction as a result of the workshop being held online for a group who were meeting for the first time.

With the two available participants, a more in-depth exploration of individual themes developed, based on workshop findings, and digital photo and video archive collections. This enabled the development of script outlines for each participant, leading to narration writing and recording that was co-created through an iterative process. The theme development was a critical stage in the film process, that went through several stages of refinement with

participants' inputs. These personal themes became the foundational non-linear story elements that supported the subsequent design and development of the i-Doc, which is discussed in the next chapter.

6. Film Implementation

Following the identification of individual participants' story themes for the i-Doc through a co-creative process, this chapter discusses the next stage in the film creation - theme-based video design, supplementing visuals, video editing, and the design of the i-Doc prototype on Klynt.

6.1. Theme-based video design and supplementing visuals

The two participants' themes laid the basis for the design of individual videos. After an iterative co-creative process, we had six themes for Annabelle, and eight for Teresa's story. As I began assembling the voiceover audio files and the visuals to support it for video editing, I came across parts of the narrations that lacked imagery. To support such visual gaps, I sourced images online, in the public domain (Eg. Creative Commons). These added a rich range of visual imagery to the stories. In Annabelle's story for example, I found movie posters, drawings and maps to visually present parts of her story that expressed the influence of films, objects and places in her understanding of archaeology. Figure 26 below illustrates a glimpse of such imagery sourced online.

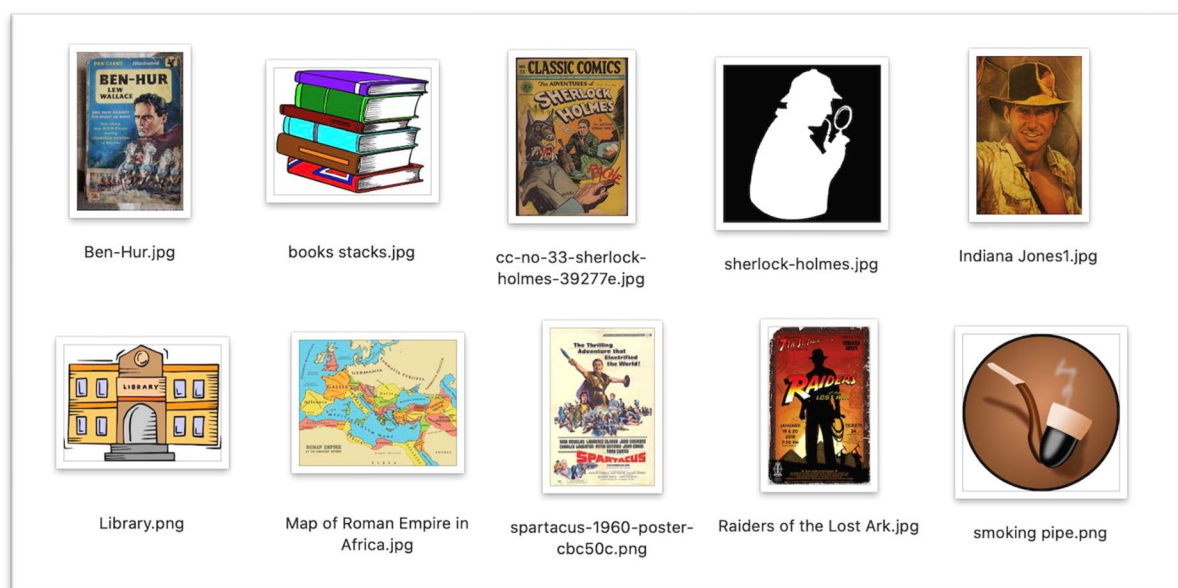


Figure 26: Example of online sourced images to support's Annabelle's story

6.2. Video editing on Premiere Pro

I used the video editing software Premiere Pro to edit the videos. Using the voiceover audio files as the bed for creating each theme-based video for the stories, I edited together the voiceover with the visuals, adding music to match the mood and emotions of each story. Figures 27 and 28 show a working interface of Premiere Pro during the editing process.

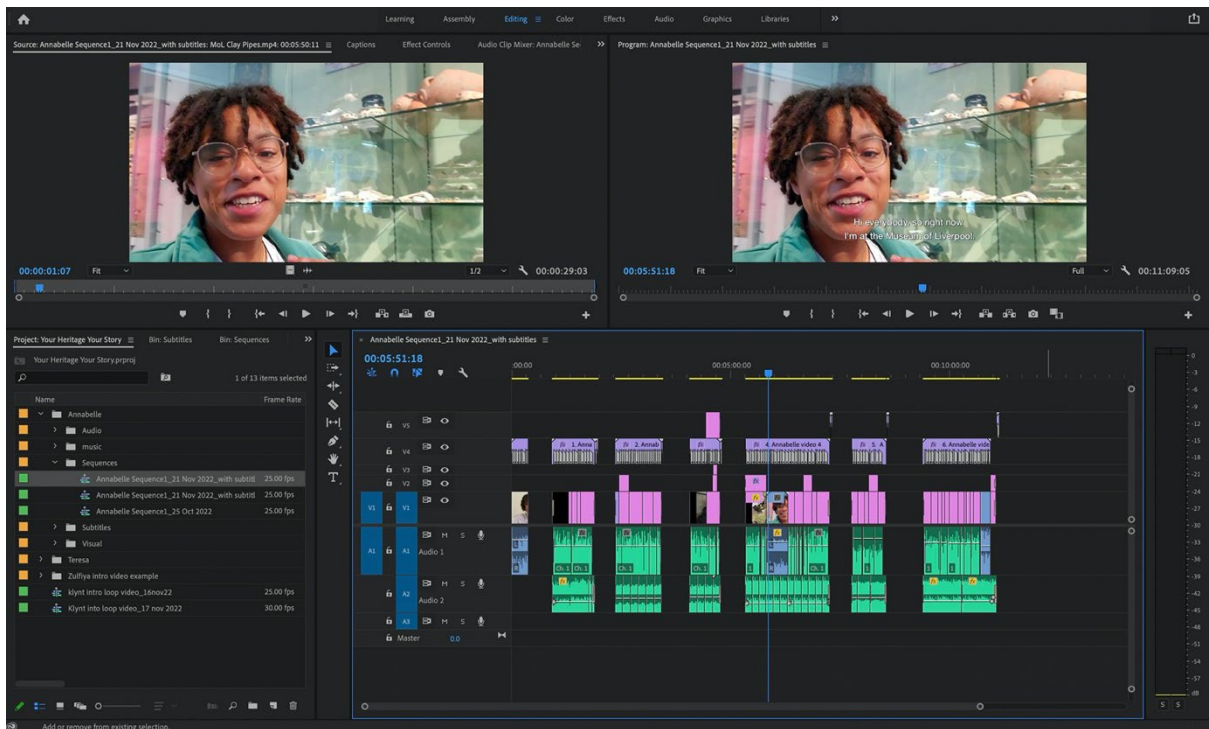


Figure 27: Editing Annabelle's story in Premiere Pro



Figure 28: Editing Teresa's story in Premiere Pro

Each theme-based video had a duration of 1-2 minutes. I asked both participants to film a short introduction video of themselves for the i-Doc, for which I sent an introduction video of myself as an example. After adding subtitles and credits for all the videos, I exported them, ready to be integrated into the next stage of the i-Doc design. The next section will detail the process of designing the i-Doc prototype using the software Klynt.

6.3. Designing the i-Doc prototype on Klynt

Klynt is a software created for the design and development of interactive storytelling online. It was originally designed for Honkytonk Films, a French multimedia production house that pioneered interactive documentary storytelling. The software was designed “to explore new narrative formats on the internet”⁴ and lists to its credit some acclaimed i-Docs, most notably *Journey to the End of Coal* made in 2008, which was one of the first i-Docs created using this application. Klynt is designed with a simple interface that does not require any coding skills, making it ideal for first time i-Doc creators coming from media-making backgrounds like filmmaking, journalism and photography.

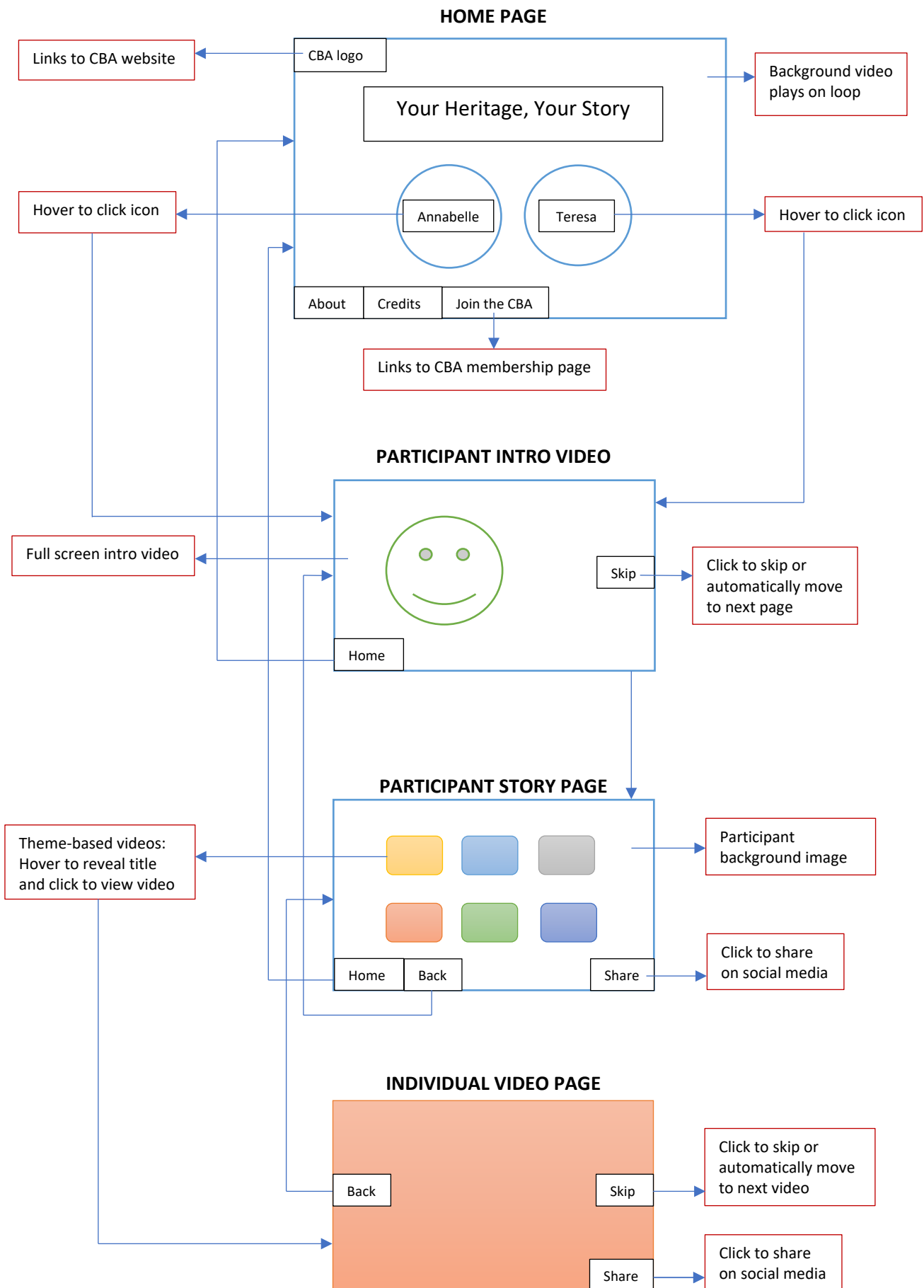
After watching online tutorials to learn the software, I began by drawing out the i-Doc prototype design. Figure 29 shows the preliminary design layout with interactions. I wanted to keep the interface and interactions simple, with a homepage that introduced the project and participants’ faces, which when clicked will show their introduction video, that leads to a collection of videos that tells their story. The user can choose to click on any short video they want to watch, skip ahead or backwards, or go back to the home screen to explore another story. There would also be an option to share each story on social media. This drawing stage helped me visualize the design, and prepare the necessary media assets to create it. Other than the final videos edited on Premiere Pro, I created image icons using Photoshop for the participants’ profiles and story thumbnails.

Once I had the intended layout and all the required media assets for the prototype, I began building the i-Doc on Klynt. For the homepage, I chose a video to play on loop in the background. This was a travelling shot sent by one of the participants which I felt resonated with the theme of being a migrant on the move, capturing sights and sounds along the journey. I added music to this background video to elevate the transitory mood of travelling.

After I had this backdrop set for the homepage (Figure 30), I added the title and project line. Underneath that are Annabelle and Teresa’s face icons as interactive buttons, which when hovered over would show their names, inviting the viewer to “Meet Annabelle” or “Meet Teresa”. I added a CBA logo on the upper-left corner, which links to the CBA website in a new tab. On the footer, ‘About Project’ pops up info about the project (Figure 31).

⁴ <https://www.klynt.net/about/>

Figure 29: i-Doc Preliminary Story Design



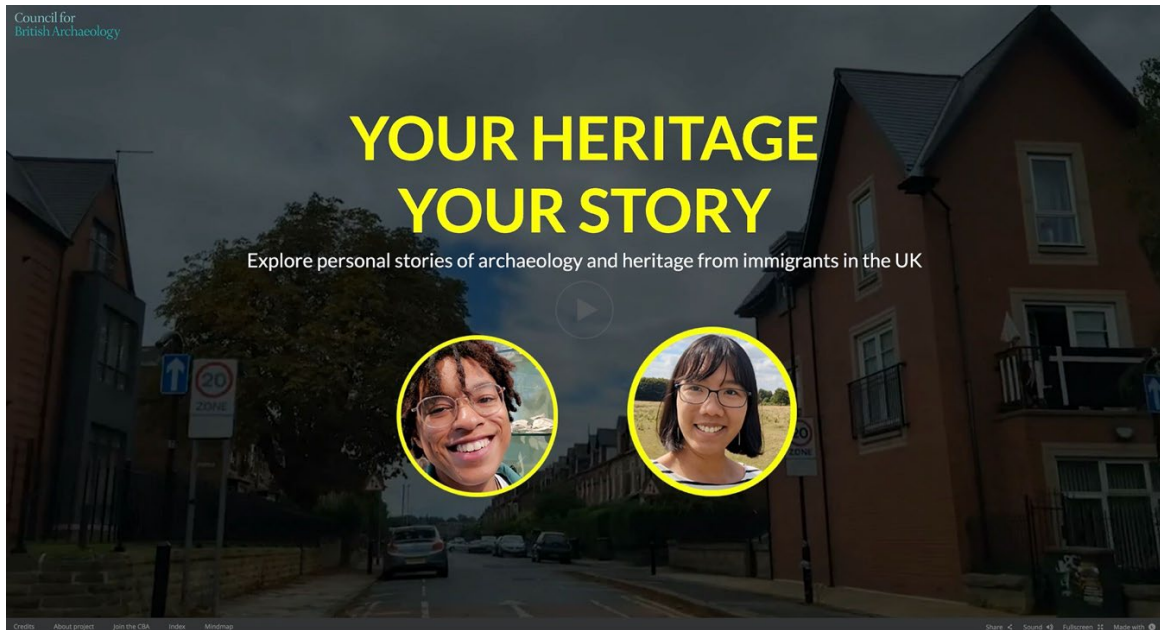


Figure 30: i-Doc Homepage

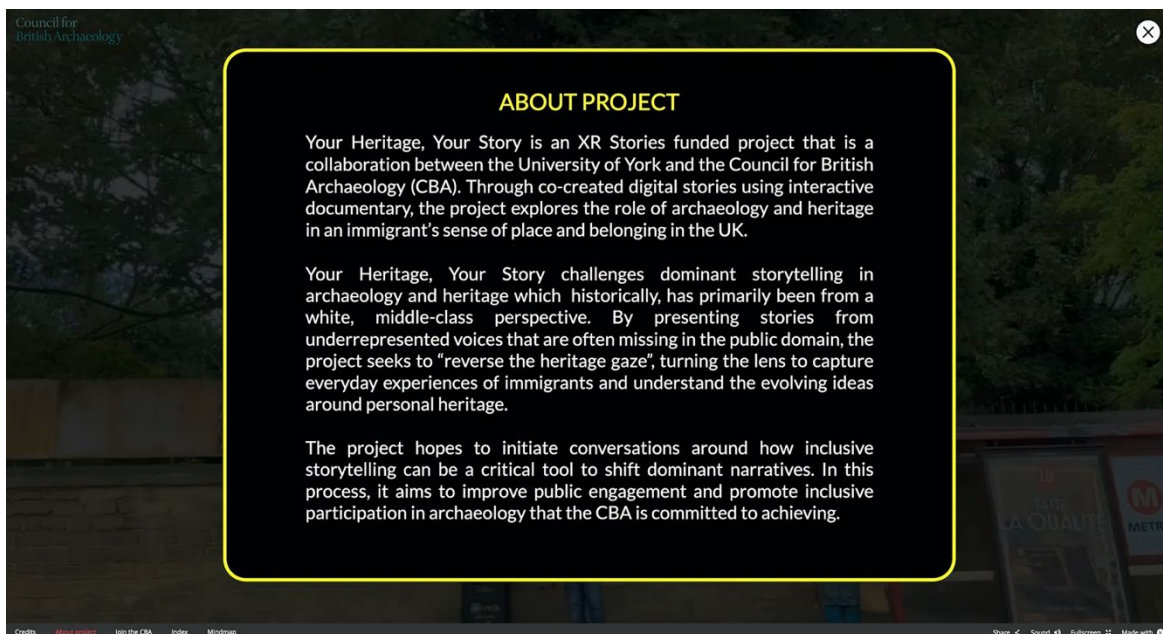


Figure 31: i-Doc 'About Project' pop-up

Clicking on any one of the participant's icons on the homepage will take the viewer to the participant's intro page (Figure 32 and 33), where you see them introducing themselves, before you move into their story pages. Here, the viewer can choose to watch the full video, and automatically be led into that participant's story page, or they can manually click the 'Skip' button to move forward. There is also an option to go back to the home screen by clicking on the 'Home' button.



Figure 32 (above): Annabelle's intro page



Figure 33 (above): Teresa's intro page

After watching the intro video, viewers are led into the story page. This is the page where all the theme-based videos for that participant are presented as a menu (Figure 34 and Figure 35). Hovering over any of the story icons will reveal the title, clicking it will play the video. Viewers can choose to go back to the homepage by clicking on the 'Home' button or back to the intro video by clicking on the back arrow. They can also share the story page on social media using the 'Share' option on the footer.

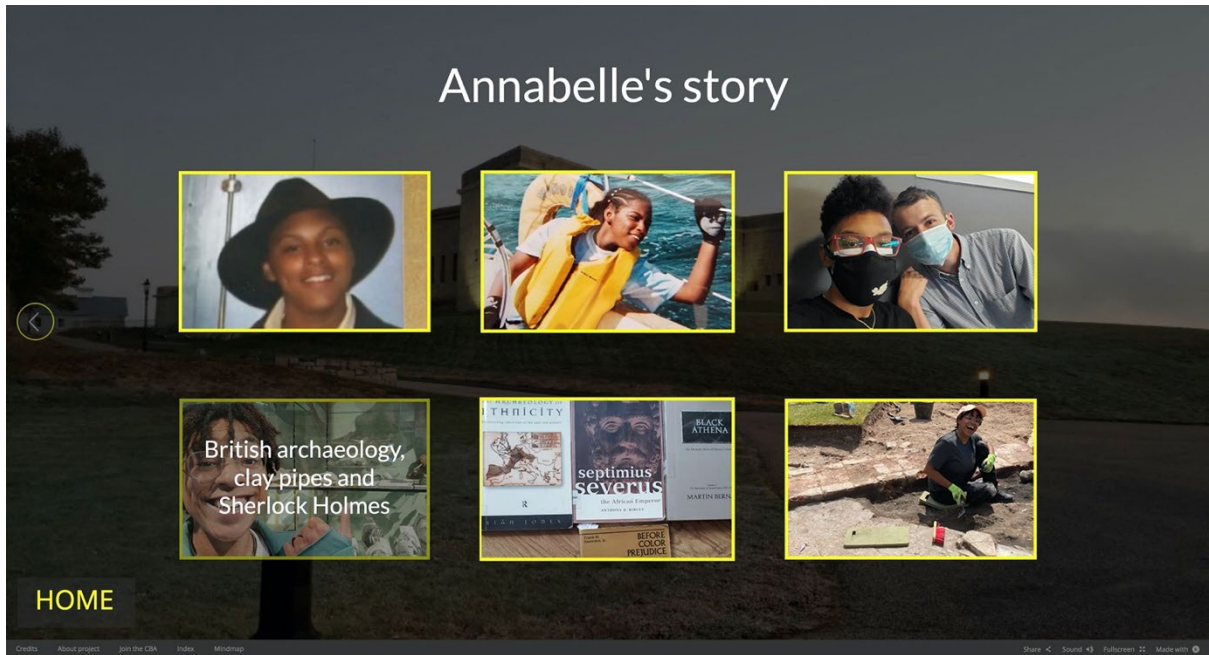


Figure 34: Annabelle’s story page

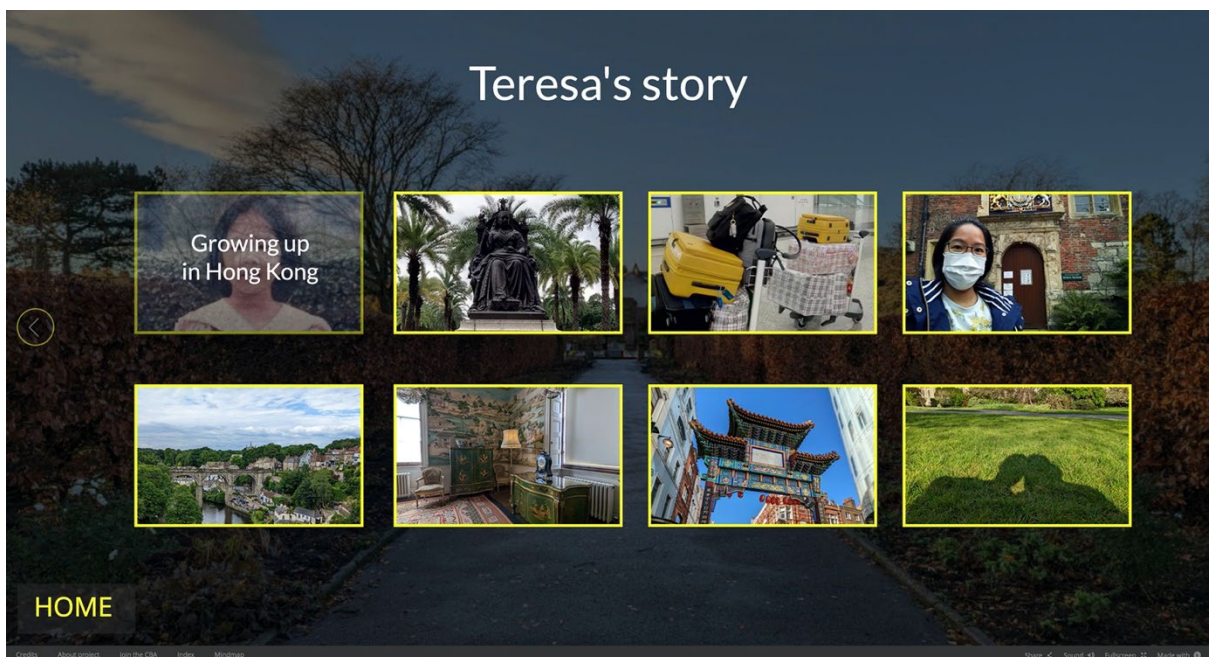


Figure 35: Teresa’s story page

Once a story icon is clicked, the viewer enters the video viewing experience (examples as Figure 36 and 37), where they can watch the videos fully and allow it to automatically move to the next one, or manually skip forward to the next video, or go backwards to watch them in any order they choose. At either end of the sequence of videos, viewers are led back to the main story page where they can choose to go back to the home page to explore another story.



Figure 36: Annabelle video example



Figure 37: Teresa video example

During the designing of the viewing experience, I considered adding the option to go to the homepage or the story menu page within each video, but decided against it, as I wanted to retain some viewing control, where viewers are encouraged to continue watching the stories in a non-linear fashion rather than having the quick option of getting out of the whole viewing experience all together. While this decision came from a directorial standpoint informed by the need to protect the integrity of the viewing experience, I received feedback later that suggested giving greater freedom of choice to the viewer within the viewing experience, which I will discuss in more detail in the next chapter about evaluating the i-Doc.

Klynt’s storyboard is the space where all the interactions between the media assets can be seen. Figure 38 shows the project’s storyboard at the end of the design process, where the arrows signify the direction and type of the interactions. This storyboard can be viewed as ‘Mindmap’ from the footer of the i-Doc.

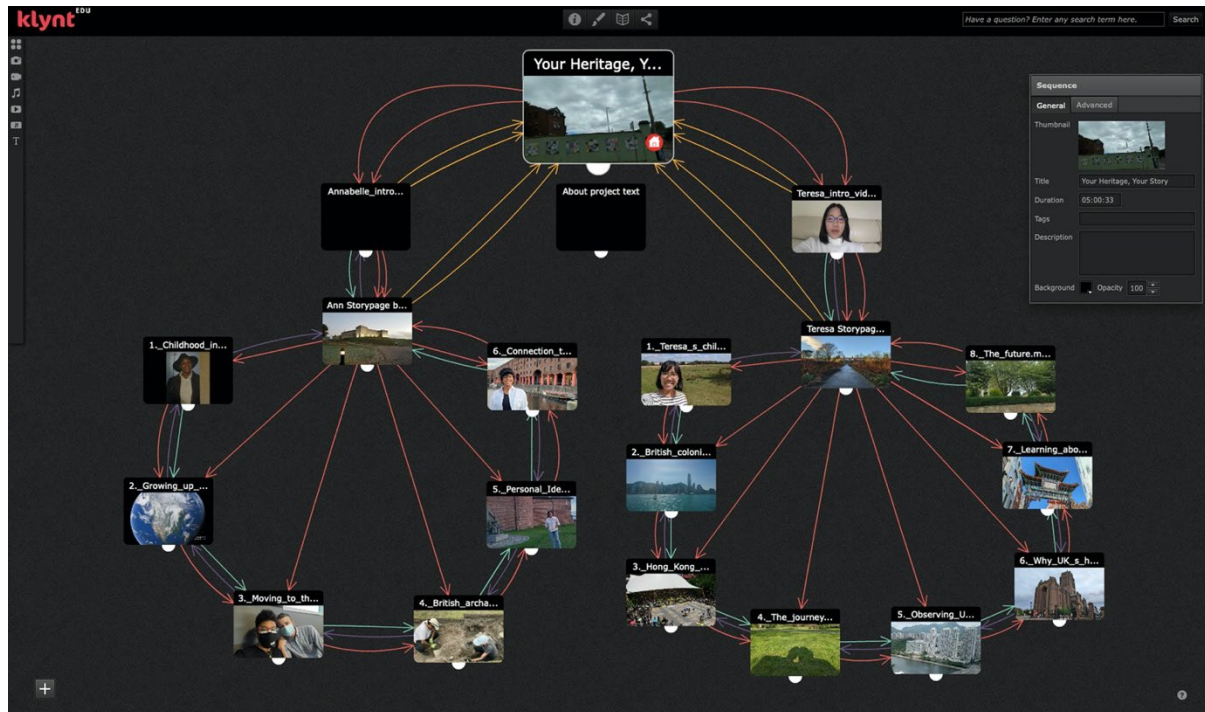


Figure 38: Klynt project storyboard

After the completion and testing of the i-Doc prototype via the Klynt application, it was time to share it with the participants and CBA staff to get their first impressions. For this, I preferred having a live link to share the i-Doc where they could interact with it online, rather than demonstrate the experience which would not provide a real user experience. Dr Jon Hook helped in publishing the project on GitHub, a free web hosting service.

Here is the link to the i-Doc prototype:

https://yourheritageyourstory.github.io/#Your_Heritage_Your_Story

6.4. Conclusion

This chapter looked at the process of designing the videos based on participants’ themes, video editing, and designing the i-Doc prototype. This part of the process did not adopt structural participation (Green, Bowen, Hook & Wright, 2017) due to project timelines and circumstances, revealing the constraints in adopting a truly participatory approach throughout the creative journey, that include participants in the editing, design and development of the i-Doc. The next chapter will discuss the feedback received for the prototype from the participants and the CBA team to assess whether the goals of building inclusive participation and improved engagement through the interactivity of the i-Doc have been achieved.

7. Evaluations

In order to understand whether the i-Doc is a relevant approach to increase engagement and support CBA's fundraising strategy, it was necessary to gather feedback from the CBA staff who I had earlier interviewed as part of the primary data collection stage, as well as the film participants who were part of the second research stage. To enable this process, I sent the GitHub link of the i-Doc and a Google Form questionnaire. These questions are attached as [Appendix 16](#) and [17](#). I also individually met with the participants and the core CBA staff to discuss their impressions in a recursive process (Anderson, 2017), adopting "member-checking" (Ibid. p. 129) and "transferability" (Walby & Luscombe, 2017) that resulted in an interpretative narrative that I present in this chapter.

7.1. Evaluations with participants

The overall feedback from the participants was positive. During our meeting, I asked them general questions around their initial impressions about the i-Doc, the overall process co-creating their films with me, thoughts about the interactive experience, challenges, and any suggestions for improvements. The following observations are from this discussion and their answers on the feedback form.

7.1.1. Parts of the whole better than watching the whole at once

Both participants appreciated being able to choose the stories and watching them in smaller parts rather than one long video. As one of them observed –

"I like the layout of it where you could choose whose story you can watch but I really like the fact that you can choose which parts of the story you want to watch, so if you wanted to, you can watch it out of order or in order. If there's a particular part you really enjoyed, you just watch it again. I just really liked it. I hadn't really seen that before."

It was also pointed out that since they were watching it on their phone, it was easier to watch it in parts as they wouldn't expect to watch it all at once. However, having the choice to watch parts of the story would be enhanced with the option to go back to the story menu from the videos. This observation was made when I asked about the order in which they watched it, and one of the participants shared that they simply clicked on the first video and then let it automatically move to the next one, making them wonder why I chose the interactive form, as the expectation was that after watching one video, they would have the option to return back to the story menu to choose another video.

This comment led to a discussion about the reasoning behind my choice to use the i-Doc format rather than a linear film. Although my intention was to give greater freedom of choice in the viewing experience, there was still a linearity in the presentation of the short videos. The suggestion to have the option to go back to the story menu is useful, disbanding my directorial need to retain control of the viewing experience. It is evident from the feedback that there was a preference for choice even while viewing the videos, rather than having to stay within the narrative journey before being led back to the story page.

7.1.2. Making connections between stories

It was suggested that it would be interesting to introduce connections between the stories, including tagging similar themes that can suggest related videos from another story. In relation to this suggestion, it was observed that it might work better with a greater number of stories, in order to enhance the interaction between the films. Having just two main characters may not be sufficient to introduce such theme-based interactions between stories. The non-linear nature of the i-Doc was acknowledged to encourage bringing in more stories supporting polyvocality, which can enable greater inter-story interaction.

7.1.3. Participatory process and co-creating the films

Both participants felt that their stories were presented authentically, true to their experiences of archaeology and heritage. Writing their own narrations and providing most of their own visual material was a big part of preserving this authenticity. As one of them stated –

“I enjoyed the fact that I was able to write the script myself and not really being told what to say and what to leave out. I just liked being able to tell my story in my own words.”

It is to be noted that both participants had a strong desire to share their stories and actively wanted to be a part of the storytelling process, which was an important factor in the favourable outcomes of the participatory process. They expressed how the participatory workshop and the subsequent co-creative process helped shape their ideas in a cohesive manner, and guided their vision to share their stories. The participatory process, therefore facilitated the accomplishment of their aspiration to be their own storytellers, as is evidenced through these lines -

“I had an aim that I want to share my experience, [...] that’s why I was eager to participate in your project. Because I had that aim, it was really easy to write the narrative; what kind of images or video clips I needed to provide was pretty easy because I had some ideas and I visualized the image in my mind...so yeah the whole process I think was pretty smooth.”

An interesting point that was raised when I asked if any part of the process could have been different, was whether having the participant themselves be the main storyteller made the perspective too subjective. It was suggested that perhaps having a third person who could see their story and provide a narration could be interesting. This observation pointed to the possibility of more creative collaborations where the narrator could be different from the participant.

7.1.4. Why immigrant stories are important

There was an acknowledgment of the need for more immigrant stories like theirs to be shared, as it was important to see that not everyone in British archaeology and heritage are from the UK, which is what is generally portrayed. It was also observed that including immigrant stories can help break the stereotype that “British heritage is for white middle class

people” (quoted by participant). It was important that archaeology and heritage include the participation of non-white and working class people, shifting more dominant narratives. The personal, everyday nature of the stories make it more accessible and acknowledge other perspectives that address archaeology’s contribution to society. This observation validates the aims of the research to bring about inclusion in the sector by forefronting underrepresented voices through storytelling.

7.1.5. Telling the non-traditional archaeology story

It was observed that being able to tell their own story, which is a non-traditional route into archaeology, was a fulfilling experience. Taking the step to tell their story was a way to contribute to the lack of stories about people like them, who took more unusual pathways into the sector which can encourage others to also take similar pathways. This resonated with the CBA’s aims to highlight non-traditional stories in archaeology, and the i-Doc becoming a platform to enable such storytelling.

7.1.6. Challenges

We discussed some of the challenges during the process of the making of the films. First was the challenge of working remotely and the heavy reliance on the need for stable internet connection to share audio and video files, and also to meet via Zoom. Having poor WiFi affected the process of sharing media and communicating online. Secondly, the co-creative component that resulted in ‘compiling’ visuals put an expectation that visuals, such as photos to support the stories would be available, although sourcing such visuals proved challenging. One of the participants observed how they learned through the process that taking more pictures was important, and noted some challenges filming by themselves in a public space. This highlighted that more filmmaking support would aid the image-making process, which would also take the pressure off the participant to be the sole creator of visuals for their story.

7.2. Evaluations with the CBA

7.2.1. Feedback from Google forms

Google forms with feedback questions were sent to 10 CBA staff, 9 of who were earlier interviewed during the primary data collection phase. I received 6 responses, out of which 2 are CBA trustees. This section gives a summary of the responses.

Interactivity and Non-Linear storytelling:

Most respondents had a positive experience in clicking, choosing and navigating the i-Doc. The reasons given were - they liked how the story developed through the videos; they let it automatically play in the given order and enjoyed being able to choose whose story to watch. Being able to watch the stories in smaller parts and switching between the two stories was appreciated, as it gave the viewer flexibility in rewatching and seeing similarities and differences in both the participants' journeys. The short length of each video contributed to a more engaging viewing experience, where the viewer was more invested in watching rather than having it play in the background. Better signposting for the interactivity, and more thematic links between the stories was suggested, which mirrors the feedback from the participants on inter-story interactions.

Personal storytelling and the CBA:

It was observed that the stories were important, inspiring and "unexpectedly moving" (quoted by respondent), drawing into human challenges, and bringing out different voices in archaeology that provide insights into the diversity of the discipline. Specific parts of Annabelle and Teresa's story were mentioned to highlight the connection between people and places, although the concern here was looking at how these stories might relate back to the CBA's specific aims. There was a suggestion to perhaps have an introduction video that links key themes and the CBA's aims.

Encouraging diverse audience participation:

It was noted how the project demonstrates to people that regardless of where they are from, they can enjoy archaeology, which can contribute to a sense of place and belonging. The hope is that the project will enable wider audiences to see themselves in CBA's work, highlighting the value of working with people from different ethnicities and cultures. It also points to how one doesn't need to be White, Anglo-Saxon Protestant (WASP), which is largely CBA's current audience, to be interested in heritage. Both participants were also seen as excellent role models to showing how archaeology and heritage can shape lives, reflecting CBA's goals to widen engagement through personal experiences.

Promoting CBA's values of inclusion in archaeology:

All respondents stated that the project reflects steps to promote CBA's values around inclusion in archaeology by mirroring society better, and balancing aspirations and challenges faced by the storytellers. It addresses CBA's aims to reach people of all backgrounds and abilities. However, it was pointed out that more stories would be needed to avoid the tokenism critique.

Making archaeology relevant to the public:

The i-Doc, by focussing on the immigrant experience, was observed as being relevant to issues people face today by illustrating what it means to “move and recast your life in a different place” (quoted by respondent). Making it personal, such as Annabelle’s concerns of Roman Africa or Teresa’s upbringing in colonial Hong Kong reflect a changing and challenging world that connects the past and present. One respondent stated how the i-Doc shows real world pathways into archaeology, different from the more popular Hollywood depictions; another observed how the project could give confidence to others to tell their story.

Authentic storytelling:

Most respondents felt that the stories authentically presented the experiences of immigrants in the UK, and how archaeology has affected their sense of place and personal heritage. As one of them stated “I felt they were telling their truth and it was not a manufactured narrative”. It was pointed that there would need to be more stories to have real authenticity. One of the respondents observed how it would be necessary to have more information about how the two storytellers got around to finding their resources for education and jobs, that can help others learn of similar opportunities.

Shifting dominant narratives in archaeology:

All respondents agreed that the project contributes to shifting story perspectives in archaeology from dominant narratives. One of the reasons noted the importance of the project not being edited or produced by a dominant voice, directly linking my position as a researcher having an influence on the project’s outcome. Another comment suggested that my presence was needed to explain the making of the films, that could help set the scene and describe the challenges. These observations extend the capacity of the autoethnographic approach to research that I implemented at the participatory workshop stage. It was also noted that both the participants shift the viewer from “the traditional image of an archaeologist as a white male” (quoted by respondent).

Membership and fundraising:

One respondent noted how the project shows that “membership isn't restricted to a few but is available to the many”, capturing that opportunities to engage with the CBA are open to everyone. There is hope that the films will help people invest in the CBA’s efforts to make archaeology accessible to a broader audience. Although it was acknowledged that the project captures CBA’s approach and aspirations for inclusivity and wider audience participation, there was a suggestion to perhaps make the link to fundraising and membership more explicit on the platform.

Digital engagement, social media, challenges:

The quality of the video content was acknowledged, and the interactivity was seen as an opportunity to invite more people to tell their stories, making the i-Doc a hub for multiple, diverse voices. It was noted that the CBA hasn’t tried this way of storytelling before and brings in a new set of story presenters, especially in terms of their age and career stage. The CBA’s Festival of Archaeology that has a digital reach of over 80 million was highlighted as an opportunity to share the i-Doc to their core social media and website users, regional groups; as well as during their membership and sponsorship drives. All respondents showed interest in sharing the stories on social media, which is a positive observation that validates the i-Doc’s

potential for online mobilisation. However, some participants noted difficulties in playing the i-Doc smoothly due to poor internet connection, having to restart the viewing due to an interruption in the video streaming and general instability, highlighting technical challenges.

7.2.2. Meeting the core CBA team

I met with the core CBA team at their office in York to discuss their impressions about the i-Doc and reflect on the overall project. This meeting was held after I received feedback on the google forms, which helped in further evaluating some of the observations made by the larger CBA team. Extracts of quotes from the meeting are attached as [Appendix 18](#).

The outcome of the project was seen as a positive piece of work, with an interest to see more people's stories, which was indicated as the result of the positive impact of the current stories. This was followed by thinking around how the CBA might be able to find further funding to build on this work and do a "Phase 2" so that more stories can be added to it.

There was a discussion around how the i-Doc can be more clearly linked back into the CBA's goals of fundraising. To this effect, the reflection was that the project has a larger, more profound impact on the CBA's goals. Rather than it being a pure fundraising tool that drives donations or membership, it can effectively underpin the crafting of the CBA's journey as an organization that is acting on their conversations around inclusion and equity. Capturing and framing this journey that underpins their funding applications would be much more valuable. This comment from the CBA captures that sentiment -

"If we can just drop a link to these videos and say this is where we're going, this is the conversation, these are the audiences, these are the people we're wanting to draw into our conversation into our sphere...and that's why we're applying for funding to you, it would be hugely beneficial for us."

Capturing the journey of the project, set within the collaborative nature of the project's origins becomes critical in this regard. It was suggested that having introduction videos from the project team – researcher, supervisors and CBA core members would greatly add that context and thought process in which the work was created. Having multiple, short intro videos from each person could also add to the interactive nature of the project.

The CBA noted how the project's process has influenced their learning and understanding as an organization, emphasizing how the i-Doc's non-traditional way of presenting archaeology and heritage stories has affected their ways of thinking around storytelling that come from more traditional approaches. This comment was further strengthened by the observation that, to quote "what you're talking about here is a more profound change in our behaviours". This points to the larger impact that the i-Doc process has had on organizational thinking and the impact of innovation and creativity on widening perspectives.

It was observed that the project has an advocacy angle, with its focus on immigrant stories, as it prompts the thinking around issues faced by migrants in the UK who are trying to build a career in archaeology. The creation of micro-stories was suggested, as a way to capture audience's attention that then leads people to learn more about the CBA. How social media can be an effective tool for dissemination of such forms of content was discussed. Finally,

discussions around how to share the i-Doc on CBA's website revealed the challenges that the organization is facing with digital data storing and maintenance.

7.3. Conclusion

This chapter discusses the feedback received about the i-Doc from participants and CBA staff. The non-linearity of the videos provided the opportunity to watch parts of the story in any order as the viewer chose, which would not have been possible in a traditional linear film. However, a need for more choice within the non-linear viewing experience was expressed, indicating that further interactive elements in the i-Doc that provided greater freedom of choice would have made the non-linear experience more enjoyable and engaging. Making connections *between* stories was also suggested, although this called for a greater number of stories, which supports the i-Doc's quality for polyvocality (Odorico, 2020) and ability to become a "living documentary" (Gaudenzi, 2013). The participatory process was useful to the extent that along with the intention to share their stories, the participants were invested in co-creating media which required a high level of personal commitment and interest to engage in media making. This casts questions around individuals who may not want to create media (Wiehl, 2017), but still want to participate. Would this require a reframing of the requirements of co-creative commitments that include the less media inclined?

The CBA expressed that the i-Doc captures CBA's aspirations for inclusivity and wider audience participation, although the membership link needs to be more explicit on the platform. The i-Doc was seen as an effective tool to support CBA's larger fundraising applications, where this project evidences the organization's efforts in shifting story perspectives, developing inclusive participation in archaeology through co-creation, and commitment to diversify their audiences beyond their current membership. While the potential of the i-Doc's online presence through sharing on social media was expressed by all respondents, the technological challenges of poor internet connectivity and the provision for greater interactive signposting for those who may not instinctively *interact* with the i-Doc are considerations for future work.

8. Conclusions

8.1. Reviewing research questions

The central aim of the thesis was to answer the question *“How can interactive documentary benefit non-profit organizations in building inclusive public participation and support fundraising?”* Through the case study of one non-profit, the Council for British Archaeology (CBA), the research set out to investigate how the interactive documentary (i-Doc) as an emerging digital storytelling medium can foster wider participation, broaden the scope of membership, and support fundraising strategies for the CBA. After identifying a diversity gap in heritage storytelling, the project sought to address the lack of narratives from underrepresented individuals as the first step to diversifying participation. It focused on highlighting immigrant experiences, after finding conflicting views around the interpretations of heritage from an immigrant point of view that emerged from the CBA interview data. This focus supports CBA’s goals to shift perspectives and make archaeology more relevant to wider audiences. Evaluations with the CBA revealed that the i-Doc has had a more profound impact on the CBA at a behavioral level, strengthening their efforts as an organization that is thinking and acting on values of inclusion. The project was seen as a valuable tool to support their funding applications that evidence their commitment to addressing diversity. Therefore, the i-Doc can support CBA’s fundraising in two ways:

- Underpinning CBA’s applications to funders by sharing a link to the videos that reflect CBA’s interests, values, and efforts as an organization in addressing equity and inclusion in archaeology. This can substantiate the evidence they require in gaining funding to support more such research and future work in building inclusive participation.
- Generating interest among new audiences through storytelling that can encourage long-term partnerships through membership. Increased membership from new audiences can build sustainable funding for the CBA.

Reviewing sub-question 1 *“What are the current gaps in storytelling in archaeology and heritage?”*

The literature review identified a lack of diversity of voices in heritage (Smith, 2006 & Conlan, 2010); and a focus on historical fiction in archaeology (Elphinstone & Wikham-Jones, 2012) that revealed an absence of real, everyday stories from common people. A need to forefront more underrepresented voices in the sector emerged from the findings of the CBA interviews, that further strengthened the observation to move away from the dominant narratives from white, middle-class voices that are historically more prevalent. Understanding immigrant perspectives of heritage and archaeology was a contested point of enquiry that unfolded during the interviews, which mirrored the issues in the representation of migrant populations in cultural institutions (Wood, Phil & Charles, 2006). The i-Doc, that focused on bringing such immigrant perspectives to archaeology and heritage provided the opportunity to present ‘non-traditional’ archaeology stories that the CBA is keen to explore. However, the CBA points to the need for more stories to be included on the platform to achieve greater authenticity and to avoid the tokenism critique. It was observed that presenting more resources on the i-Doc that relate to the stories could potentially be useful to others who come from similar backgrounds.

Reviewing sub-question 2 “How do the qualities of the interactive documentary enable inclusive storytelling?”

Secondary and primary data from the CBA evidenced the interest to approach the project through co-creation. The i-Doc’s capability to adopt co-creative strategies, where work is made *with* people rather than *for* or *about* them (Cizek and Uricchio, 2022), was favourable in practicing participatory methods for the i-Doc process. However, the co-creative method also highlighted its drawbacks, such as difficulties for the participants in making media and high levels of personal commitment and availability, which may hinder participation from those who may not want to create media (Wiehl, 2017), or are less available. The i-Doc has technical limitations, where users may find it difficult to navigate the interface (Matthews, 2022), or may need better signposting where interaction is not intuitive, as evidenced through feedback from the CBA. Since the i-Doc can only be experienced online, poor internet connectivity can be a barrier to engagement, which can be a challenge to engage with audiences who live in areas with limited WiFi. The participatory approach did not succeed in ‘community building’, which could be attributed to the lack of in-person interactions during the workshop, or because communities first need to be created for robust participatory engagement (Nash, 2022). The suggestions to include more stories and increase interactivity between the stories in the i-Doc testify to i-Doc’s polyvocal quality (Odorico, 2020), and its ability to evolve and become a “living documentary” (Gaudenzi, 2013, p. 25). The non-linearity of the i-Doc encouraged better engagement, where users felt more invested in watching, discovering and exploring the films as opposed to passively watching one long linear film. This affirms i-Doc’s non-linear quality as a positive mode of building ‘one-to-one’ engagement (Sargeant and Jay, 2014) that is critical in building relationships with potential supporters (Breeze, 2017).

Drawing in the answers from the two sub questions that address gaps in heritage storytelling and how i-Docs can bring in more inclusive story practices provides greater clarity in answering the larger research question around how i-Docs can build inclusive public participation that can support fundraising. Non-profits such as the CBA require funding to support their efforts to address the lack of diversity in archaeology. Being involved in the conception and development of the i-Doc project that reflects these efforts can enable gaining further financial means to continue their work in building inclusive participation from wider audiences. Sharing the i-Doc is a tool to gaining funding to support more such work. The i-Doc’s co-creative process, despite some of its drawbacks, provided a sense of ownership to the storyteller, as one of the participants said “*I just liked being able to tell my story in my own words*”, succeeding in CBA’s aim to create a space for people to tell their own stories. The i-Doc, therefore with its innovative capabilities in building digital engagement by providing a platform for people to create and share their stories, is a relevant approach to study how the CBA can widen participation through digital storytelling. With continued efforts by the CBA in advancing such stories, more interest can be mobilised where the value of investing in the CBA’s work is recognized, either through membership, donations, volunteering labour or contributing to in-kind resources (Young, 2007). These capabilities can build sustainable long-term relationships that contribute to CBA’s growth as an organization committed to advocating for progressive change in archaeology and heritage.

8.2. Practical challenges for the CBA

While the i-Doc has achieved the creation of a model of inclusive storytelling for the CBA that can support their fundraising efforts, there are practical challenges to be highlighted in the distribution of such work. The sharing the i-Doc requires website server space and maintenance support. The CBA are currently facing challenges managing digital data and are keen to learn of ways to become more digitally resilient, which can enable the sustenance of digital projects like the i-Doc. Although the current i-Doc prototype is hosted on a free web hosting service (GitHub) that has limitations on the amount of data streamed per month that restricts the number of users, the long term solution would be to host it on a more sustainable web hosting service that can allow for a larger number of users to access it. The CBA, for example want to share the i-Doc at their upcoming Festival of Archaeology that attracts an audience of over half a million⁵. To exhibit at such a large scale, more robust planning around digital sharing, storage and management that provides the CBA independent control over their digital assets is required.

8.3. Implications and future work

This research has demonstrated the potential of interactive documentary in building inclusive participation in archaeology and heritage by developing a model of storytelling that the CBA can utilize for public engagement and driving fundraising. The stories have their own value in introducing non-traditional approaches to archaeology through an immigrant perspective, which opens up new avenues of engagement in the sector. Further research is required to test the extent to which the i-Doc can in fact increase donations and promote membership for the CBA. More broadly, further studies that investigate i-Docs as a creative pathway to support audience engagement and fundraising efforts for non-profits is needed. Although this project adopted co-creative methods during the production of the films, more structural participation (Manni et al, 2023) is required during the design process of the i-Doc to fully accomplish i-Doc's participatory ambitions.

⁵ <https://www.archaeologyuk.org/festival/about-us.html>

9. Appendix

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Appendix 1: Sample of CBA Interview Questions

Interview Date: Friday, 04 March 2022 – Try not to use acronyms the first time, treat me as a complete newcomer to archaeology and CBA (to avoid assuming that I may already know something about what I’m asking)

Topic area	Example questions
<p>I. Audience & Participation</p> <p><i>Get a sense of who their main audience is and how they participate</i></p>	<ul style="list-style-type: none"> • Who are CBA’s main audience? • How do they participate with the CBA? • Does this participation happen online or offline? • Are you happy with the participation right now? If not, do you have any plans to improve participation? • Other audiences: Other than the youth, who else does the CBA want to include in participation? (any specific groups/communities?) Eg. The Handbook for Change lists audiences CBA wants to facilitate better relationships with – people with no or low qualification, disabled people - Also in the Current Goals in the Equality, Inclusion and Diversity page on the CBA website, the first goal says engaging with colleagues from Black, Asian and ethnic minorities to help highlight issues within the archaeology and heritage sector to support and facilitate positive action
<p>II. Technology and Digital Space</p> <p><i>Get a sense of the kinds of tech CBA and their audiences uses, access, challenges etc.</i></p>	<ul style="list-style-type: none"> • What kind of technology do CBA’s audience have access to? • What’s the current level of engagement like? • What are CBA’s current challenges related to technology? • Why is Online Engagement important? (CBA wants to increase its “digital offerings”)
<p>III. Personal Heritage</p> <p><i>Understand what personal</i></p>	<ul style="list-style-type: none"> • What does heritage mean to you? • Can you share a story of a time you felt deeply connected to your heritage? Can you share a memory of something that reminds you of your heritage?

<p><i>heritage means and why it's important</i></p>	<ul style="list-style-type: none"> • Why is heritage important? • Why should heritage be shared? • Why bring together personal stories of heritage?
<p>IV. Storytelling and Style</p> <p><i>Talk about storytelling, what it means to the CBA</i></p>	<ul style="list-style-type: none"> • Why is storytelling important? How will storytelling help the CBA? What is the CBA envisioning/hoping for? • What kind of stories do you want to hear? Whose stories do you want to hear? • Who needs to tell these stories? (young people/old people/members/non-members/any particular community/ethnic group?) • How should these stories be told? (Type of media: Through films, photographs, writings etc.) • Who should these stories be aimed for? (audience) • How many stories do you want to hear? (one or two that go deep or many, as many as possible) – trying to understand the number of participants which can determine the form – one or two powerful stories vs having as many people share their stories (polyvocal)
<p>V. iDoc Platform **</p> <p><i>Get clarity on what CBA's big focus is with the project (is it to get members, is it a campaign etc) and is there a particular demographic</i></p>	<ul style="list-style-type: none"> • What's the purpose of the platform? (aim and goal) • CAUSE - There has to be a strong "cause" • How will it benefit the CBA? (Visibility? Funding? Members? Inclusivity? Audience Engagement? Participation) PICK ONE OR LIST IN PRIORITY • What is the CBA envisioning/hoping for with this project? • Who should tell these stories of heritage? (demographic) • Should it be a campaign (to achieve something?) • How could it build fundraising? • Who else might it benefit? • In terms of an experience, what should the platform offer? Should it be educational, informational, entertaining?
<p>VI. Challenges</p>	<ul style="list-style-type: none"> • What are CBA's main challenges? (this can be in relation to your work) • What is CBA doing well?

<p><i>Learn about CBA's main challenges, where they want to improve</i></p>	<ul style="list-style-type: none"> • Where does CBA want to improve? • Any thoughts on “barriers to engagement”? (drawing from Audience Development Strategy report) – “SENSORY: Unable to deliver ‘experiences’ to the membership. Current engagement offers focus on reading / literature and do not engage with other learning types” Could project be relevant here? • Addressing Ethnic Diversity in the audience profile From Audience Development Strategy report – Recommendation for Diversity - ethnic diversity - is one of the largest issues facing the heritage environment sector today. Branching out into urban areas to reach more people within minority communities would be a positive step in breaking down cultural barriers, particularly as the current audience profile is dominated by people over the age of 40, of White-British backgrounds. • (Report about Community Archaeology in the UK - The 2018 survey data continues to confirm the low ethnic diversity of community archaeology group membership and community archaeology involvement. There should be a concerted campaign to address this across the heritage sector and to find an ‘in’ to communities to encourage participation. There is scope for an engagement project in partnership with universities.) – Project could help here. If yes, how to identify and reach potential participants? Any specific group?
<p>VII. Funding</p> <p><i>Get an idea of CBA's current funders and challenges here</i></p>	<ul style="list-style-type: none"> • Who are CBA's current funders? • What are CBA's fundraising methods? • What are the challenges related to fundraising? • How do you plan to build it? • How can this platform help in fundraising? IS FUNDRAISING THE ONLY GOAL? OR ARE THERE OTHER GOALS? (general visibility, awareness etc) studies show this is not easy with a website unless there's very high quality content • How is CBA distinctive from other charities to their donors? • Do donors see the direct impact of their donation?
<p>VIII. Health and Wellbeing</p>	<ul style="list-style-type: none"> • How does heritage help in health and wellbeing?

<p><i>relationship between health, wellbeing and heritage</i></p>	<ul style="list-style-type: none"> • Should this platform contribute in this area? (maybe mental health in youth for example)
<p>IX. Community Archaeology</p> <p><i>Understand what community archaeology is</i></p>	<ul style="list-style-type: none"> • What is community archaeology? What are community archaeology projects? • What does “community” mean? • Who are the people that belong to this community? • How is the community involved with the CBA? • What is CBA’s work on this so far (if any)?
<p>X. Grassroots Work</p> <p><i>Understand what grassroot work means to the CBA and if it’s any different from Community Archaeology</i></p>	<ul style="list-style-type: none"> • What does grassroots work or working from the bottom-up mean? • Does CBA work with minority communities? If yes, who are they and how do they engage? If not, does CBA intend to work with any such communities in the future? (Particularly in the youth context for eg. in the 2014 Young People and Archaeology report, Page 19 - it mentions most children come from affluent backgrounds, those from poorer socio-economic families have financial constraints) • Is grassroots work different from community-led archaeology? • Who would the CBA like to represent more?

Appendix 2: Sample of CBA Interview Transcript (extracts with codes)

SL. No	Headline	Interview Extracts	Tags/Codes
1.	Role as development manager	<p>2:24 – Zulfiya: Tell me about your role as development manager at the CBA</p> <p>2:31 – Interviewee: There's three parts I suppose...so the first is thinking about what we are going to do.. partly what we're doing now, but then you know leading from that, what do we want to do in the future and so thinking about new partnerships, new projects, how we might fund those and starting the conversations with different organizations to see where there might be synergies with what we're each doing and how we might come together and do things collaboratively. So that's a really interesting and fun part of the work I do and then I also project manage the festival of archaeology and so although that is very much not a new thing,</p> <p>3:20 it's definitely been in development over the last few years, and because of COVID, we've gone from a straightforward on-the-ground event to what is now a hybrid event. We've just literally in the last week launched our new website, and so we're definitely transitioning to develop and grow that and make it bigger and better and grow our partnerships and our sponsorship opportunities through the festival, so we can raise more awareness and create more opportunities for participation. [...]</p> <p>5:29 We've got all these great community groups and local societies and we want to think about how they're capturing data and make it easier for them to evaluate their work because it's just as important for them to do it, to help them get funding to do projects and activities in the same way that that we need to do that, but obviously we have more resources. So how do we scale this down to enable the public to benefit from the tools and the skills that we have, and so it's thinking about ways in which we can filter things down and provide training and resources so that grassroots archaeology can really continue to blossom and become really resilient, especially as we have groups coming out of COVID and two years of very little activity.</p>	<p>New partnerships</p> <p>Hybrid events due to covid</p>

2.	Grassroots Archaeology	<p>6:31 – Zulfia: It's good you mentioned that because I was going to ask you about grassroots archaeology and what that means really.</p> <p>6:38 – Interviewee: So essentially that's members of the public...voluntary archaeology, so it's local groups and societies, some of them will be more formally organized than others so some of them might be charities in their own right, but some of them might just be a collective of people who come together to do an activity, and they'll do a whole range of activities and some of them might just do...maybe guided walks and some talks...just as a way to share some knowledge of the archaeology in a particular place. Some of them will be very focused on a particular site or building, and that might be because they're campaigning for it because it's under threat, or it might just be because a particular group of people have come together and think 'actually that's really interesting should we do some research and find out more about it.'</p> <p>7:30 Others are bigger so you have like county societies, and you have kind of bigger groups that focus on a particular period for example, they tend to do a much broader range of work so they'll be doing research, excavations, they might produce journals and basically have a whole range of ways in which people can participate in archaeology and get involved, but they're all doing it on a voluntary basis. So it's an incredible amount of work that they do in their spare time or just as something that they're passionate about and enjoy. One of the things that we're really passionate about kind of trying to change is the perception that because they do it for free, they don't have the same level of skills as somebody who gets paid to do archaeology.</p> <p>8:25 And while they may have slightly different training, they might have approached it in a different way, actually many of the people that are involved in grassroots archaeology have been doing it for a very long time, and do have really really big skill sets and are really really capable and competent archaeologists. And it's about trying to get better recognition for the work that they do, and so that their research is being recorded properly, it's being acknowledged, it's being referenced by academics and also just that we're celebrating it and we're celebrating what they do and, helping other people find out about it, and find the opportunities to get involved.</p>	Local groups come to do activities together
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3.	Backgrounds of people	<p>9:13 – Zulfiya: So what kind of backgrounds do they come from?</p> <p>9:22 – Interviewee: All sorts.. absolutely all over...yeah I mean most of them...there are people who will have been an archaeologist and retired or maybe been an archaeologist and then had a career change and now do something different, but otherwise they tend to just come from all different backgrounds in terms of what they do, as a day job. I've dug alongside nurses, and airplane engineers you know...anything you can think of really.. military ex-military people quite often are interested in archaeology, there tends to be a high proportion of them, which is interesting. I would, however say that traditionally we do tend to or at least until you know kind of relatively recently, and I still think there's a lot of work to do, have had a higher emphasis on white middle class, probably older people as well. So I would probably say kind of 50 plus. So they tend to be the people that have the means to be able to take time off work to go on a dig.. and fit that commitment into their lives.</p> <p>10:41 I think one of the things that we're really keen to do, is to try and continue to break down the barriers that prevent other people from different backgrounds, so from low economic backgrounds, and from different ethnic backgrounds. There's definitely some barriers around sense of ownership and feeling that archaeology is for you if your cultural heritage is based in a different country, and I think we really need to look at how we make people realize that actually archaeology isn't really about the past, archaeology is about the present, so it's about how you engage with us with a place, now, you know the fact that we're looking at stuff from the past is only..</p> <p>11:44 I mean, all that's doing is helping us think about who we are and where we live and who is around us now, and in that sense, it doesn't matter if you've lived in that place for two days or 50 years, it's still as much your place and you're still as valuable to that community and you still have as much to say about it as anybody else. and so really it's about getting people to think about archaeology like a toolkit, to think about where they live, rather than being this kind of idea I guess...we have this fixed narrative about the past of our country and of course we have to keep moving away from this horrible colonial history that we have told for many many years, and actually just accept the fact that this country is just a total melting pot of people from all over the world, and it always has been, and you know there's no getting away from that. And that means that archaeology</p>	<p>Want to break barriers that prevent people from different backgrounds from participating</p> <p>Doesn't matter how long you've lived in a place, the place you live in now is as much you place and you are part of that community – interesting to note this perspective as opposed to Int 1, where they said you may not feel a sense of heritage in the country</p>
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		<p>has the best stories to tell because there's so much in that that's really interesting and engaging and everybody can identify with. So yeah there's a lot in there.</p>	<p>you moved to because you feel your heritage is elsewhere, in the country you came from.</p>
4.	<p>Low Ethnic Diversity in Archaeology</p>	<p>13:05 - Zulfiya: That's also one part that I was a little more interested in which was looking at the lack of ethnic diversity in heritage in the UK and why is that happening. Is there any kind of change happening there? like we know that there are black minority communities, or migrants, or women of colour...I saw the whole resource page on your website...there are so many groups and voices that are coming out so I was curious to know what CBA's relationship is with these communities?</p> <p>13:48 – Interviewee: It is really starting to change.. there's still a lot definitely.. a lot to do. I think there are organizations now like the European Society of Black and Allied Archaeologists (ESBAA), there's Museum Detox which is a brilliant organization, and then there are lots of really passionate individuals within the sector as well, and organizations who are working really hard to try and develop projects and activities that are much more inclusive and much more diverse in terms of who they're for and how they engage people. But I think there are still a lot of barriers I think. We are bad as a country in thinking about language barriers and we do have communities in the UK where lots of people don't speak English as a first language..</p> <p>14:48 ..and many of whom feel that participating in activities is a barrier because they don't feel that they're comfortable speaking or they don't feel that they might necessarily understand everything that we're saying because it's not their first language. And why shouldn't they feel...they should feel that shouldn't be a barrier we have to be more creative in how we think about developing our projects. If we are thinking that we want to work with a particular community, we need to be co-creating these projects with that community, so we can talk to them and say 'Is language a barrier? Is income a barrier? Is travel a barrier? How can we work with you to overcome these challenges?'</p>	<p>Be more creative in projects.</p> <p>Co-creation is important so that CBA can work WITH communities</p> <p>People don't think about archaeology in an everyday sense</p> <p>Travel can be a real barrier to</p>

	<p>Because a lot of the time as well, many of these groups that we want to work with, they're also in inner cities or more urban areas where traditionally we don't tend to talk about archaeology, and many people just think about archaeology as something that's quite rural or it's in like a town like York or Oxford or somewhere like that.. it's not on your everyday street in Camden. [...]</p> <p>16:39 We know with youth activities as well, travel is often a real barrier for people participating so there's a lot we need to think about and a lot we need to be better at in order to really create some change. And i think we need to create better career paths as well because again a lot of entry-level jobs ask for volunteering experience, even your first ever job and they're saying you need x y and z in terms of experience in order to get that job. If you can't afford to volunteer, because you can't afford to travel somewhere to do that volunteering experience, or because you have to work at the weekends outside of school, then how are you meant to do that? So we need to think about ways in which we actually enable people whatever their background to be able to get those skills or ideally what we need to create is some jobs that don't have those expectations, and actually what we do is we train people when they come and work for us, and what we want is their passion and enthusiasm, and the skills they can get when they're there. It's about making them feel welcome in order to get them in the door in the first place.</p> <p>18:08 – Zulfiya: I read the report on community archaeology in the UK - it said the 2018 data also continues to show the low ethnic diversity and how there should be like a campaign to address that and find an 'in' to communities.. I was thinking about this project I'm doing, can it be helpful to address that?</p> <p>19:40 – Interviewee: Yeah definitely I think there is a whole conversation to explore there and actually it would be really nice to do as like a small group, I think that would be really good, and also we are just about to put out a tender for someone to come and do a piece of work on diversity with us and I think part of that hopefully will pick up some of those issues around where exactly are the gaps and what are the steps that we can take to try and address some of them. So one of the things we want to do is come up with a bit of a timeline and a bit of a framework of activity that we can do to address some of these issues. So it'd be really interesting I think to bring you into a conversation with whoever</p>	<p>people to participate</p> <p>Creating better career paths – link to people interested in learning more about archaeology from Int 3</p> <p>It would be good to work on something around youth for my project. To attract young people who feel archaeology isn't for them.</p> <p>Want to</p>
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	<p>takes on that piece of work for us...so that we can think about how we can marry up what they're doing and what you're doing.</p> <p>20:38 I think it's definitely something around youth that I think would be really good to do, as part of your work...and I think certainly around that youth angle, there's something we can do around attracting young people and creating opportunities for young people who feel like archaeology isn't so much for them, they wouldn't normally participate in it. So there's definitely something there. I'm really keen that we do something with adults as well, I'm trying to get my head around the best way to approach it still I think at the moment.</p> <p>21:20 I'm really conscious of doing things that are going to feel inclusive, collaborative but also things that are long term and I think that's my biggest challenge at the moment is...there's nothing worse than doing a project and saying we're going to go work with this this group and say archaeology is for you and we'll do some archaeology with them for like two months and then it's the end of the project and we go 'see you later' because we've run out of money. How do we create something that has a legacy...</p> <p>21:49 So I'd really like to look at what mechanisms can we use to actually make people feel like they might want to participate in any project that we do, so it's not about we're going to go to this specific community and work with them because we think they don't participate enough and we want to change that. Some of them might want to participate, some of them just might not, they just might not be interested in archaeology...but what we want to be doing is making sure that opportunities we're creating are accessible to anybody that might be interested and making sure that there are different ways for them to see archaeology and then go 'oh yeah that might be for me, that might be interesting', and I think that's why we fall down at the moment.</p> <p>22:38 We have quite traditional ways that we promote archaeology and places that we promote it, and so it's how we think about different mechanisms, like what we're doing here might actually help us reach people in a different way and therefore enable us to start conversations with people from those different groups that we're identifying.</p>	<p>focus on the long-term, conscious about doing things that feel "inclusive" but then abandoning the group because of lack of funds.</p> <p>Want to create something with a legacy..where people feel they can participate in ANY project the CBA does</p> <p>"It's not about going to a community to work</p>
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			with them because we feel they don't participate enough"
5.	Youth angle – what can be different	<p>23:35 – Zulfiya: I was wondering if we were to go down the youth angle, with this platform that I'm building.. how can it be different? Or is there a particular community in the young people that hasn't been focused on that can be helpful?</p> <p>23:48 – Interviewee: I think probably you're right.. with the Young Archaeologist Club we're pretty good now at doing stuff with the younger end of our youth...one area that we don't focus on as much yet and we're just starting to...it's the 16 to 25 so that young adult...so thinking about how we can create opportunities for them to participate. There is a thing there about archaeology careers but it's not just about archaeology careers, it's about just creating opportunities for them to.. as with the adults.. you know feel more connected to where they live and their sense of place, but also skills training that we can offer that they can take into a whole range of any career choice really, that's really beneficial, that looks good on your CV, there's stuff around getting people outdoors and well-being, and I guess in many ways that translates to all the age groups. Those things are relevant to all of those age groups, not just the 16 to 25.</p>	CBA wants to focus more on 16 to 25 year olds, creating opportunities for them to participate
6.	Neurodiversity	<p>25:02 – Zulfiya: let's forget age groups.. 16 to 25, but in general, are there any particular kinds of young people.. like today what <redacted> said about neurodiverse seems like a different group who are interested in archaeology, but haven't really been out there in terms of their voices being heard.. so that's an example but I'm just thinking what do you feel about any specific groups in young people?</p> <p>25:47 – Interviewee: I think neurodiversity is a really good one, definitely. I think the skill set that many neurodiverse people have is so well suited to archaeology and actually we really celebrate and welcome those skills that they have. That perspective sometimes can be quite different to somebody who isn't neurodiverse and actually that brings so much to the table in terms of thinking and analyzing and theorizing about some of the work that we do, which is amazing. But I also think definitely low-</p>	Neurodiverse people have skill sets that are suited to archaeology , and this is an area that CBA wants to look more into

		income background is still a big issue in terms of getting young people involved in archaeology for sure, so that would definitely be an area to look at. [...]	
7.	Storytelling – why it’s important	<p>33:50 – Zulfiya: I’m going to switch gears a bit. Let's talk a little bit about storytelling...storytelling and style. Why is storytelling important and how will storytelling help the CBA?</p> <p>34:16 – Interviewee: I think storytelling brings...we look at the historic environment, so we think about buildings, objects, places, we think about inanimate things essentially. That's what we're recording, excavating, putting in a museum.. they're all just bits of stuff and the storytelling is really important because the storytelling is the point at which the people come into the mix so we think about who might have used those objects or been in those spaces, and what they might have done there. And I think that's what then brings those things to life and that's what enables us to think about how we can relate to those people from the past, but also in doing that, it directly makes us think about actually the people we are within the present, and so it's about empathy as well you know..</p> <p>35:20 Storytelling enables us to often look at...within archaeology, look at quite difficult and challenging periods of history, and evidence for quite.. you know horrible things that have happened at various points in time, and by being able to create those narratives about particular individuals. And I appreciate that in many cases those stories are stories. We can't with the best intentions, 99.9 of the time cannot actually truthfully say ‘this narrative is based on actual fact’...there's a lot of weaving in of what we think is going to have happened, but it enables us to create characters that we can connect with and you can think about how would I feel in that position, what would I do if that was my experience, and you know ‘actually that's really similar to what's happening somewhere in the world right now’, ‘how do i feel about that’, ‘what can I do about that’.</p> <p>36:33 It draws us back to the present day, and makes us think about the world we live in and I guess our responsibilities as human beings...our sense of compassion for one another and how actually...you know there's that phrase ‘history repeating itself’.. how do we change that? how do we change that narrative? and actually use some of these conversations that these stories that we tell, stimulate to think about how we might approach something differently in the future.</p>	<p>Relating the past to the present</p> <p>It’s about EMPATHY</p> <p>Helps us create CHARACTER S that we can CONNECT with. Enables change, and approaching the future differently</p> <p>So overall, connecting the past, present and future – all three become important in storytelling</p>

8.	What kinds of stories do you want to hear	<p>37:11 – Zulfiya: So in that context then, what kind of stories do you want to hear?</p> <p>37:18 – Interviewee: Oh that's a really good question, I think it's a really interesting question, and it is one of the biggest challenges that we face because when we were talking in the workshop earlier, <redacted> was saying 'there is no one story' like 'there is no one narrative' and I think the stories that I want to hear and not what we as archaeologists have traditionally presented as with the stories. So we did for many years focus on the stories that relate to wealthy individuals because they're who we tend to have the most evidence for and they're the people that are buried in the burial mounds, and have the fancy grave goods and all of that...so we can tell some really interesting stories about you know how they got these beautiful piece of objects that come from all over the world or whatever..</p> <p>38:22 but actually what I find really interesting is the stories of just everyday people, people like me, people who are going through your normal day-to-day struggles and what did they eat, what did they do in the evening, when they sat around the fire, what were they talking about, you know what songs did they sing, how did they celebrate somebody's birthday...did they have birthdays, all those kind of things that are just really I guess quite mundane things, but actually really brings a sense of community and connection to it...that idea of family and friends.[...]</p> <p>41:01 Personal stories that...not always, but sometimes just target your heart strings a bit as well. I think they can be really powerful.</p>	<p>Traditionally archaeology told stories of wealthy people as they had most evidence</p> <p>Interested in the everyday people, day-to-day struggles, mundane</p> <p>Emotional - It needs to sometimes tug at your heart strings</p>
9.	What type of media for Storytelling	<p>46:19 – Zulfiya: I'd like to get a sense of how storytelling can take form.. I know that you have the Letters to a Young Archaeologist which is in the form of writing, and then you have photographs, and there's also film and video. So there are different ways in which we can like tell stories, I was wondering if there's any kind of particular type of media that you think might be most effective, so I can also think what kind of media might work best?</p>	<p>Visual is powerful, being able to see the person telling the</p>

		<p>46:55 – Interviewee: I think visual...there's something about...I mean when we did the Letters to a Young Archaeologist, it very much is modelled on an existing project within the architecture, and that we've kind of replicated, which is why that letter. But I do think there is something really powerful about being able to see the person who's telling you their story...or at least seeing the world through their eyes literally. So like the video we watched earlier of the Syrian refugee camp (VR film). You're hearing that little girl tell her story and you're seeing what she would see around her and I think that's so powerful in terms of helping people think differently and particularly if any of the work that we're doing is...we do want to try and change perceptions in any way about how.. this is for you, this is something you can participate in or this is something that has meaning, and you might not have recognized that before, but this is important. [...]</p> <p>48:15..and i think audio as well.</p> <p>49:24 So I think even where we do have more sort of static content, looking at ways in which we could potentially break that up, whether that is with really short video clips or whether that's with audio clips or something. I think it makes it more engaging overall, but it also means that we're creating some content that is more accessible to different people on different levels. So yeah I think it would be great if we could move away from just pages of text. There are people that want that, but I think something that helps you move beyond that...it's very different, I love reading and when you're reading a book, and you're creating this whole other world in your head, I love that but when you're trying to actually put yourself in somebody else's shoes and empathize with them, I think in the real world there's something really powerful about being able to see that world.</p>	<p>story from their perspective</p> <p>Audio is good too</p> <p>Breaking up content into smaller bits like smaller video pieces or audio pieces – so it's accessible to different people on different levels (connect with Int H – “layered” stories)</p> <p>Empathy is important</p>
10.	Scale – more stories vs less stories?	50:44 – Zulfiya: In terms of scale, there are so many possibilities, especially now with interactive platforms, there can be a style where you have lots of stories like a database of stories. Do you have thoughts about what you would prefer in terms of scale? Would you prefer having like 100 stories but you know different voices talking about experiences versus maybe just a few but it delves deeper..?	Less is more – connect with ‘quality over

	<p>51:22 – Interviewee: I think I would probably go for the less is more and do the deeper engagement. I'd really like us to be in a position at the end of this where we've got something that has these really engaging stories, and we can use. It's a really valuable tool for us, but that we can also if we want to, we can add some more stories in the future, or we can switch some stories out if we have some particularly relevant activity that we're doing, and that we can kind of add in some extra stuff as and when those opportunities arise, but I kind of feel that having something that's done really well is better than just trying to do lots and not say as much about each individual story.</p> <p>52:49 – Zulfiya - I think now is a good time to talk about the aim and the goal so then that would also help us determine the story. What do you think is the goal of this platform?</p> <p>53:12 – Interviewee - What would be really good is to have, although we want less, we want a range of stories that reflect different people, different experiences within archaeology. We're never going to get to the point where every single person in the world can come to our website and identify but we want to have a range where there is something for everyone in the loosest sense of the word I guess, so that people do feel like they can come along and they can feel 'I could do that' or 'that person looks like me', 'that person sounds like me', so that they can then feel like they want to talk to us more like they want to engage with us more in some way, whether that's to come and say 'how do I volunteer', 'how do I get involved in a project like this'.. or whether that's because they say actually 'I think what you're doing is really important and I want to support you fundraising-wise, so they want to become a member, or give us a donation.</p> <p>54:26 It's about encouraging people to feel like archaeology is for them, and that it has something to give them in terms of either a learning experience or it's just something that's going to be fun. It's going to be something they're going to enjoy, because that's what we want at the end of the day. We don't want people to do archaeology because they feel they should. We want people to do it because they enjoy it. If there are more challenging stories that we feel we want to share, that we want to identify, I don't think we should shy away from that, but I also feel like we do want to have something in there as well that says 'you know this is really fun', 'you come and do this, you get a really amazing</p>	<p>quantity' in Int B</p> <p>Want a range of stories of different people</p> <p>Want people to feel like they can come and talk to the CBA after seeing the stories..whether to participate in a project or be a member or donate</p> <p>People need to feel that archaeology is for them, something they can enjoy</p>
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		community', that this is a place that has real benefits for people's lives in terms of friendship, health, well-being, all of those things.[...] I think showing what archaeology can offer.	Shouldn't shy away from the more challenging stories Encourage people to feel that they can be a part of a community Show what archaeology can offer
11.	What kind of experience should the i-doc platform offer?	56:10 – Zulfiya: Should the i-Doc be educational, informational or entertaining? 56:31 – Interviewee: I think entertainment and some information, rather than educational. I think there are different ways in which we can do the educational stuff and I think it is important that we continue to offer that, but I think it would be really great to use this as a way to just say archaeology is really cool and help people feel that they can tap into that. I don't know I say archaeology is really fun but some people just look at me and just go 'yeah' they're scrambling around in the dark in the dirt looking at some old bits of pot.. yeah that sounds really fun [Laughter].	Not educational, but entertaining
12.	What's the main goal for the i-doc?	57:26 - Zulfiya: I know that fundraising is one of the main goals but there are so many other ways like you were saying if someone sees this then they might think can I be a member or can I volunteer.. so there are different ways that you want to attract people, but I just want to know what's the most important? If I give you a set of six words, if you could just list it in priority or maybe just pick one that's the most important.. so there's visibility, there's funding, there's members, inclusivity, audience engagement, participation. I just want to know the priority so we know what we are aiming for..	Visibility and membership is most important to the CBA

		<p>58:55 – Interviewee: I’m gonna say visibility and membership, so we want the visibility in order to get new members that is the fundraising goal. I think the inclusivity and everything else are really really important and I think what we as an organization need to do, and this is probably like outside the realm of the work you're doing, but we need to be thinking about how they're included in everything we're doing so that when we do visibility that's automatically there, so I think that will kind of come in terms of the thinking that we do around how we might tailor any stories that we choose to focus on.</p> <p>59:45 Ultimately what we want to get to is that visibility people..I think there's a lot more we can do to help people understand what CBA do. I think we've not been very good at telling our story in the past and I think really telling that in a much clearer way, in a better way and by default hopefully will help us attract some new members, and the reason that the membership is important is because that essentially membership is unrestricted funds for us so having a strong membership base supports our work and means that we have much more flexibility in order to decide what work we want to do, and it also means that we're more resilient because we're not so reliant on project funding, and the more resilient we are, the more we can then start to think about these longer term commitments to different communities to address some of those issues around diversity and inclusivity.</p> <p>1:00:45 – Zulfiya: okay, so when you say visibility it's about visibility of CBA and people understanding what CBA does.</p> <p>1:00:51 – Interviewee: yeah and I mean CBA in like the broader sense.. but it will be the people that are actively engaged in the projects and the work that we're doing. so I don't mean CBA as in like it's just gonna be us.. it’s the people that we do the work with now, and their stories.</p> <p>1:01:18 – Zulfiya: Okay, so not like this is what the CBA is doing but it's kind of getting stories that reflects CBA’s long-term vision..</p> <p>1:01:30 – Interviewee – Absolutely. Does that help?</p>	<p>Inclusivity ideally should automatically be there (but work to be done here as an org), and it will come from the stories we choose to focus on</p> <p>CBA hasn’t been good at telling their own story – want to do it in a better way</p> <p>Strong membership base is important as that means unrestricted funds that allows CBA</p>
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13.	What is heritage?	<p>1:02:38 Zulfiya: What does heritage mean to you?</p> <p>1:03:43 Interviewee: To me, the historic environment is the stuff.. that is the buildings, the places the things, the inanimate objects if you like and then you have heritage, which encompasses that and goes broader and thinks about the natural environment as well.. the landscape and people and it also includes more intangible things. So your historic environment is the obvious stuff you can see, heritage is much broader and so that would include things like oral histories and other mechanisms for displaying, and sharing your culture, your elements that you use to identify who you are and where you come from, so that might be music or dance or whatever.</p> <p>1:04:50 And then you have heritage practice, which is the action, that's the doing stuff, that's the thing where <redacted> and I were talking about this yesterday. That's where you get to the point where you have to use like at least one of your senses in order to experience the historic environment. You can say you're thinking about the historic environment, but that's just a building or a thing until you bring the person into it there. There has to be an action and that action might just be standing there, and looking at it and thinking this is a really nice place, this makes me feel better, this makes me feel more relaxed because it's beautiful or you know whatever experience it is that happens because of an active thing that an individual has done, and in action of some of their senses. And so I think in terms of thinking about what it is we're talking about here..</p> <p>1:05:52 ..I think it is that kind of heritage practice.. it is that doing. Archaeology really is.. we talk about archaeology often as being the stuff but archaeology is the action of finding the stuff, recording</p>	<p>Historic environment – the buildings, places things</p> <p>Heritage is broader and includes culture, identity.</p> <p>Heritage practice – it's the action a person takes, using their senses, in their environment to</p>

		<p>the stuff, looking at the stuff, enjoying the stuff. It is that active thing, it's a set of tools that enable us to go out and question and think and do and I think that's something that I would really like to find a way to get across in this work. I think the fact that it is really about bringing together all those different aspects of heritage to enable us to have a better sense of place.</p>	<p>appreciate it.</p> <p>Archaeology is an active tool to question things – want to get this across in the work. Heritage enables a better sense of place.</p>
14.	Personal Heritage	<p>1:07:49 – Zulfiya: We've been talking about the general terms of heritage like what you've defined right now but personally to you..is there something that you can share.. maybe as a memory or...what does heritage mean to you personally?</p> <p>1:08:08 Interviewee: I'm trying to think.. I'm thinking about going home, I'm thinking about going home tomorrow.. that's like what's in my head and, yeah it's like the first thing that came into my head was the smell of the sea. So it wasn't like a specific place.. it was the smell of the sea.. like when I get to the ferry terminal tomorrow and I smell the sea, that's when I know I'm going home, and then when I get there, the air is different. That connection to that place I very much identify with that smell in the air. I think it's really multi-layered, so it's about language, we have our own language on the island, so it's about going back there and seeing all the street signs in Manx as well as in English and it's about kind of the weird place names that we have, and it's about seeing the different things in the landscape.. the different places that I identify as.. with whom that I think about in terms of the place that I come from and some of those things will be new things, new places, like quite recent, but some of them are much older, so it isn't like a particular place...it's that whole sensory experience of being back on the island. [...]</p>	<p>Thinks of home when thinking about personal heritage</p> <p>The smell of the sea, the air is different..</p> <p>It's not about a particular place, it's the whole</p>

		<p>1:10:39 We don't think about where we're going to go when we go home, we think about who we're going to see it's about seeing the family, it's about seeing friends. And then we choose the places to go to, but that we think are important to us, and that we like.. but you know before that comes the people definitely [...]</p> <p>1:13:18 Narratives of change and evolution, that is a really important part of our cultural heritage and identity.</p>	<p>sensory experience</p> <p>Narratives of change and evolution are important to cultural heritage and identity – Identity seems to be an important part of personal heritage</p>
15.	Technology	<p>1:14:56 – Zulfiya: What kind of technology do CBA audiences have access to right now?</p> <p>1:15:07 – Interviewee: Not a lot. We're pretty basic. I think getting the new website has been a massive transformation for us and I think we've still got work to do on it, but once we have that as we want it, that will be a real change. We've stepped up a lot the last two years because of the festival in terms of creating video content. but I think again there's room to improve on that, like we tend to top and tail our videos but we don't do much else with them. And they are just like zoom recordings, lectures or whatever...so there's definitely room for us to think about how we create better quality content.</p> <p>1:16:18 We can create video content that is better quality and is more focused rather than necessarily having these recorded events, which in some ways...when it's a straightforward lecture, it's not so bad and you're just kind of sitting there watching the person, if you're in the room with them in the</p>	<p>CBA wants to improve the quality of their video content</p> <p>Want to have more focussed content, right now have more recorded</p>

		<p>same way that you sit and watch them on the screen. But where we have training workshops and things like that, although I think it's good that there is a recording, you can go back to and refer to it, I think. If you weren't there, and you go in cold, it's not the most engaging thing to watch, it can be a bit dry and a bit dull really if you weren't actually there in the room...when you're just watching someone else have an interesting conversation. It's not quite the same is it. [...]</p> <p>1:18:10 But we haven't been hugely experimental. And I think we can definitely be braver, I think this is a really nice step forward for us to think about how we can be more creative.</p>	<p>events which are not necessarily very engaging to watch.</p> <p>My project is a good step forward for the CBA to be more experimental and creative</p>
16.	CBA Main audience	<p>1:19:30- Zulfiya: Who are CBA's main audiences right now?</p> <p>1:19:36 – Interviewee: So I think we're probably thinking middle aged, white, middle class.. there's a lot of middles in there. I would say they are our traditional bread and butter kind of audiences, but also there's quite high numbers in the upper age brackets of that, who have been members for a very long time and so I do think we do have to be a little cautious. We really want to use some of this digital stuff to help us attract new people, and I think potentially younger people in their 30s- 40s might be engaging things that they can watch online. I think that might be appealing because often if they have young children, that kind of thing...they can't just nip out. They can't go out to a lecture every evening as easily but if they can capture some content online, that might be a really good way to start to reach them a bit more.</p>	<p>White, middle class, middle aged.</p> <p>Be cautious with online as some people in the higher age bracket may not engage.</p>

			30-40s age can be attracted to online since they may not be able to get out that often because of kids
17.	Technology challenges	<p>1:21:03 – Zulfiya: Yeah it's difficult to accommodate everyone, and there's the limitations of technology as well. All of these mediums are online so if you don't have an internet connection then what..</p> <p>1:21:15 – Interviewee: Yeah and there are still areas of the UK that do have that real digital poverty, whether it is in terms of actually being able to afford to have a laptop and an internet connection at home, but also some areas of the country just have really poor internet, so there are bits of Wales for example. There the internet connection can be pretty bad, which can make it difficult especially if it's a high quality video, it can be quite challenging for them to watch, just because of buffering and everything else.</p> <p>1:21:54 – Zulfiya: Do you work with groups that live in these kind of areas with low internet and technology?</p> <p>1:22:01 – Interviewee: So we're about to start doing some more work in Wales. We're really keen to look at how we develop our network in Wales and work with some of the communities there more, and we're keen to do some more work with CBA Wales. [...] In some cases in terms of the digital poverty, it might just be thinking about how we're creating content that's accessible on a phone, because often people tend to have a phone, and they can watch stuff on a phone, but if we've got a poor website or it's really hard to access material that we're putting online on our website, that can be really hard to just read. Makes it a bit more clunky and a bit more like, why do I want to read this...I'll go look at something else.</p>	<p>Areas in the UK have digital poverty – affording a laptop and internet. Some parts of the UK, like Wales, has poor internet</p> <p>They want to work more with CBA Wales, there are internet issues there.</p> <p>Phone can be a good</p>

		<p>1:23:23 I guess potentially things like YouTube videos and stuff do work quite well because they are quite easy to watch on a phone, so yeah there's options there I think around how we might overcome some of that, and I think where we try and do download a resource and stuff like that, that's problematic often when you're trying to read something, just on a little screen.</p> <p>1:23:49 – Zulfiya: I think the phone is a good thing to keep in mind, it's not like everyone has a laptop and a wi-fi connection so that's good to know..</p>	<p>alternative to thinking about putting out digital content, since most people have phones and easier to watch things there.</p> <p>YouTube videos are easy to watch on a phone, for example.</p>
18.	CBA's challenges	<p>1:24:19 Zulfiya: What are CBA's main challenges? It can be in relation to your particular work or your role..</p> <p>1:24:26 Interviewee: So we've talked about reaching different audiences.. I think that's a really important thing for us to address as an organization. We're conscious of where we need to make changes. Our challenge is getting the funding to enable us to address those changes I would say, I think tapping into funding sources that meet our needs really and enable us to do some of this work.</p> <p>1:25:20 And capacity I think would be the other thing as well. To do a lot of this stuff well, it takes time and thought and planning and we are a really small organization. There aren't many of us and we are our own worst enemy in some ways because I think we have always punched quite well above our weight, and succeeded in many ways against the kind of odds and so people assume that we are</p>	<p>First challenge is Getting funding to address change (like reaching out to different audiences)</p> <p>Second challenge is Capacity –</p>

		bigger than we are. Again it comes back to funding doesn't it...getting the funding in place so that we can expand and have more capacity.	they're a really small organization . Again comes back to funding to increase capacity.
19.	Heritage, health and wellbeing	<p>1:34:55 – Zulfia: What are your thoughts on the relationship between health, well-being and heritage?</p> <p>1:35:18 – Interviewee: There are these places around us all the time that just enable us to go and experience the world in a different way. So it might be that we want to go for a walk and there's this archaeology in that landscape that we're walking through, or it might be that we go to a specific site and we want to just switch off from everything else. A bit like what we were doing with the headsets on. It's about immersing yourself in that place, forgetting about something else that's going on. It's about facilitating that sense of wonder but also there are so many things around...activities engaging archaeology that offer opportunities for health and well-being, just in the sense of being outdoors, being active, and I think a really big one is the community side of it, so the friendships and the sort of network that you can create and belong to when you're involved in archaeology.</p> <p>1:36:35 If you're lonely and you go on a dig, you're not going to be lonely for very long because there's just such a mix of people there and.. because it's such a team led activity, everyone works together and there's a real sense of belonging, but also a sense of creating as well. You're actively doing something together and there's an end point to that, so it can be really good for people who are depressed or people who have been. There's some social prescribing stuff happening with people that have been out of work for a long time or have been ill and going back and just feeling like they have a sense of purpose by contributing to these kind of projects. So there's loads of different ways that it can really actively affect your health and well-being.</p>	<p>Facilitating the sense of wonder</p> <p>Sense of community and network when you involve yourself in archaeology</p> <p>Helps with loneliness, depression</p> <p>Sense of belonging and creating.</p>

		<p>1:37:30 But there's also you know just literally going and being in a landscape, being in a place, and just feeling more relaxed, feeling happy and just giving yourself some time out by just sitting there and enjoying that space. and I think that's quite often a more indirect benefit.</p> <p>1:38:30 – Zulfiya: I'm also thinking if there's a way to replicate that experience in an online way...maybe listening to other people's stories of heritage, if that can help someone feel differently about something..</p> <p>1:38:49 – Interviewee: It really struck me with the Greenland video (VR).. when I was just there looking at the blue sky and the beautiful water and everything, I did feel more relaxed watching that. I did feel like I was switched off from the world and the busyness in my head, and all of those things.. so I definitely think there are ways that we can look at replicating that online yeah. And helping people do that even...it's not just about getting out into the middle of nowhere in order to do that, it's kind of how can you do that in the places around you and digitally.</p>	<p>Helps with a sense of purpose</p> <p>When you're in a landscape, it helps you relax, contributes to happiness</p> <p>How to replicate this experience online</p>
20.	What is the CBA doing well	<p>1:39:37 – Zulfiya: What do you think the CBA is doing well?</p> <p>1:39:42 – Interviewee: I think we do well the youth stuff and the young archaeologists club, I think we're brilliant at that. and I think the festival is...it has a really you know good reach I think. We're creating some really good ways to participate in archaeology and I think the stuff that <redacted> do with the case work is excellent. They are brilliant. The letters they write and the impact that they have.</p> <p>1:40:12 I think internally, we've been really successful in changing over the last two years. I think we have become a much stronger team, I think we are much more connected and united in terms of where we think the organization needs to go, and have a better sense of identity through the work we did around the development of the business plan and everything. I think that's put us in a much better position to think about how we then create new opportunities for ourselves, and new projects and be much more focused on what we might want to do with those projects and how we might want</p>	<p>Good with Youth work</p> <p>Casework is really good</p> <p>Over the last two years, are a much stronger team, more connected and united.</p>

		<p>to incorporate some of these aspirations we have for change within the sector. I think we're good at influencing as well you know, I do think we have a good reputation within the sector. I think organizations are kind of increasingly seeing us as an organization to come and talk to and to engage with when especially when it comes to thinking about that grassroots archaeology and how we can create better connections between what is happening in commercial archaeology and other areas of the sector, and actually just joining the dots a little bit, so yeah I think we're good at standing up for local archaeology.</p>	<p>Good at influencing, especially in grassroots archaeology</p> <p>Standing up for local archaeology</p>
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Appendix 3: CBA Interviews Findings Report (detailed analysis)

This is a detailed qualitative analysis of the findings from the nine interviews that were conducted with the CBA staff, based on the final grouping of codes.

1. There is Diversity in Heritage at the Community Level, but it's Simply Not Recorded

There was a general sentiment shared among most participants that archaeology and heritage as a sector is primarily dominated by an aging, white, middle class demographic, which also lends to the idea of heritage as being stuffy and academic sounding. The CBA wants to move away from focusing largely on this demographic to include more people from diverse backgrounds.

"A lot of our membership is WASP, it's White Anglo-Saxon Protestant.. we're not reflecting the diversity that is a significant aspect of our populations."

The CBA's main audience fall under the WASP category and there is an attempt to involve communities from more diverse backgrounds. "Archaeology for all" is an oft-quoted phrase that captures the CBA's belief that archaeology is for everyone:

"It's really trying to open people's eyes to their neighbourhoods, to THEIR reality, how THEIR families have developed and grown, and what they've done and how and why and what the results were, and how that's reflected both in their social, economic and environmental perspectives, and how that relates to others, and to their environment that has been created by other people."

This intention to be more inclusive could be a result of data that showed a lack of diversity in heritage in the UK, as per the 2018 Community Archaeology report produced by the CBA. However, what was interesting to note was that even though the general perception is that the general public may feel that archaeology is not for them and so there isn't much involvement of local communities in heritage-related work, in reality, there is in fact a lot of participation at the community level, but sadly these numbers aren't officially recorded.

"There's over 20,000 people involved in community groups...me and another colleague organized school visits...so we had 1,500 children in two weeks and only five percent were white of those children. Now that data is not anywhere because it just isn't, and so there is a huge engagement, it's just not recorded."

From this particular insight, it seems useful to further highlight the work of community-led initiatives, especially from a representational context. Storytelling could be a useful way to highlight the work of communities that CBA works with, showing its impact at the local level.

2. Young People are the Future of Archaeology

2.1. Members for life

There's an overall consensus about the CBA's work with young people being the centre of their work at the moment. There are many reasons for this. One of the main reasons is that they want to create "lifelong advocates for archaeology", as stated by a CBA staff:

"...you capture them young, you get their interests young, and they understand it and they care about the environment, and in a way you've got like a lifelong advocate for archaeology and heritage...and they tend to be the people who later in life might become members of the CBA, but we're hoping that we can offer a package where they become members at 18 and stay members for their lifetime."

As the CBA is primarily a membership organization, with a majority of their stable, unrestricted funding coming through membership, investing in the youth is a long-term goal to support their membership growth. On the business side of things, they can get return on investment through membership that is possibly continued from youth through adulthood with sustained levels of interest, as well as fulfil the social cause of training young minds to be future leaders of the sector.

2.2. Sustainability

Concerns were raised about how the heritage sector is always under threat, especially in today's times with rampant development, and "staying alive" is critical for an organization like the CBA. Sustainability built on the participation of the youth and the potential long-term returns from that is an important factor to be taken note of. Many staff members also highly regarded the work of the CBA's flagship youth programme, The Young Archaeologists Club (YAC), identifying it as one their strongest initiatives so far.

"The Young Archaeologists Club is very important to the CBA in terms of building the future because they're the people that will go on and study archaeology with a bit of luck, and take it up as a profession. So yes, you nurture that group of people who already show an interest."

By nurturing young minds, the hope is to save archaeology as a profession, as there is almost a risk of losing the profession if this group is not involved. The urgency to involve youth was also pointed out to the fact that children are missing from a lot of archaeology, and so involving them in mapping out their stories during community activities is a way to preserve their voices. Sustainability by involving youth can thus be looked at through two lenses: one from an economic lens which will help the CBA as a heritage organization stay sustainable with long-term advocates for archaeology, and second, from a moral lens that will uphold and maintain young voices that are missing in the heritage sector today.

2.3. Mentor's personal satisfaction

One of the community level leaders highlighted how teaching and inspiring young minds brought a certain sense of satisfaction, especially when they received positive feedback:

"One of the best experiences I have is when somebody who is older comes back and says 'I'll never forget that day'...so it's from a selfish perspective...just inspiring people to do things has been brilliant for my well-being."

This particular observation explains the motivation that is driving the community youth work. The community youth leaders are all volunteers and so a high level of personal motivation to work with youth is a key factor to build this kind of grassroots work. It is evidence of one of the many benefits of youth work.

2.4. Engage adults through their children

The CBA believes that the way to engage adults is through their children. As one of the CBA staff pointed out:

"If children went to particular places that had resonance both with them and with the wider society, it would enable them to go back and quiz their parents about how they engage with that particular facility or whatever it might be. Then you begin to get that interaction and those different perspectives."

The CBA hopes that children will start conversations with their parents about topics that interest them about heritage or something they experiences during a workshop. For storytelling, this could be an ideal way to engage young families, where multiple perspectives from the child, parents, and mentor could be explored around a particular community experience. Overall, there are multiple levels through which engaging with youth can open different narrative possibilities.

3. Why Storytelling is Important

This section presents the findings about CBA's thoughts about storytelling - why it's important, what personal heritage means, possible approaches to storytelling, and how the interactive documentary platform can be useful for the CBA.

3.1. Storytelling as an agent of change: shifting perspectives

The interviews highlighted that in the heritage sector so far, the narrative has historically been dominated by stories of white, wealthy individuals. This was because in archaeology, that group tended to have most evidence for the things that they possessed. For example, this

might be a story about someone who owned a castle or a wealthy person's collection of objects from around the world.

The other observation that was made was the lack of creative or engaging narratives in the heritage sector, especially in museums – *“a lot of museums say that they tell stories but they actually just give you a linear list of events”*. There seemed to be a lack of emotional connection to such a form of storytelling, as it usually didn't include human stories on a personal level, and even if it did, it wasn't very effectively presented. This could be attributed to the fact that archaeology is generally understood as something to do with objects or buildings, but the overall sentiment among the CBA staff was that storytelling is meant to help you feel connected and develop empathy, but historically, this hasn't been done effectively.

There is a desire among the CBA to change this method of storytelling and reposition stories as a driver for changing the narrative perspective. To quote one of the interview participants:

“We have this fixed narrative about the past of our country and of course we have to keep moving away from this horrible colonial history that we have told for many many years, and actually just accept the fact that this country is just a total melting pot of people from all over the world, and it always has been, and there's no getting away from that.”

“You know there's that phrase ‘history repeating itself’...how do we change that? How do we change that narrative? And actually use some of these conversations that these stories that we tell stimulate to think about how we might approach something differently in the future?”

Storytelling is thus seen as a way to enable *change* on many levels. The desire for change stems from wanting to shift away from the mainstream narrative in archaeology that present stories of the privileged towards finding stories from those who haven't had a voice in articulating ideas around heritage. It also points to changing behaviours and ways of thinking around the social aspect of heritage work to impact future approaches to representation of the sector.

3.2. “We haven't been good at telling our own story”

Building on this idea of how storytelling is an important driver for change, the CBA feels that they haven't been good at telling their own story. Most non-profit organizations use storytelling as a way to present their social work to the world through stories of the people that their work directly impacts, or through direct narration from the organization's team members to explain what they do, or a combination of both these narratives. The sense I got from many team members from the CBA is that they haven't been very successful in putting their work out there for the world to see.

As one of them acknowledges - *“The CBA does a lot of stuff but we don't talk about a lot of it. We haven't been very good at telling those stories”*. The CBA is keen to tell their own

story in a much clearer way, but not with the voices of the founders or the main staff members. They want the stories to come from the people who participate and benefit from their initiatives – *“It’s the people that we do the work with now, and their stories.”*

This approach of wanting to tell stories from the bottom-up that reflect their work rather than a top-down approach is a way for the CBA to demonstrate organizational change. They see it as an opportunity to acknowledge their shortcomings from the past and improve upon that, using storytelling to better their image and increase their visibility.

3.3. Stories of the everyday person: making it real

When asked about the type of stories that they would like to hear more specifically, many of the CBA staff said they were interested to learn about experiences relating to normal, mundane, everyday life, and people’s personal interpretation of heritage through these daily experiences. One quote that captures this sentiment – *“It’s not the people sitting at the table, it’s people in the kitchen, they’re the ones that you want. It’s the little stories for the little people which is more interesting.”*

This observation supports the need for shifting the perspective to a more grassroots level. When attempting to connect on a basic human level, what mattered was the day-to-day level of human experiences. This brings about the *personal* quality with respect to storytelling, where stories can be embedded in an intimate home or neighbourhood environment. It can make an experience more relatable, and allow for more real, honest sharing. Since some CBA staff members mentioned they would like to hear the truth in stories even if it’s difficult to hear, that allows for the potential of documentary storytelling as a story form that can allow for this documentation of the real.

It was also shared that the CBA is keen to get multiple perspectives from a range of people from different backgrounds. This can include stories from people of colour and people from different socio-economic backgrounds. Some of the CBA regional groups that work at the community level, work with multicultural groups through their youth engagement programme. Finding stories at one of CBA regional groups could be meaningful, as that can bring local perspectives, and also highlight the impact of CBA’s work on diverse communities in their everyday lives.

One of the other ideas to explore within the context of the everyday can be the challenges that the CBA community leaders face when working with a multicultural group and how they navigate it from a cultural point of view. As one of the community leaders shared:

“So if we’re excavating and we have pig bones, I have to say to the parents, ‘are they allowed to touch these pig bones or cow bones?’...you know different religions don’t allow for it...we’re a very multicultural group.”

So it would be interesting to work with a multicultural group that the CBA engages with, and capture through storytelling, the everyday challenges and learnings from a cultural point of view. Here’s another anecdote that expresses the realities of multi-cultural community work:

“We've got some children in care and we've got some refugees as well who've been coming along, who make fun of me because of my language skills because I was doing Duolingo in Welsh. They've had to go from three countries to get to the UK and they've used Duolingo...although their situation has been quite awful...just that we have that dialogue about language, everybody's treated as best with equity.”

These examples point to the circumstances that emerge out of engaging with diverse, local, immigrant communities. The range of cultural and social dialogue based in the CBA's grassroots work is a potential focus area for documentary storytelling that can reflect these complexities based in everyday realities.

3.4. Personal heritage means home, family, community

When asked about what personal heritage means to each team member, many recounted the memory of home, or family as their idea of personal heritage. The reason I asked this question was to get a sense of what kind of personal stories that relate to heritage could be explored. While many struggled to define the word 'heritage' which can have multiple ideas from a sector-wide or academic perspective, when it came to pinning it down from a *personal* perspective, it was interesting how most people talked about memories of home or simply mentioned loved ones. This was *their* personal interpretation of heritage, and this kind of personal interpretation is what the CBA wants to encourage through storytelling.

Here's what one of the CBA staff said when asked about what personal heritage meant to them:

“If I think about my own heritage, then actually I just think about my family, where I've come from and there are places that matter to me in association with that...but yeah, my heritage is my roots.”

Another person describes the feeling of going home:

“I'm thinking about going home...the first thing that came into my head was the smell of the sea...and then when I get there, the air is different, that connection to that place I very much identify with.”

This association with *place* is an important factor, and how place plays a role in a person's sense of belonging. Heritage is a way of interpreting place and that person's association with it. When thinking about what stories could offer, keeping in mind the connection with place and the sensory experience of a place that matters to someone is key to bringing the experience alive.

In discussing personal heritage, there was a discussion around what it might mean to someone who has immigrated to a new country.

“For people who weren't born in this country.. how do you get them involved in making the place where they live theirs and feeling that connection? It doesn't matter if you've lived in that place for two days or 50 years, it's still

as much your place and you're still as valuable to that community and you still have as much to say about it as anybody else. And so really it's about getting people to think about archaeology like a toolkit."

There were conflicting ideas around the idea of heritage for someone whose country of origin is elsewhere, suggesting a disconnect between a person's country of origin and country of resettlement.

"If you've been brought up, born abroad and come to live in this country, this country is not necessarily your heritage. It's not your past, so I can see where that makes it difficult to involve people who perhaps thinks their heritage is based in the Caribbean or somewhere else. It's something in your head isn't it, it makes you associate with where you think you come from."

Therefore, some people felt there is a lack of diversity in heritage because of a disconnection to heritage from a person's country of origin, while others felt it was possible to feel like you belong to your current place of residence regardless of how long you've spent in the new country. There was a note to be mindful of the process of 'acculturation', which is that families take time to socially integrate into a society, and that it not a process that can be rushed. The idea of personal heritage can vary through multiple generations, as newer generations may feel more integrated than the older generations in an immigrant family. The interviews brought out a certain tension in understanding more clearly the idea of personal heritage from an immigrant point of view, and could potentially be further explored through storytelling.

3.5. Approaches to storytelling

Some of the participants raised the need for better quality content for the CBA. One was with regards to general content that can be more attractive, taking any form. An example of this was the recent initiative by the CBA called Letters to a Young Archaeologist where an archaeologist writes a letter to a younger person with their experiences of getting into archaeology and this is published on their website. This type of content seems to be getting a lot of attention because of its unique distinction as a personal storytelling method.

The other type of content that was mentioned that needs improvement is video content. As one of them pointed out:

"There's definitely room for us to think about how we create better quality content. We can create video content that is better quality and is more focused rather than necessarily having these recorded events."

This points out that the CBA currently does not have much quality video content, and most of what's there are recorded events which are not necessarily very attractive. Further clarity on what "better quality" means, in terms of technical improvement or the kind of stories presented for example needs to be further investigated.

Audio-visual

So there's a real need for quality video content. When asked specifically about what media the i-Doc platform could use, video and audio were mentioned. This particular quote points to the importance of the visual:

"There is something really powerful about being able to see the person who's telling you their story, or at least seeing the world through their eyes."

The statement also brings forth the importance of personal perspective and how the video form could be used to explore this.

Within this audio-visual form, the interview format was also mentioned as a form of bringing the personal voice:

"Someone talking to a camera is probably one of the most impactful ways...maybe like demonstrations of them talking about what they're doing, and I think almost like an interview format might work...or even if it's audio as well you know, that personal voice as well"

It was felt that people are most likely to engage with video and having a call to action in the end might likely prompt someone to take action after viewing.

The audio aspect of storytelling is also critical to explore the more sensory experience that audio can provide. One of the CBA staff mentioned how there was a dearth of soundscapes in the heritage sector, and this is something that needs more producing. Hearing someone's story in their landscape was important, bringing back the importance of place and local neighbourhoods.

Emotion

"Personal stories that...not always, but sometimes just target your heart strings a bit as well...I think they can be really powerful" said one of the CBA staff when delving into what a good story should do. Other people too felt that emotion was key to a story, even though it may not necessarily be something that they have the emotional space to hear. Another person mentioned how it was important to face what was difficult – *"If there are more challenging stories that we feel we want to share, that we want to identify...I don't think we should shy away from that."*

I thought these were interesting observations because it demonstrates a determination to be challenged, possibly with harsher realities. Considering the CBA's intention to bring fresh perspectives through storytelling, emotionally challenging themselves was seen as a strength. Thus emotion is not to be viewed merely as a tactical tool to get eyeballs for a story, but as an opportunity to explore deeper truths and ways to address them. This addressal could be from an organizational level as well as from an audience level who may want to support CBA's core causes evoked through the story.

Layered approach

A crucial input was the mention of a layered approach to storytelling. It was observed that it might be useful to consider multiple layers of how a particular story is presented to the audience. In the person's words:

"So you might have a video that people can watch that's say 30 seconds long, which might link through to a longer video that's three minutes which might link through to a transcript or blog post with links to further reading. I think what's important is being able to cater for all audiences with the storytelling, so people can engage at whatever level they want."

From the standpoint of building the interactive documentary, which has the scope of multi-layer storytelling, this insight helps in positioning layered storytelling to serve various audiences as opposed to simply being adopted as a creative style. The focus on the audience's needs can direct the i-Doc to be cognizant of catering to people with different interest levels or time availability.

Co-creation

Although co-creation was not mentioned specifically in the context of storytelling, it was put forth as a way that the CBA intends to work with their communities. To quote this point on co-creation:

"If we are thinking that we want to work with a particular community, we need to be co-creating these projects with that community, so we can talk to them and say, 'Is language is a barrier? Is income a barrier? Is travel a barrier? How can we work with you to overcome these challenges?'"

The emphasis on co-creation here is the intention to work *with* communities in figuring out solutions together and creating opportunities in a *collaborative* way. This method of working can be applied to the process of creating an i-Doc as well, where the co-creative approach can involve participation of storytellers through different levels - from the planning and design phase to the production and dissemination of storytelling content.

Less is more

When asked about how many stories are a good number, the shared thought was that less is more. These lines from one the CBA staff points to this preference:

"I think I would probably go for the less is more and do the deeper engagement. I think I'd really like us to be in a position at the end of this, where we've got something that has these really engaging stories, and it's a really valuable tool for us... but that we can also, if we want to, we can add some more stories in the future. I kind of feel that having something that's done really well is better than just trying to do lots and not say as much about each individual story."

This is important to know at the stage of planning the style of the i-Doc, as one of the styles is the database narrative which prioritises participation from a huge number of people, almost like a call to action to provide a collection of stories. However, learning that the CBA's preference is to focus on fewer narratives that go deeper into one person's story is useful to understand that the approach to take can be more centred around a few but well defined characters.

The other interesting point in the quote is also the wish to have an option to add more stories in the future, which could depend on who has control of the storytelling platform's backend, and if the project will continue developing into the future. In addition to this, the addition of more stories points to the i-Doc's polyphonic capabilities through non-linear storytelling.

3.6. What the i-Doc should offer

Entertaining with a bit of information

None of the CBA staff felt that the i-Doc platform should lean on the purely educational side. Most felt that it should provide some entertainment, and not be too info-heavy, although there were differing ideas on the informative angle. As one of the participants summarised what it could be: "*attractive, informative and you don't even know you've been educated.*"

Leave with a positive feeling

Some of the other ideas that were discussed included what feeling should audience members leave with, after engaging with the i-Doc? One suggestion was the possibility that there can be a range of reactions but the hope is that most of it is positive. I would attribute the word positive to a reaction when a person feels moved enough to want to further engage with the CBA beyond the i-Doc, perhaps get in touch with them about the story or with a query on how to volunteer with them, become a member, or make a donation, which would fulfil the goal of encouraging fundraising through the platform. I will discuss the findings on Fundraising and storytelling in more detail in the next section, but wanted to indicate 'positive reaction' as a possible act of further engagement.

Show CBA's potential

Connecting the idea of enabling a positive reaction and possibly contribution to the cause, there was also the suggestion that the i-Doc can show something that the CBA could do more of. For example, showing that with more capacity and support, such work can be carried out with more communities. To continue this line of thought, with fundraising as a possible response to the i-Doc, this idea was shared:

"If it was to be something that's got a fundraising edge to it, it's 'this is what's happened with one community, imagine what the benefit would be like if you rolled it out to 10 more.'"

So showing CBA's potential as an organization through this platform, and how funding could support more such work can be a way to frame the storytelling.

4. What Fundraising Means to the CBA

Membership and subscription to their magazine is the main way that the CBA gets their unrestricted funding. Their other major funds come from Historic England and Cadw (the Welsh Government's historic environment service) who provide funding for their core initiatives, including their youth engagement work. None of their funding is directly from the government or guaranteed by the government.

When asked about their challenges with fundraising, two main challenges were pointed out – one is to get funding that will enable them to implement the change that they desire to make, for example, work around diversity; and secondly, finding funding to increase capacity, as right now they're a small organization with limited resources. It was also pointed that a lot of funding is tied to a particular region, and so it's easier to get funding for a region than for the whole of the UK.

4.1. How storytelling can help fundraising

Increasing membership

With no other guaranteed source of unrestricted funds except the funds through membership, the CBA's primary aim is to increase their membership base. They are seeing the i-Doc storytelling platform as a way to get the public interested in the work that they do, and potentially attract them to become affiliated to the CBA in some way. By diversifying their audience profile and reflecting their interest to work with more communities, the CBA aims to bring more audiences involved in their work.

Visibility first

Although fundraising is the ultimate purpose of implementing storytelling, it is to be noted that the CBA's primary intention is to improve their visibility and make a connection with an audience. Through that exposure, they hope to attract potential members, which in turn can bring more funding. As a staff member clearly stated: *"We want the visibility in order to get new members. That is the fundraising goal."*

Get people interested in the long-term

The other point to be also noted is that the CBA intends the i-Doc platform to be a way for people to get curious about the organization and about archaeology. They want people to be able to relate to the story and want to come and talk to them about how they could get involved, and this could be through different ways:

"...whether that's to come and say how do I volunteer, how do I get involved in a project like this...or whether that's because they say 'actually I think

what you're doing is really important and I want to support you fundraising-wise'...so they want to become a member, or give us a donation. It's about encouraging people to feel like archaeology is for them."

This emphasizes the question about the impact of storytelling, and its potential to change ways of thinking around a particular social cause, in this case archaeology and heritage. By facilitating this slow process of a cultural shift in representation, there is potential to attract multiple populations that feel seen and heard. They want the i-Doc to “*show what archaeology can offer*” as one team member pointed out. For the CBA in return, this is the path to creating a more long-term sustainable partnership with their audience who believe in their cause and would like to support them by being members.

4.2. The urgency of fundraising for the CBA

As discussed earlier in the section about CBA’s work with young people and creating sustainability, I’d like to bring it up here again in the context of fundraising and why the urgency to raise funds through membership is a way for the CBA to stay sustainable as a heritage organization. This is especially critical when other funding sources are not guaranteed. This quote captures the urgency of the need for heritage organizations to stay sustainable through consistent fundraising efforts:

“In all heritage and arts and culture kind of sectors, the key thing for organizations is to be sustainable. So things like fundraising is so important because it's not necessary that the funding that we get from say, the government or charitable bodies will always be there, and so sustainability is a key point.”

Other than staying sustainable, the other key reason the CBA needs funds is to have the money to implement their ideas. The team has strong ideas for improvement in various avenues and having the freedom to be creative and knowing that the financial backing to execute these new ideas is available, is important to them. This can be a challenge sometimes, when funding is scarce, as one of the staff resonated:

“To be creative...that's quite challenging sometimes because you're doing quite a lot of work, so you have lots of ideas but there's no money to implement them, so that is the problem.”

4.3. Who is the most ‘fundable’?

When talking about storytelling ideas keeping in mind the fundraising angle, one of the CBA staff members shared an important point about what kind of group might attract most funders:

“Youth and the diversity angle as well that goes hand in hand with youth is really fundable, it's probably the easiest thing to find funding for within heritage and archaeology at the moment, because people don't want to fund the local history society who've been there for 200 years and do the

same thing every year. They want to fund people who wouldn't necessarily have access to archaeology or heritage which tend to be young people."

There is a clear indication here about the kind of group that storytelling might work with best with, from a funding perspective as well, which is young people from diverse backgrounds who the CBA already do some work with at the community level. This group would appeal to prospective funders who are looking to invest their money in underrepresented groups within the heritage sector. As it has already been established in the previous sections about young people's voices missing in archaeology, and how the CBA is seeing engaging with youth as a potential long-term investment, working with this group for storytelling can be considered.

This draws back to the promise of getting adults and young families involved through their children as well. These lines from the interview shares some insight on this, including how it might be easier for younger people to be filmed on camera:

"I think you can speak to younger people far easier via video. If the CBA does what it's supposed to be doing around membership...having a young person who's interested in archaeology and heritage, they might become a member of YAC, but then their family might get a family membership to the CBA because their child is interested and they want to be able to take them to places and do things or get the magazine, and then that child might then get a student membership. So I think having something that's really appealing at that age even though those children don't necessarily have the spend power that CBA wants...in terms of drawing in the broader family unit, I think that's really good."

So clearly, there is high potential of several benefits for the CBA in attracting funding through the involvement of youth. Thinking back about the long-term partnerships that the CBA wants to build for sustainability, this route may be the most successful for storytelling, building upon CBA's strengths and knowledge of their current capabilities.

5. Using Online Technology to Win Over New Audiences

As the i-Doc is meant to be an online platform, it was necessary to gauge the CBA's current engagement with the online medium and technology in general. It was pointed out that there are internet access issues in some parts of the country where the CBA's groups, particularly in rural areas, are located. For the most part, however, people have been online, especially during the pandemic. In terms of access to laptops and mobile phones, there are some young people without laptops who might use their parents' mobile phones, but again, that has improved post-pandemic where people invested in them or were provided by their schools.

The biggest issue that came up was *"in adults and their confidence to use technology"*. There was a lot of discussion around the digital gap between younger and older people, especially since the CBA caters to both types of audiences. There was a fear that the older members might feel left out with too many digital offerings, as they may not be very keen to engage in online media, and may rather prefer in-person experiences. As one of the CBA team member vividly articulates:

“I think we need to recognize that there are going to be some of our older members who won't be engaging with various social media, so how do we accommodate them through the website? I mean there are even people who don't have email addresses, so how do we accommodate those interests? We can't just say ‘you're not engaging with the digital so bugger off’... that's not going to do our brand any good at all, or our reputation.”

Interestingly, one of the other staff members felt a bit differently about the concerns of the digital divide and didn't necessarily see it as a problem:

“I think the thing to remember is that you can't be everything for everyone, so if we can't reach that audience, it's not necessarily a bad thing because I think if they're already a member and they're engaged, then we've got them...and as long as we're providing the service that they are interested in, then we still got them. The ones we're trying to engage with are those non-users, so the ones that probably are online...those which technically is our audience, so the ones that are younger and maybe not interested, or maybe not know that they're interested.”

This was a very insightful point that I thought succinctly brings the argument about the digital divide to a fairly reasonable understanding. If older people are already members, then the CBA simply needs to continue offering services to ensure their continued engagement and retain membership loyalty, whereas the real focus needs to be in bringing in the potential younger people who *are* online, but need a push to identify their interest in archaeology and heritage.

There was a note of positivity to the use of online media as well, because it was observed that more and more people are online these days, including the older generation: *“the difference between the young people and the old people is changing...you have grandmas that use Facebook and things like that now.”* It was also noted that the pandemic has got a lot of people more familiar with online technologies and so it has in way made things more accessible to people.

More specifically, when discussing the i-Doc as an online platform and its relation to online experiences like social media or websites, this observation was made:

“If you can justify your reasoning...so the fact that we know that the people we're trying to engage with on social media and on our website are people that aren't necessarily already won over, then that's the reason we're using those kind of platforms.”

This statement reflects confidence that the online medium can indeed be used to a great advantage to engage newer audiences across age ranges, without necessarily losing out to those who may not be as engaged online, because the justification to use online media is far stronger from a perspective of diversifying audiences.

Appendix 4: Participant Project Information Sheet - CBA Interview



Department of Theatre, Film, Television and
Interactive Media Ethics Committee

Participant Information Sheet –Anonymous Research

Project background

The University of York would like to invite you to take part in the following project: *Your heritage, your story: Fundraising e-stories of everyday heritage; increasing membership and widening audience participation.*

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

What is the purpose of the project?

This project is being performed by Zulfiya Hamzaki (zh1354@york.ac.uk) who is an MRes student in Interactive Media at the Department of Theatre, Film, Television and Interactive Media (TFTI) at the University of York. Her supervisors are Dr Marta Herrero, (marta.herrero@york.ac.uk) and Dr Jonathan Hook (jonathan.hook@york.ac.uk).

The purpose of the project is to create an interactive documentary platform that will present personal stories of heritage that can help the Council for British Archaeology (CBA)'s fundraising. In order to do this, it is first necessary to gain some foundational understanding of CBA's work and general information on the current heritage sector. This information will help us to define the project more clearly and identify the next set of individuals we need to speak to, specifically for the purpose of participation and design of the interactive documentary.

Your participation as an industry professional will be vital in gathering this first set of information about the CBA and the heritage industry. Your participation will involve taking part in a semi-structured interview with Zulfiya, where she will ask you some broad questions about your professional practice, and then some specific questions about your thoughts on personal heritage and storytelling. These interviews will take place either in-person or on Zoom and will be audio recorded using a Dictaphone for in-person interviews and screen captured for virtual interviews.

The research is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

Please note that to comply with the approved Ethics requirements of this work, we do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, we will provide you with access to research papers and other reports arising from the project. If you would like to receive access to these, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you are a professional working in the heritage industry. Your insights will inspire our next steps in the research process.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you can inform the researcher, either by speaking to her directly or sending an email using the address mentioned above.

If you choose to withdraw from the interview, all your data will be deleted as soon as possible.

Will I be identified in any outputs?

No. Your participation in this research activity will be treated anonymously and you will not be identified in any outputs.

Privacy Notice

This section explains how personal data will be used by “Your heritage, your story: Fundraising e-stories of everyday heritage; increasing membership and widening audience participation at the University of York.

For this project, the University of York is the [Data Controller](#). We are registered with the Information Commissioner’s Office. [Our registration number](#) is Z4855807.

What is our legal basis for processing your data?

Privacy law (the UK General Data Protection Regulation (GDPR) and Data Protection Act 2018) requires us to have a legal reason to process your personal data. Our reason is we need it to perform a public task.¹

This is because the University has a [public function](#), which includes carrying out research projects.² We need to use personal data in order to carry out this research project.

Information about your health, ethnicity, sexual identity and other sensitive information is called [“special category” data](#). We have to have an additional legal reason to use this data, because it is

¹This refers to [UK GDPR Article 6 \(1\) \(e\)](#): processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the controller

² [Our charter and statutes](#) states: 4.f. To provide instruction in such branches of learning as the University may think fit and to make provision for research and for the advancement and dissemination of knowledge in such manner as the University may determine.

sensitive. Our reason is that it is needed for research purposes.³ All research projects at the University follow our [research ethics policies](#).

How do we use your data?

Data will be processed for the purpose outlined in this notice.

Who do we share your data with?

Data will be accessible to the project team and personnel associated with the Department of Theatre, Film and Television at the University of York only.

As well as this, we use computer software or systems to hold and manage data. Other companies only provide the software, system or storage. They are not allowed to use your data for their own reasons.

We have agreements in place when we share data. These agreements meet legal requirements to ensure your data is protected.

How do we keep your data secure?

The University is serious about keeping your data secure and protecting your rights to privacy. We don't ask you for data we don't need, and only give access to people who need to know. We think about security when planning projects, to make sure they work well. Our IT security team checks regularly to make sure we're taking the right steps. For more details see [our security webpages](#).

How do we transfer your data safely internationally?

If your data is stored or processed outside the UK, we follow legal requirements to make sure that the same level of privacy rules still apply.

How long will we keep your data?

The University has rules in place for [how long research data can be kept](#) when the research project is finished. Your information will be kept for 12 months and after this time an anonymised version will be kept. As this will be fully anonymous, it will not be possible to identify you in any way from this data.

What rights do you have in relation to your data?

[You have rights over your data](#). This sheet explains how you can stop participating in the study, and what will happen to your data if you do. This information is in the section 'Do I have to take part?'

³This refers to [UK GDPR Article 9 \(2\) \(j\)](#): processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes in accordance with Article 89(1) based on Union or Member State law which shall be proportionate to the aim pursued, respect the essence of the right to data protection and provide for suitable and specific measures to safeguard the fundamental rights and the interests of the data subject.

If you want to get a copy of your data, or talk to us about any other rights, please contact us using the details below.

Questions or concerns

If you have any questions or concerns about how your data is being processed, please contact the TFTI Ethics Chair (tfti-ethics@york.ac.uk) in the first instance. If you have further questions, the University's Data Protection Officer can be contacted at dataprotection@york.ac.uk or by writing to: **Data Protection Officer, University of York, Heslington, York, YO10 5DD.**

If you have any questions about the project itself, please contact the lead researcher Zulfiya Hamzaki (zh1354@york.ac.uk) or the project supervisors Dr Jonathan Hook (jonathan.hook@york.ac.uk) and Dr Marta Herrero (marta.herrero@york.ac.uk).

Right to complain

If you are unhappy with how the University has handled your personal data, please contact our Data Protection Officer using the details above, so that we can try to put things right.

If you are unhappy with our response, you have a right to [complain to the Information Commissioner's Office](#). You can also contact the Information Commissioner's Office by post to **Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF** or by phone on **0303 123 1113**.

Appendix 5: Consent Form - CBA Interview



Department of Theatre, Film, Television and Interactive Media Ethics Committee

Participant Consent Form - Anonymous Research

Thank you for your interest in this project. The purpose of the project is to create an interactive documentary platform that will present personal stories of heritage that can support CBA's fundraising goals. Your participation as an industry professional will help us get a foundational understanding of the current heritage sector, which will then inform the direction we take in the storytelling aspects and design of the interactive platform.

This research is undertaken by Zulfiya Hamzaki (zh1354@york.ac.uk) as part of her MRes in Interactive Media at the Department of Theatre, Film, Television and Interactive Media (TFTI) at the University of York.

Please read the following statements carefully and tick the appropriate box:

	YES	NO
I have read the information sheet about this project		
I agree to take part in this project		
I consent to being interviewed for this project		
I consent, if the interview is to be conducted virtually, to the interview being video recorded		
I consent to the interview being audio recorded		
I understand my right to withdraw and/or have my data destroyed from this project at any time		
I understand that my participation in this project will be treated anonymously		
I am over the age of 18		

Participant Name:

Participant Signature:

Date:

__/__/____

Researcher Name:

Researcher Signature:

Date:

__/__/____

Appendix 6: Participant Project Information Sheet - i-Doc



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet – Anonymous and Non-Anonymous Participation

Project background

The University of York would like to invite you to take part in the following project: *Your heritage, your story: Fundraising e-stories of everyday heritage; increasing membership and widening audience participation.*

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information. **If you are 16-17 years old, please have your parents or legal guardian review the form before consenting.**

What is the purpose of the project?

This project is being performed by Zulfiya Hamzaki (zh1354@york.ac.uk) who is a Masters by Research student in Interactive Media at the Department of Theatre, Film, Television and Interactive Media (TFTI) at the University of York. Her supervisors are Dr Marta Herrero, (marta.herrero@york.ac.uk) and Dr Jonathan Hook (jonathan.hook@york.ac.uk).

The work that is being performed for the assessments within the module is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

The project is undertaken in collaboration with the Council for British Archaeology (CBA). The main goal of the project is the creation of an interactive documentary platform bringing together video stories of personal heritage from a diverse group of participants. We hope that this will promote inclusive storytelling practices that contribute to wider community cohesion and public engagement, which can in turn lead to long-term membership and fundraising for the CBA.

To conduct this research, we are interested in understanding how archaeology has influenced the understanding of place and personal heritage from people who have immigrated (or their families/ancestors had immigrated) to the UK. This is because we found that heritage storytelling in the UK has historically been dominated by an upper-middle class white perspective and there is a lack of adequate representation of immigrant populations who are a significant part of UK's culture and society.

Your participation in the project will involve two main components:

1. Being part of an in-person workshop and a series of feedback meetings, which may be in-person or online over the course of the project (you will be Anonymous in any research outputs resulting from this)
2. Being part of producing personal videos over the course of 6-8 weeks (You will be Non-Anonymous in these videos)

Here are the details of each of the components:

1. THE WORKSHOP and feedback meetings (Anonymous in Output)

This will take place either at the University of York or another appropriate location (such as at the CBA Office headquarters in York). It will have two main sessions:

- a. **Thinking about archaeology and personal heritage:** The first session will be with a CBA Staff member who will facilitate a discussion around archaeology and personal heritage. This session will be to help you to start thinking about how archaeology has influenced your sense of place and heritage from your personal point of view. This can help you develop personal themes that can shape your film.
- b. **Basic Filmmaking:** The second session of the workshop will be a basic filmmaking guide that Zulfiya Hamzaki, the lead researcher will conduct to give you a sense of how you could film your personal stories using your phones.

The workshop is expected to take 3 hours in total with a 15 minute break. We will audio record the sessions using a Dictaphone. This is to remember what you say, which can help us build further themes that we can work with for the filming component of the project. You will not be identified in any of the outputs of this workshop.

Feedback sessions will occur over the course of the filming production period (explained below). These will be on a one-on-one basis with Zulfiya or with the group to check-in on the footage and edits. Any outputs resulting from these discussions will be anonymised.

During the workshop and feedback sessions, we do not plan to ask you directly about potentially upsetting or distressing topics relating to heritage or archaeology. However, if you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

If you would like to discuss and receive support in relation to anything that was discussed during the session, one of CBA's two designed Safeguarding Officers will be available to speak with you and provide information on further support services.

Here are their contact details:

Neil Redfern: neilredfern@archaeologyuk.org <phone numbers redacted>

Joanne Kirton: joannekirton@archaeologyuk.org <phone numbers redacted>

Further details on CBA's safeguarding policies are available here - https://www.yac-uk.org/userfiles/file/Child_and_Adult_Safeguarding_Policy_Final.pdf

2. FILM PRODUCTION (Non-Anonymous)

Over a period of 6-8 weeks, you will work with Zulfiya, the lead researcher, who is a filmmaker, on producing video content based on your personal stories related to archaeology and heritage. To start the filming process, Zulfiya will first record your video interview at a date and time that suits you. Following this, you will discuss potential topics related to the theme that interest you personally, so that you can contribute your own footage for your film. You will be asked to upload your footage on Google Drive, and Zulfiya will then edit your film using a combination of the footage gathered. As noted earlier, your feedback will be sought as the editing progresses, and you will also be able to review and share your thoughts about the other participants' developing films.

Your participation in the film will be **non-anonymous** and you **will be identified in the final output**. This is because the aim of the project is to increase representation of diverse voices in archaeology, and by using the video form, it is important that your face is seen and your voice heard.

Your participation in this project is voluntary. If you wish, we will provide you with access to research papers and other reports arising from the project. If you would like to receive access to these, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you were recommended by the CBA as a potential participant with an immigrant background, and also have a relation to the field of archaeology and heritage in some way. We thought you may be interested to be a part of a pilot group of participants for our project. We also think you would be someone who is interested in the issues we are trying to forefront with this work, as we hope that this project initiates conversations around more inclusive storytelling practices in the sector.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you can inform the researcher, either by speaking to her directly or sending an email using the address mentioned above.

If you choose to withdraw from the interview, all your data will be deleted as soon as possible.

Will I be identified in any outputs?

Yes. Your participation in the film production is non-anonymous and therefore you will be identified in your final video story that will be presented on the interactive documentary platform. Your footage may be edited into shorter videos based on a particular theme and the design of the platform.

Privacy Notice

This section explains how personal data will be used by Your heritage, your story: Fundraising e-stories of everyday heritage; increasing membership and widening audience participation at the University of York.

For this project, the University of York is the [Data Controller](#). We are registered with the Information Commissioner's Office. [Our registration number](#) is Z4855807.

What is our legal basis for processing your data?

Privacy law (the UK General Data Protection Regulation (GDPR) and Data Protection Act 2018) requires us to have a legal reason to process your personal data. Our reason is we need it to perform a public task.⁴

This is because the University has a [public function](#), which includes carrying out research projects.⁵ We need to use personal data in order to carry out this research project.

Information about your health, ethnicity, sexual identity and other sensitive information is called "[special category](#)" data. We have to have an additional legal reason to use this data, because it is sensitive. Our reason is that it is needed for research purposes.⁶ All research projects at the University follow our [research ethics policies](#).

How do we use your data?

Data will be processed for the purpose outlined in this notice.

Who do we share your data with?

Data will be accessible to the project team and personnel associated with the Department of Theatre, Film and Television at the University of York. Upon request, our research collaborator, the Council for British Archaeology (CBA) may be provided with interview transcripts only after anonymisation.

As well as this, we use computer software or systems to hold and manage data. Other companies only provide the software, system or storage. They are not allowed to use your data for their own reasons.

⁴This refers to [UK GDPR Article 6 \(1\) \(e\)](#): processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the controller

⁵ [Our charter and statutes](#) states: 4.f. To provide instruction in such branches of learning as the University may think fit and to make provision for research and for the advancement and dissemination of knowledge in such manner as the University may determine.

⁶This refers to [UK GDPR Article 9 \(2\) \(i\)](#): processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes in accordance with Article 89(1) based on Union or Member State law which shall be proportionate to the aim pursued, respect the essence of the right to data protection and provide for suitable and specific measures to safeguard the fundamental rights and the interests of the data subject.

We have agreements in place when we share data. These agreements meet legal requirements to ensure your data is protected.

How do we keep your data secure?

The University is serious about keeping your data secure and protecting your rights to privacy. We don't ask you for data we don't need, and only give access to people who need to know. We think about security when planning projects, to make sure they work well. Our IT security team checks regularly to make sure we're taking the right steps. For more details see [our security webpages](#).

How do we transfer your data safely internationally?

If your data is stored or processed outside the UK, we follow legal requirements to make sure that the same level of privacy rules still apply.

How long will we keep your data?

The University has rules in place for [how long research data can be kept](#) when the research project is finished.

If you provide approval for the edited version of the videos that you feature in to be included in the interactive documentary prototype, it will be line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

Film footage that has not been included in the film will be destroyed once the prototype of the film has been finalised and the filmmaking team are happy that it will no longer be needed in future edits. This footage will not be kept for longer than 10 years following the project.

What rights do you have in relation to your data?

[You have rights over your data](#). This sheet explains how you can stop participating in the study, and what will happen to your data if you do. This information is in the section 'Do I have to take part?'

If you want to get a copy of your data, or talk to us about any other rights, please contact us using the details below.

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

Questions or concerns

If you have any questions or concerns about how your data is being processed, please contact the TFTI Ethics Chair (tfti-ethics@york.ac.uk) in the first instance. If you have further questions, the University's Data Protection Officer can be contacted at dataprotection@york.ac.uk or by writing to: **Data Protection Officer, University of York, Heslington, York, YO10 5DD.**

If you have any questions about the project itself, please contact the lead researcher Zulfiya Hamzaki (zh1354@york.ac.uk) or the project supervisors Dr Jonathan Hook (jonathan.hook@york.ac.uk) and Dr Marta Herrero (marta.herrero@york.ac.uk).

Right to complain

If you are unhappy with how the University has handled your personal data, please contact our Data Protection Officer using the details above, so that we can try to put things right.

If you are unhappy with our response, you have a right to [complain to the Information Commissioner's Office](#). You can also contact the Information Commissioner's Office by post to **Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF** or by phone on **0303 123 1113**.

Appendix 7: Participant Consent Form - i-Doc



Department of Theatre, Film, Television and Interactive Media Ethics Committee

Participant Consent Form – Anonymous and Non-Anonymous Participation

Thank you for your interest in this project. This project aims to create an interactive documentary platform that will present personal stories which reflect the influence of archaeology on understanding place and personal heritage, from individuals who have immigrated to the UK (either themselves or their families/ancestors). The aim of the project is to see how storytelling from diverse audiences can support long-term engagement and participation for charities like the Council for British Archaeology (CBA).

This research is undertaken by Zulfiya Hamzaki (zh1354@york.ac.uk) as part of her Masters by Research in Interactive Media at the Department of Theatre, Film, Television and Interactive Media (TFTI) at the University of York.

Before completing this consent form, please ensure you have read the attached information sheet and taken the opportunity to ask the researcher any questions you may have.

Please read the following statements carefully and tick the appropriate box:

	YES	NO
I have read the information sheet about this project		
I agree to take part in this project		
I consent to taking part in an introductory workshop and a series of feedback meetings at various stages of the development of the films for the interactive documentary platform		
I consent to the workshop and the meetings being audio recorded if they happen in person, or screen recorded if they happen using video conferencing software		
I consent to written notes being made about what I say during these meetings and photographs being taken of any sketches of ideas that I make or contribute to		
I understand that my participation in the workshops and feedback meetings will be treated anonymously		

I understand my right to withdraw and/or destroy my data from this project at any time		
I consent in taking part in an interview with the lead researcher for the purpose of making my film		
I consent to my interview and any other footage in which I appear being audio and video recorded		
I understand that, subject to my further approval, an edited version of this video footage may be included on the interactive documentary platform shown to public audiences		
I understand that I will not be represented anonymously in the film, because my face and voice will be seen and heard and my name will be shown		
I consent to be identified by name in the outputs for the film		
I am aged either 16 or 17. If so, please have your parent or guardian read the Information Sheet. If they are satisfied that you may participate, they should sign this Consent Form on your behalf.		
I am 18 years old or over		

Participant Name:

Researcher Name:

Participant Signature:

Researcher Signature:

**Participant Parent/Legal Guardian
Signature
(If participant is 16-17 years)**

Date:

__/__/__

Date:

__/__/____

Appendix 8: TFTI Contributor Release Form - i-Doc

Contributor Release Form

Working Title of Project:

Your Heritage, Your Story
.....

Name of Production Company: Department of Theatre, Film and Television
University of York, Baird Lane, Heslington East Campus, York YO10 5GB

Description of Contribution (e.g. interview, performance)

Thank you for your interest in taking part in the *Your Heritage, Your Story* project. By taking part in this film, you are supporting your family member/friend/colleague who is a main participant of this research project that is gathering everyday stories of heritage from people who have immigrated to the UK. You are being given this form because our participant has expressed interest in filming you as part of their story. This can be any supporting footage that features you. You will not be anonymous in the film because your face and voice will be seen and heard and your name may be shown. An edited version of this video footage may be included in the film shown to public audiences.

If you are under 18 years old, please have your parents or legal guardian review the form. If they are satisfied that you may participate, they should sign this Release Form on your behalf.

Date(s) of Contribution:

Name of Contributor:

.....

Address of Contributor:

.....

.....

Tel No of Contributor:

Email Address of Contributor:

.....

In consideration of the **COMPANY** agreeing that I contribute to and participate in the above project, the nature and content of which has been fully explained to me, I hereby consent to the use of my contribution in the above project in accordance with the terms and conditions listed below.

Signed by: **Date:**.....

(Countersigned by parent or guardian in the case of a minor)

Signed by: (On behalf of the Company)

Terms & Conditions

I hereby agree that the copyright and all other rights, including so-called moral rights, in respect of my contribution shall vest in and is hereby assigned to the **COMPANY** (and this assignment shall operate to the extent necessary as a present assignment of future copyright) and the **COMPANY** shall have unfettered right to deal with the programme containing such contribution or any part of it in any way it thinks fit. Accordingly I agree that the project incorporating my contribution or any part of it may be exhibited or otherwise used or exploited (and this may include the exploitation of ancillary rights there in) in all media and formats throughout the universe for the full period of copyright and all renewals and extensions and thereafter as far as may be possible in perpetuity.

Appendix 9: Participatory Workshop Agenda

Your Heritage, Your Story

Participatory Workshop Agenda – August 5th 2022

Time – 11:00 am – 1:30 pm

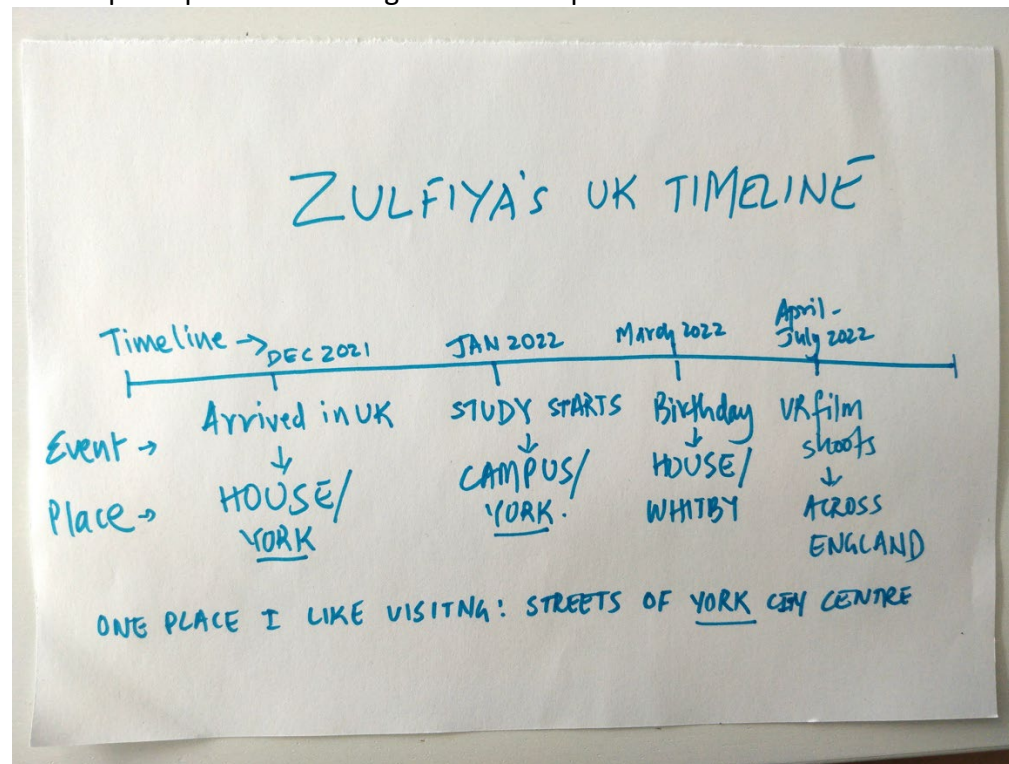
Number of participants – 4

Facilitator – Zulfiya Hamzaki

SL No.	Time	Program/Activity	Activity description	Purpose
1.	11:00 - 11:10	Intro by Neil from CBA	Brief introduction by Neil about the CBA and how the project came along	Get participants acquainted to Neil, the project, and have a face to the CBA
2.	11:10 – 11:15	Zulfiya refreshes project aims	Get everyone upto speed about the project (what’s brought them together and what they all have in common)	Bring everyone on the same page about why we are here together
3.	11:15 – 11:30	Icebreaker activity	Everyone goes around introducing themselves (Name, which country they came from and when they moved to the UK (if they immigrated/if their family immigrated then who that was, Eg. my grandfather migrated to the UK in the 1970s..) Show us one object on your desk and why it’s there	Get introduced to the team members and break ice
4.	11:30 – 11:55	Share your UK journey Timeline – Pen and paper required for this	Understanding personal EVENTS and PLACES – 1. Each participant draws their journey in the UK on a piece of paper, and identifies major events attached to those events. For example, for me it would be Dec 2021 > moving to a house with a British family; Jan	This is to help each participant reflect on their personal journey in the UK, the major events so far that have highlighted their journey,

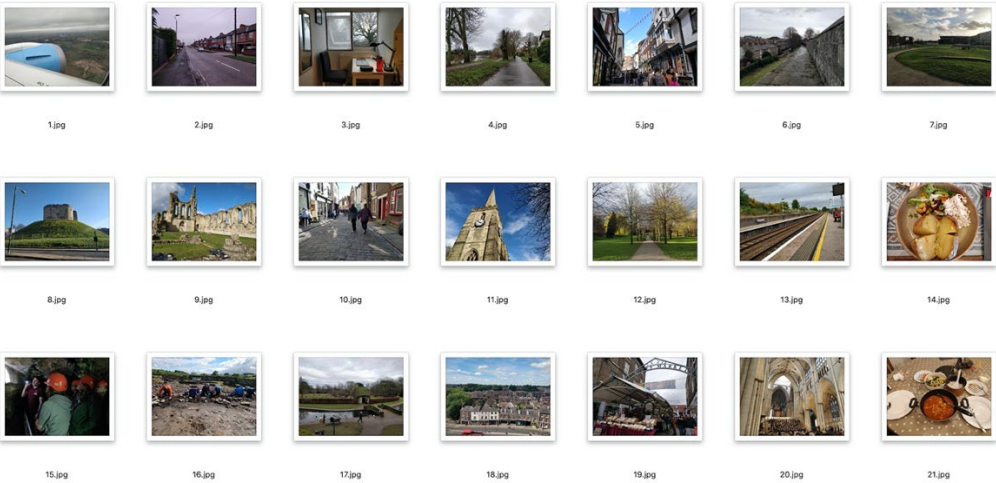
2022 > checking out the University campus where I'll be studying;
March 2022 > celebrating my first birthday in UK with my host family.

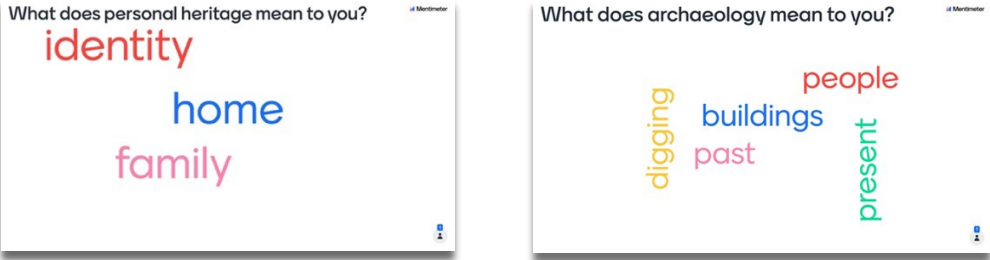
2. Identify ONE PLACE that matters the most to them and what this place means to them, some of these places may have already been mentioned in the timeline (Eg. places could be the grocery store nearby, the church in the neighborhood, your study room, kitchen, park across the street, city streets etc...)
3. Discussion – around themes of places, meaning attached to them, and perhaps even challenges related to place



and the PLACES associated with these experiences. In sharing this activity as a group, it would help participants learn about each other in a more personal way, and understand the background/contexts of each person's story.

Simona suggestion: Tell them to have paper and pen before the workshop. Have some music on laptop while people do this exercise.

5.	11:55 – 12:00	Break		
6.	12:00 – 12:20	Pick an image that speaks to you	<p>Understanding VISUAL connections - Each participant chooses ONE IMAGE from a group of images that Zulfiya shares (these will be shown in full screen via screen sharing)</p>  <p>Each participant picks an image that resonates with them and shares why. Zulfiya reveals that these are photos she took, giving some background context about the pictures and why she chose to share it (feeling of connection to places/things). This, with the added inputs from participants about why some of the images may have connected with them could spark conversation around visuals and what emotions images can evoke.</p>	This activity is to explore what type of visuals each participant relates to the most and can give visual reference to their idea of personal heritage. As these are Zulfiya’s personal images from her journey in the UK, sharing it with the group can promote a sense of connection and make the participants start thinking about what images they might want to share as part of their story.
7.	12:20 – 12:35	Word Bubble - What does heritage mean to	Participants write their responses to the questions “What does personal heritage mean to you?” “What does archaeology mean to you?” and words	This activity is to generate ideas around what heritage and

		you – Mentimeter Word bubble	<p>get added live to a blank whiteboard. Here’s an example of what it may look like:</p> 	archaeology means to each participant.
8.	12:35 – 12:55	Personal films – examples	<p>Show some examples – and types of films (30 secs-1 min each) – Interview style/Video Diaries/using photographs and VO</p> <ol style="list-style-type: none"> 1. What is heritage This one is more professionally done, interview style https://www.youtube.com/watch?v=nf8DyjCz8UE 2. Volunteer Diary: A Day in the Life Video Diary style, where you show yourself– English Heritage volunteer, a day in the life of a volunteer https://www.youtube.com/watch?v=yzGI4FS7Pb4 3. Remaking El Rancho This is mostly video based with some photos. Personal film about making Tortillas and connection after moving to US https://www.youtube.com/watch?v=5lrKOS5jJao&list=PL2zMrq22-Y2vE0wMzGVnF3aplTm57yXMJ&index=2 4. Wrecking/Renewal Place-based, using photos, about the loss of a neighborhood, attachment and changes to place 	<p>This exercise is to think about personal film styles.</p> <p>This will help everyone to start thinking about their own stories, and how they may look</p>

			<p>https://www.youtube.com/watch?v=GSpF4tiK--w</p> <p>5. Inheritance Also uses only photos, but this has black and white family photos https://www.youtube.com/watch?v=0hNWGt3k-9M</p> <p>Brief discussion around films seen – what stood out to them, any they liked/disliked, general observations?</p>	
9.	12:55 – 1:00	Break		
10.	1:00 – 1:30	Thinking about YOUR story	<ol style="list-style-type: none"> 1. Think about ONE topic that you’re interested to explore - related to your personal heritage/sense of place/archaeology 2. Think about 5 pictures that are related to this topic (these can be ones you already have on your phone or plan to take new ones) 3. Briefly share ideas with the group 4. Send off activity – In 1 week, everyone sends Zulfiya the images they thought about for their story, and then have individual chats with Zulfiya about how we could make the video. They can change the story idea; it doesn’t have to be the one they think of right away at the workshop. <p>Each person’s video can be a different style depending on what they prefer to do. Zulfiya to give some quick filmmaking tips here – like how to hold your camera, have reasonable light, what are shots, how to string shots together to make a film.</p> <p>Zulfiya to share timeline and open floor for questions</p>	<p>This activity is to think about each participants’ potential story and talk about filming ideas.</p> <p>After a week, Zulfiya to see how the response is with people sending images, and checking-in about filming plans.</p>

Appendix 10: Participatory Workshop Transcript (extracts)

Group Intro

Participant 1 (P1):

My Chinese name is <redacted> . So normally my friends call me <redacted>. Only my family members will call me <redacted>. So feel free to call me whatever you want. I lived in Hong Kong before I moved to the UK last year. So I'm now studying at University of York. My major is Cultural Heritage Management. That's why I joined CBA as a placement student, so great to participate in this project. Thank you.

Participant 2 (P2):

Hello everyone, my name is <redacted>, I am from Azerbaijan. I moved to UK about four years ago and I'm a human rights lawyer. I'm glad to be in this project. Thank you.

Participant 3 (P3):

Hi I'm <redacted>. I'm from the United States. I moved to the UK almost a year ago, August of 2021 and I'm finishing up my Masters in archaeology at the University of Liverpool.

Participant 4 (P4):

Hello, sorry if I sound awful I'm <redacted>. I have lived in the UK all my life but my mum grew up in Trinidad and my granddad was part of the Indian population in Trinidad, he's from India, in South Asia that had a whole group of people transplanted to the Caribbean after the end of the slave trade, and there's quite a big population in Trinidad. I've never actually been to Trinidad myself so my participation in this is thinking I have lots of conflict about my identity and where I'm from but I also have a conflict about what job I do. I still consider myself an archaeologist but I did study archaeology many years ago and been working in museums and now I'm working for a charity with young people and careers and trying to widen participation in STEM careers .

Icebreaker: Share an object on your desk

Zulfiya: Let's have an icebreaker. I want you to pick one object that you have on your desk or in your room around you and just show it to us and tell us why it's there, why it's important to you why do you have this object on your desk or in your space. So if you need a minute, it's fine because I'm going to grab what's there on my table right now. Well you can show two because I actually feel like showing two objects.

P4: Objects are fun. It's a head torch and we use it to go outside and do the bins at night when we've forgotten to do it earlier in the day [Laughter].

Zulfiya: I'm going to share two objects that's on my table. One is a family picture, this is my family, my mom dad, two brothers. [...] The second object that I always have with me, it's a coaster, this is actually from a small village in India that I visited as a tourist once in South India, it's one of the oldest villages in India and the women there make these coasters out of

banana fiber and I just love the design of this and it's just come with me everywhere. It's always useful to have a coaster on your table so these two objects are always there with me.

P2: This is from my country Azerbaijan and Baku, old city so historical place 15 century. And this is Azerbaijan flag and my family sent me last year. So I couldn't take anything with me but they sent me, so I love this. [...] This is a souvenir, I put them on my desk so it reminds me of my city. They are always on my desk.

P3: Mine is pretty simple. Greggs. So this morning I went on a little adventure that was more adventurous than what I planned. That's why I was like a minute late. So I went to one Greggs in the city centre and it was like the line was out the door. I was like I can't be here, I don't have a lot of time so I went to another one in the city centre, there was no line and the lady was ringing me up, and then the system went down, I can't go anywhere, she made the coffee so if I leave, she'll hate me forever and I could never come back to this Greggs right.. so i was like chilling for five minutes having a conversation with her and the manager and like a bunch of cops came in and we're all just like chilling and vibing and stuff and I eventually got it and I ran up here but pretty much. I love coffee it's one of my favourite things. Greggs is nice, affordable, most people who work at the Greggs wherever I go, they're really chill I like making little connections like that.

P1: Some interesting postcard I bought in York city centre. I think he's a British artist creative that with some kind of British sense of humour. This is really relevant to me because I will live in Leeds after graduating so yeah I know the best side of Leeds.

Drawing your Timeline activity

Zulfiya: Alright, so are you ready with pen and paper? I did this activity myself, let me share my screen and show you what I've done and I want you to just use it as a reference. It's basically creating a timeline of your journey in the UK. So let me just share my desktop first. Can everyone see this? Something called Zulfiya's UK timeline. Okay so this is what I roughly drew out, so I just wanted to get a sense of my own journey in the UK.

Zulfiya (cont.): This is my brief timeline, of course it's going to be different for you. You write the places that are important during this timeline, and then in the end if you can just identify one place that's important to you, and we can all share this with the group. How does that sound? I'll put on some music while you draw...I forgot to mention if you wanted to do it from your ancestors side, feel free to do so.. it can also be your own life journey.

(Zulfiya proceeds to put on some music, and everyone draws)

Sharing Timeline

Participant 3(P3)

P3: So I greatly underestimated how small my piece of paper was, so towards the end it's just clumped together but I'll read it to you because I know you can't see it. So it starts in August 2021, I arrived in the UK, and then the place is the student like accommodations and then in September, I began at the university of Liverpool's international college and that's like at the uni's campus. A couple of weeks later also in September I left the international college and then began my Master's program also at the uni.

P3 (cont.): December I visited Edinburgh, and the place that I associate that with is my friend's place because that's where we stayed...we were just hanging out in her flat all the time. January of this year I visited York for the first time and it was just a day trip so what I associate with that is the city walls because I spent a lot of time there, which was really cool. Then nothing until May because that was when my first dig started and that was down at the Albert Docks and Liverpool's so much fun, and that went up until like last week pretty much

P3 (cont.) Then in June, I moved flats and that's now down at like the river, pretty much down on the waterfront which is really cool. I also went to Glasgow for the first time so that was pretty cool too, and then last month I went on a dig in York and I associate that with Walmgate. One place I like visiting is Matthew street in Liverpool because it's narrow and it kind of reminds me of some of the little side streets back home in my hometown, like also the Albert Docks because my hometown was also on a river and we can see the boats and everything.

Zulfiya: Oh so there's a river connection and you also have moved to a place which has a river close.. that's nice, and your hometown is Connecticut right?

P3: Yeah so I'm from New London, Connecticut. I'm from the coast. We have Long Island Sound which eventually connects to the Atlantic, and then there's also a river that goes up too.

Participant 4 (P4)

P4: I kind of went off on a bit of my own flight fantasy so I've made it a map rather than a timeline, because that made sense in my own head and as you said Zulfiya, it was about not necessarily all about my movements. So basically there's great Britain and Trinidad, not scaled and my granddad came over in one of these lines.. the dashed line is the first time he came over to the UK in 1956 to go to LSE and my gran came down from Middlesbrough to go to LSE and that's where they met.

P4 (cont.): And then they got married and they came back to Trinidad and I think it was 1959. It was quite early...hang on, no I think I've got my date slightly wrong because my mom was born in 1956 so it must have been slightly earlier than that. So my mom was already born in London but they had two more girls when they were out there and then in 1972 they sent all

the girls back to England and to a boarding school because they had death threats in Trinidad, because in the meantime Trinidad had become independent and the Indian population was being threatened sadly.

P4 (cont.): And then my gran went over later and my granddad finally came over in 1982, and in the meantime so they all went back to Yorkshire where I grew up. This one is my little map where I came down from Yorkshire to Nottingham to go to university in 1996 and then I went over to Essex when I met my husband. We moved in together...in what year was that...1999, and then came over to the other side of London in 2002 for jobs. And then up just slightly up to where we are now which is near Oxford in 2004. I've kind of gone around London rather than going into London because I can't live in a place where I can't see the sky and the hills and fields and woods and things like that.

P4 (cont.): And I think that comes from growing up in Yorkshire, but also my grandparents had an amazing house in their Peak district in Derbyshire, and that's my favourite place in the whole world. Sadly they are dead now and the house belongs to someone else, but I still got big emotional ties to that place.

Zulfiya: So your favourite place in the whole world is Derbyshire. Do you visit there often?

P4 (cont.): No no, my husband doesn't really like the north of England. He's a southerner and we don't go back that often unfortunately. It would be really nice to. And obviously I've been out of England um but I didn't put that on there on the map.

Zulfiya: What about in Buckinghamshire. Do you have a place that you really like going to?

P4 (cont.): Yeah there is a hill near here Whiteleaf hill and it's got a neolithic barrow on it, it's got an amazing view of the vale of Aylesbury which is a lovely place. I like to go there.

Zulfiya: Awesome, thanks for sharing.

Participant 1 (P1)

P1: So I think my UK journey not start in the UK, it start in Hong Kong. So I'm not sure if you guys know...I came here because of the Hong Kong protests that occurred in 2019 to 2020. [...] So we noticed that as a BNO visa holder, we can apply the BNO visa, so we decided to move to the UK.

P1 (cont.): After that, we applied for the Master program in a different university and I got an offer at university of York..[...] This is my second time to the UK so it is quite special to someone like us.. not really familiar with the place in the UK but now decided to be newcomers to this country. And then after this...this is quite important to..I think it's in spring this year we visited Harewood House in Leeds and then during the journey we spotted a really nice place to live... so this is one important place and event in the UK.

P1 (cont.): Personally I have another event in my journey. Last month I researched my auntie and their family migrated to the UK for a very long time so that's the first visit to her house in Liverpool. This is part of my dissertation work because I'm doing a dissertation about Liverpool Chinatown and London Chinatown. That's why I also researched them during my trip. So it is also important to me to know my family members how they live in the UK. So that's my journey so far.

Zulfiya: It's very interesting how you've related your dissertation to visiting your family and seeing how people live in the UK.

Participant 2 (P2)

P2: So I have a map which I made two years ago, I can send you this map. It was another project with Plymouth university and Oxford university, so I was involved this project. So I came UK 2018 four years ago, I arrived in London and then after three days I moved to Cardiff, I lived there one month, after I moved to Plymouth from 2018 till now.. and one place I like visit is Hoe, it's a seaside place that always remind me of back home so I love to be there and to rest with my daughter ...[...] especially summer time, it's so lovely to visit.

Word Bubble Activity

Zulfiya: So the question is "what does archaeology mean to you?" Can you all see that? [...]

(Participants begin inputting their answers into Mentimeter)

Zulfiya: "deep time" - that's an interesting one

P4: Yeah I put that in...it's an interesting concept about how difficult it is to perceive how long human history is, and you kind of get that through archaeology, especially as you're going deeper into the earth, as you're going back in time. It kind of has that nice almost double meaning right.

Zulfiya: "awesome people", I wouldn't have thought of that.

P3: Yeah there's I entered that "awesome people", because I feel CBA guys are really awesome. They are really awesome.. so many interesting people, keen to share their ideas and thoughts about archaeology and connecting with the general public, so I think they are awesome.

Zulfiya: Yeah that's amazing. I think that also connects with the whole "community" and "connection" because actually in the end it's all about people isn't it? It's related to people. Someone's written "stories", "interesting experiments", "stone walls".

Zulfiya: <redacted>, was there anything that you added that you'd like to share about archaeology to you?

P2: I wrote "analyze" because I think it's everything about archaeologists...analyzing.

Zulfiya: I'm starting to see how the relation between place which is archaeology and things that you wrote "stone walls" and "deep time" kind of relates to people and connections. That's my interpretation but I could see that there are similar sort of meanings that are coming through from what you all are thinking as well.

Visual Connections: Images Exercise

Zulfiya: Awesome so let's move on to something more visual now. I'm going to be sharing 21 images with you. I'll just do a screen share and go through it one by one. Just look at each image carefully and pick the ones that stand out to you or resonates with you in any way. Okay, let's start

(Zulfiya proceeds to show each image with their numbering, via screen sharing)

[...]

(screen sharing ends)

Zulfiya: I'd love to know if there are any images from this collection that you liked or even disliked. Anything that stood out to you or resonated with you?

P3: So for me there were quite a few, but I'll start with literally the first photo (aeroplane) because that was like how I got here..the plane.. but I also like really like planes and stuff like that. There are a few others, I don't remember the number, I think 16 was the photo of the excavation or something like that. I really like that because I literally started digging for the first time in May and I found out that's where I'm the happiest is digging. So I really like that and being able to dig for literally anything makes me happy.

P3 (cont.): I never thought I would be excited to see either a clay pipe or bits of Victorian drainage but I am. It brings me a lot of joy, and then 21 because I like food but also because food is a way of connecting to where you're from , where your family is from. It's also a way of connecting to where you are. I think there's also a photo of Shambles, it's pretty cool... just seeing people walking down really old streets and seeing all those really cool buildings and sort of interacting with history without even realizing it, sometimes the same with the city walls.

Zulfiya: <redacted> Were you gonna say something?

P2: Yeah I think 3 (laptop on table by the window) and 17 (park) I like because I feel I'm there, I analyzed something.. I write on my laptop. And I like nature and at the same time some historical place so I feel more comfortable there.

Zulfiya: What about <redacted>, What stood out to you?

P1: Well actually I can't remember the number but in general I like the picture with the natural environment - the park... those photos because you know Hong Kong is a really crowded place with no green space and I love this country so much because there's a lot of green area, open space for people to enjoy, and it is really special to me because I feel I will have a happy life in here, so those photos I love.

P1 (cont.): And also I think this the second one - the streets with many houses. I think that's pretty much the stereotype of the UK streetscape. This is really different from Hong Kong where there are many high buildings, crowded ones and don't have this kind of beautiful houses, so it pretty much match my imagination of the UK.

Zulfiya: Yeah, I agree because it has this very typical row houses which even I appreciate. I come from a very crowded city Mumbai where there are not many parks or open spaces and like <redacted> was saying earlier about not wanting to live in London, where you're not being able to see the sky... so in Mumbai it's very hard to see the sky because of all these tall buildings and you feel very claustrophobic. So that's actually one thing I appreciate a lot about living here because it's just open you can see the skies and it's lets you breathe.

Zulfiya: <redacted> Did you have anything to share?

P4: Yeah I agree with a lot of what has been said that. I particularly like the places with the trees and outer spaces, not so much the park, it felt too pristine and I quite like wild places. Definitely the food and I really liked number 19 which was the market, I quite like these transitory places where things happen, and then you can be there another time and there's nothing there... or there's something different there. That's what helps make a place feel busy and thriving so I quite like that.

P4 (cont.): I would say I don't like the picture 2 with the houses and it's really interesting because I think they look really ugly, and that's obviously from my perspective living in in this country and not in high rises. I make sure that I stay out of those cities because I don't want to live there but that street looked like everything was the same with identical houses, so I definitely have this need for the rural, although the Shambles is very pretty as well.

Zulfiya: So you like more of the wild nature sort of rural and not the more pristine and very organized looking space...

P4: Yeah, definitely, which I know that there are a lot of in the UK, in London and in Leeds and in all the cities there are always nice parks for people which is great, but I'd rather get out into the countryside that's not so constrained.

Zulfiya: That's a very interesting perspective...I live on that street! [Laughter] So I thought I'd reveal this in the end because...all the pictures I showed you are my pictures so it's ones that I took during my time in the UK.

P4: It's a lovely street.

Zulfiya: It is lovely, it is lovely but I do see your point about it being too identical because I'm also used to seeing very different kinds of buildings in India where not one house looks the same but here everything is kind of already pre-designed so each house can look exactly the same. Thanks for all these insights about what you liked and didn't like... and also the food pictures so one was about... let me share screen again, I'll quickly tell you what each image meant to me and why.

(Zulfiya proceeds to explain the context of each image shared)

Viewing Personal Films: Examples

Zulfiya: I'm going to show you some examples of films that I liked, thinking about personal styles of storytelling in video form. I'll share the links to these films later on email but now I'll just show you 30 seconds to one minute, so that you get a sense of it

(Zulfiya proceeds to show the films via screen sharing)

[...]

(screening ends)

Zulfiya: Okay, let me stop sharing...so this is just a small collection that I thought would give you different ideas for kinds of stories especially from a personal point of view. Is there any style that you liked or didn't like... or is this something that's just absolutely new to you...does anyone have any thoughts?

Discussion

P4: I like the diary.. video diary and the others would need a little bit more editing at home, but I think I'd be able to do something like that.

P3: Yeah I agree, I liked all of them. They're all cool, but I really like the video diary just because for me, it was a bit easier to stay focused on it because you could see her walking around, telling the stories...but then she moves the camera and then you're right there. I like that.

Zulfiya: Okay that's good to know.

P1: Actually I did radio for CBA several weeks ago and the style of showing pictures and having a voice over on it, and not just show the picture but also the animation or videos together...I feel that background music is really really helpful because it adds some personal touch, and this is our story and should be emotional...and music can help us to explain our emotion, so I think this is good to add background music. I like the last one actually.

Zulfiya: Oh yeah, the music was starting to grow on you...I agree because music really enhances the emotion. I think adding voice and having music to build that emotion is very helpful because sometimes if it's only voice, it may feel a bit empty, so it's good balancing it out. Thanks for that, so you like having that personal voice with images and music.

P1: Yes, and I'm not sure if I can film myself the v-blog style I'm not sure I can do that, but definitely I would like to share what I see at that moment... to present what I feel at that moment. So I prefer to film other people or the environment around me instead of filming myself.

Zulfiya: Okay so you prefer to film like an observer.. you like to film what you're seeing around you than filming yourself...okay good to know that.[...] but yeah we can work through these details later...the main thing now is just to introduce you to styles and then we'll be in touch to see how to develop your individual stories.

P2: I think the background music was good and I can feel the emotions. I'm not sure if I can do similar things but I love the idea.

Zulfiya: Great, that's good to know, we'll work it out.

Sharing Individual Story Ideas

Z: Think of one topic for your story and a few images.

(Zulfiya proceeds to put on some music and everyone works on their ideas)

Discussion

Participant 2 (P2)

P2: For me, important image..I can take a picture in Hoe - summer picture and the places which because of my immigration states when I came here, I needed to go some places very often.. And when I came UK, I didn't speak in English at all so maybe college. And also put about my food – my cuisine, and maybe I can put some background music. There was the last one about my house... I can take some picture because this is my permanent house, I have moved 10 house before I moved here.

P2 (cont.): I have got some photo when I was in airport...my bags..

Zulfiya: Okay, you also mentioned food?

P2: Yeah so I can take picture or I can make a video when I cook it (traditional food)

[...]

Participant 4 (P4)

P4: I was thinking about looking at different sides of my heritage and so, food as well like <redacted> so we sometimes still make the West Indian black cake for Christmas because it's a lovely very rich fruitcake, I really love it. If there's this English tradition of putting cheese... having a slice of cake and putting a slice of cheddar on it and it sounds really weird but it's really yummy and it kind of symbolizes some of my heritage really. I've got objects as well, I know my gran has got some nice decorative items from Trinidad.

P4 (cont.) And I have a gold dollar that was part of my great grandma's dowry from 1882 I think.

Zulfiya: Wow that's an amazing.

P4: Imagine someone digging that up in a thousand years and thinking how did it get to Buckinghamshire in England. It's a lovely item but it also represents quite a horrible history of her being married when she was 10. My grandma's got a picture of her mother-in-law as well so I'll have to take a trip up to see her. I thought of maps as well like when <redacted> was talking and like the map that I did earlier.. making it into.. like in Indiana Jones where they've got the lines going all over the place. I thought that might be quite fun, I don't know if I can actually technically do it.

Zulfiya: You have quite a few very interesting ideas. I love the objects and the photographs.. and like you said the bringing the different sides of your heritage. The other thing I also want to mention is that we can make different videos which can be based on each of these themes so it doesn't have to be one film but I'm imagining each of you to have more than one video and each video can be based on one specific theme, for example, one video could just be about you making the cake and explaining what that means and the heritage behind that or another video could be about the photographs and objects that are close to you..

Zulfiya (cont.): So we can look at specifying each video to have one theme and that's the reason I'm actually exploring what we call interactive documentary because it allows us to share more than one video for each person's story...so you have a platform of more than one video.. so that's something we can explore more. [...]

Participant 1 (P1)

P1: My idea is kind of aligned with those ideas about "why" ..our "why stories". I would like to explain why do I think heritage is important to my migration journey. so I come up with two or three ideas about that. First of all, I will like to highlight where I come from - Hong Kong as a British colonial place for many years... so I feel I can show some pictures in Hong Kong which are related to British colonial rule. I think probably those objects will be gone very soon, so that's why I think this is quite important to mention in my video as a record and also I think it's kind of justification to I'm now here... so yeah my connection to the UK. So that's why I want to show that.

P1 (cont.): And also, heritage is important to me because I can know more about this country which I'm not really familiar with before I came here. I just researched the UK actually in London only before I came here as a new immigrant so heritage is kind of a textbook for me to know more about the history here, the culture here and also meeting friends, connect with the communities here. So yeah I would like to show that in my videos.

Zulfiya: Okay that's great. That's really well thought. I think it's important for you showing the Hong Kong connection...for your story that seems to be like an important part because it gives you the connection to coming to the UK. And also <redacted> was saying it's all about connection so bringing that in through photographs would be great so maybe you can start collecting or thinking about images that are related to that and since after you arrived...images that are important to you here. I can see that for you heritage is like an instrument to learn about and get into British culture and society because you want to build a future and be a part of it. That's a very interesting way of looking at heritage I think from your perspective as a way 'in'.

P1: Yeah I actually found some pictures about some heritage in Hong Kong related to the British colonial rule like the statue found in Victoria park is a Queen Victoria statue. I think that will be gone very soon, that's why this is good to record in my videos. I can find more about those images. Maybe I can ask my friend to send me some if they can take a picture. I also will include some images when I researched some heritage sites in the UK- like Harewood House, museums something like that probably.. and I can explain what I can learn from this heritage.

Zulfiya: Sounds like there's quite a lot we can explore with your story.

Participant 3 (P3)

P3: Okay, I kind of wanted to do my personal story of archaeology and how I can tie it into trying to get involved with British archaeology and history. So the first image I would like to include would be an image from Halloween when I was like eight or nine dressed up as Indiana Jones. So I've always been interested in and loved...I remember the first time I saw those movies, my mind was blown and then I wanted to learn more so I would always go to the library and read books about historic sites and archaeology and stuff like that, so I was also thinking about photos of some of the libraries that I frequent.

P3 (cont.): Also a site back home that I used to work at, because it was one of the first historic sites in battlefields that I worked at. I had like a pretty personal connection with because it was in my hometown, and working there just fuelled it like I think I can actually do this. And then coming over, my journey as a mixed black woman because my mom's African American, my dad is Argentine Italian, and how that relates to my dissertation because my dissertation is how people of African descent were depicted throughout the Roman empire, so for me that's a way of showing or connecting with people from the past that might have been like me.

P3 (cont.): Because like I can look at Septimius Severus...a huge person I've been looking at just because his family and stuff came from Libya which is the north of Africa. That's also a way for me to get like more into British history and archaeology just because he died in modern day work. And you know trying to find a job, probably that's the thing I've been doing a lot lately.

Zulfiya: Yeah a big challenge...sustainable employment. If that's something that's important to you, we can do it as part of your story, but what I'm seeing now is a lot of your inspiration from the beginning. I love the image of you being this kid dressed up as Indiana Jones and then your fascination with archaeology, what's gotten you so far here from the States, and then also the question of identity and how you want to see connections with people who are like you, so that's a theme that we can explore, and then of course the whole practical job part of it.

Zulfiya (cont.): So wow, this is great! It'd be nice if all these images that everyone described... if you could find them and send them to me in a week's time, and then we can chat individually and decide how we want to tell the story, and then plan depending on if you're comfortable filming it yourself or you need help. I think that that would be a good next step from here. I'm really excited!

Final wrap-up: Zulfiya proceeds to share timeline plan for the coming months

Appendix 11: Categorizing Participant Notes from Workshop Activities

August 11th 2022 - Notes from participants workshop held on August 5th

Participant 1

Timeline	Heritage/archaeology	Images – what resonated	Film styles	Personal ideas	Notes
<ul style="list-style-type: none"> - UK journey started in Hong Kong, moved because of the HK protests and applied for visa - Second time to the UK (first time was a visit) - Visited Harewood House in Leeds and loves Leeds, will move there after graduation - Researched their aunt and family who live in Liverpool, wanted to learn how family members live in the UK 	<p>Archaeology – “awesome people”, gets to meet interesting people like the CBA, also connecting with the general public</p>	<p>Natural environment – the park, appreciates open green spaces in UK that people can enjoy, unlike in HK which is very crowded</p> <p>Street with the row houses – stereotypical UK streetscape, beautiful houses, matches their imagination of UK’s characteristic houses</p>	<p>Pictures + Video style with Voice Over – did something similar for CBA (radio clips), background music is important – gives it a personal touch</p> <p>Not sure if they can film themselves, likes to film the environment and what they see rather than filming self</p>	<p>Ideas about WHY – “Why do I think heritage is important to my migration story”</p> <p>Highlight where I come from – HK as a British colonial place for many years – Pictures of HK – Queen Victoria Statue in Victoria Park that will be gone soon</p> <p>“heritage is a kind of a textbook for me to know more about the history here “</p> <p>Meeting friends, connection with communities</p>	<p>Journey from HK is important</p> <p>Heritage is way to learn more about British history and culture, so they can feel more a part of it, wants to integrate and build a future here</p>

				Images of heritage sites, museums in the UK which they had researched – Harewood House – what they can learn from these sites	
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Participant 2

Timeline	Heritage/archaeology	Images – what resonated	Film styles	Personal ideas	Notes
<p>- Arrived in London 4 years back, and then moved to Cardiff, a month later moved to Plymouth</p> <p>- Likes visiting Hoe, a seaside place near house, especially in the summertime, reminds them of back home (Memory)</p>	Archaeology is about analyzing	<p>Picture of the table with the laptop, likes to analyze on laptop</p> <p>Nature and historical places</p>	<p>Liked the one with the photos and VO with background music - was able to feel the emotion.</p> <p>Not sure if they can do something similar, but liked the idea</p>	<p>Picture of Hoe – beach, in the summer</p> <p>Places around them, which they had to visit during immigration routines</p> <p>College, where they're learning English</p> <p>Traditional food</p> <p>Picture of current house, and also some of the houses they lived in before (10 houses)</p>	<p>Themes around struggle and managing in a new country</p> <p>Language barriers</p> <p>Memory of hometown</p>

				Airport photo when they arrived	
				Bags	

Participant 3

Timeline	Heritage/archaeology	Images – what resonated	Film styles	Personal ideas	Notes
<ul style="list-style-type: none"> - Arrived in the UK in Sept 2021 - First dig was in Albert Docks in Liverpool – loved it - Also came to a dig in York - Moved to a place near the waterfront in Liverpool, which reminds them of hometown which is in New London, Connecticut, a coastal city in the US (Memory) - Likes visiting Mathew Street in Liverpool, narrow streets remind of hometown - Also likes visiting Albert docks – reminds of hometown which was on a river where you can see boats 	Heritage is about making connections	<p>Picture of the plane – how they got here</p> <p>Picture of the excavation – likes it because happiest when digging</p> <p>Picture of food, it’s a way of connecting to where you’re from but also where you are</p> <p>Shambles – cool buildings, interacting with history without even realizing it</p>	Video Diary – liked it because was able to stay focused, liked the walking and showing around while telling the story	<p>Personal story of archaeology tied into learning about British archaeology and history</p> <p>Picture at Halloween when they were 9 dressed as Indiana Jones</p> <p>Watching archaeology movies and mind was blown when growing up</p> <p>Would always go to the library to read about history and archaeology</p> <p>Photos of libraries they frequent in Liverpool</p>	<p>Influence of movies growing up</p> <p>Lots of places relate to connecting with archaeology</p> <p>Exploring own identity and meanings</p>

				<p>Site back home they used to work at – historic battlefield site > fuelled interest to come to UK</p> <p>Mixed-black heritage – mom is African American, dad Argentinian-Italian (dissertation is about how people of African-American descent were depicted in the Roman empire) – it’s a way of connecting to people from the past who may have been like them.</p> <p>Finding a job in archaeology!</p>	<p>of personal heritage</p> <p>Wants a career in archaeology</p>
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Participant 4

Timeline	Heritage/archaeology	Images – what resonated	Film styles	Personal ideas/images	Notes
<p>- Lived around London, doesn’t like living in cities with tall buildings, can’t live in a place where they can’t see the sky</p> <p>- Grandparents’ house in Peak district Derbyshire is favorite</p>	<p>Deep time – concept of how difficult it is to perceive how long human history is, get it through archaeology</p>	<p>Likes the wild countryside more than pristine looking parks</p>	<p>Video Diary – may be able to do something like that</p>	<p>Different sides of their heritage</p> <p>Food – West Indian Black cake for Christmas, with</p>	<p>Important themes – personal identity, conflict</p>

<p>place in the world – someone else lives there now, but they have big emotional ties (Memory) - Likes visiting a hill near house called White Leaf Hill</p>		<p>The market – likes transitory places where sometimes things happen and sometimes not</p> <p>Likes the Shambles</p> <p>Found the street with row houses quite ugly, maybe because they grew up in Britain</p>		<p>cheese – symbolizes their heritage</p> <p>Objects – grandma has some decorative items like Gold dollar that was grandma’s dowry</p> <p>maps</p>	<p>about heritage</p> <p>Memory of ancestors</p>
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Appendix 12: Annabelle Script Outline

SL no.	Theme	Narration/Voiceover (V/O)	Visual - Image/Video	Sound	Notes/comments
1.	Childhood interest in archaeology	<talk about how you dressed up as Indiana Jones for Halloween when you were a kid, the movies you watched and how your fascination with archaeology began>	Childhood photo dressed as Indiana Jones (Halloween at 9 years old) Maybe posters of archaeology-related movies you watched when you were a kid	Annabelle V/O	Indiana Jones Series called The Librarians - Flynn Carsen - The Mummy Lara Croft Atlantic the Lost Empire
2.	Growing up in New London Connecticut, and connection to river	<where you come from, your growing up in a coastal city and connection to river, and why it's important for you to live close to a waterbody where you go> Taking a ferry to Fishers Island to go to School	Image of you standing and looking across the river - this was the first day in Liverpool More pics of your hometown, we could possibly show a map to highlight the coastal area - show an arrow to Fisher's Island?	Annabelle V/O	Photo of Annabelle sailing in the river as a kid - ask parents
3.	Want to study archaeology, travel to UK	<why you decided to come to the UK to study archaeology, you could give some context of working at the site in the US which fuelled your interest, reinforced the fact that you	Pic of your US work site pic in your folder - worked as a tour guide Fort Griswold Fort Trumbull (Joshua) Hempstead Houses -	Annabelle V/O	

		<p>liked history> <didn't want to do anthropology which is offered in US></p>	<p>worked here</p> <p>Travel pic (the two of you together, was this at the airport?)/I think you mentioned you have a pic of the plane?</p>		
4.	<p>Learning about British archaeology and history, love for digging</p>	<p><how this has been so far, tying in your personal story with learning British archaeology and why you LOVE digging, why that makes you the happiest></p> <p>Loved Victorian clay pipes - why do you like clay pipes? Connection to Sherlock Holmes.</p>	<p>Video of you at a dig</p> <p>I think this could be a section where we see you at a dig. Since you liked the video diary style, maybe we could think about you filming your experience when you go on one next? This would be great, adding dynamism and action to your story.</p> <p>Video of you walking to the museum and looking at the clay pipes</p> <p>Video at George's Hall</p> <p>The alternative would be using images of you at a dig, like the one you shared, but we may need more</p>	<p>Annabelle taking us on a day at a dig</p>	<p>Let's discuss this possibility</p> <p>York Archaeological Trust might have photos - Annabelle could ask them.. Also the Museum of Liverpool</p>
5.	<p>Personal identity and making connections</p>	<p><your identity as a mixed black woman, and why it's important for you to learn about the depiction of</p>	<p>Images of the library</p> <p>Maybe a pic of a stack of books you</p>	<p>Annabelle V/O</p>	<p>I think seeing you here is important to highlight the</p>

		African Americans in the Roman empire for your dissertation>	are reading to study this? - have this We could also think of getting some video footage of you here-sitting and reading at the library for example/working on your computer/any B-roll of you going about your day		identity factor and your drive to make connections with people who may have been like you
6.	Connections to places in the UK - sense of heritage	<how living here has helped you make some connections to places that hold significance to you - Albert Docks - what's special about this place, or why you like going to streets like the shambles or Mathew Street that remind you of your hometown, and how these places resonate with your sense of personal heritage>	Pic of you in the Shambles, if you have any from Mathew Street and Albert Docs	Annabelle V/O Music	
7.	The future	<what you hope to achieve next, finding a job in archaeology (maybe even reemphasize why digging makes you happy) your overall hope for the future pursuing archaeology>	Images of you digging? Love the one you shared, it's so joyful.	Annabelle V/O Music fades	Maybe borrow a picture of you at a dig - the one where you are really happy

Appendix 13: Teresa Script Outline

SL no.	Theme	Narration/Voiceover (V/O)	Visual - Image/Video	Sound	Notes/comments
1.	Origin story - Teresa's childhood beginnings growing up in HK	<write about early memories of growing up with family in HK, and places associated with that - eg. memories associated with visiting Penfold park, the zoological and botanical gardens, your mum's home, how these places are gone/no longer here..>	Childhood pictures Show a map of Sha Tin?	Teresa V/O	Sha Tin and how it's changing rapidly, quality of life
2.	British Colonial rule in HK	<growing up in a place that was colonised by the British and architecture that symbolises this>	Queen Victoria statue, British architecture/places in HK (Eg. Victoria harbour, view from the ferry)	Teresa V/O	
3.	HK protests of 2019	<how the 2019 protests prompted your decision to move out of HK with your partner, why is was important to leave and move to the UK - introduce your UK journey that started in HK here>	Images of HK protests (if you have any pics of you trying to apply for a visa, eg. a pic at the immigration centre/passports)	Teresa V/O (slightly dramatic music here) Sound effects of protests, crowds	
4.	The journey and arrival	<leaving HK and arriving here -	Bags at the airport,	Teresa V/O	Maybe just one line

		<p>some of the first places of settling in></p> <p>What are the most important things in your life..your bags, partner..</p>	<p>Wentworth, view from your room, King's manor, the silhouette of the two of you at the park</p> <p>we could also add some of your videos here - your selfie video, first snow and places visited</p> <p>Garden outside your Airbnb - first impression of new life in the UK..find this picture</p>	<p>(new music)</p> <p>Only music to take over with a montage of videos</p>	<p>here and then visuals with music takes over</p> <p>Do you have any videos you took at the airport? (if we were to add videos to this section, it would be better if they are ALL videos for better flow & momentum)</p>
5.	What you like about the UK	<p><the differences in the UK that you appreciate - open green spaces which are different from the more crowded, tall-building cityscape in HK or the row houses typical of British streetscape..></p>	<p>Pictures of abbeys, parks, streets</p>	<p>Teresa V/O</p>	
6.	Heritage sites in the UK you've visited and WHY heritage is important to your story	<p><talk about a few places you visited that you loved - Eg. Harewood House, introduce why learning about British history and culture is important to you></p> <p><an additional point here could be mentioning your experience</p>	<p>Pictures of Harewood house, other heritage sites you've visited that you liked.</p> <p>If you have any pics you took with CBA or during your time</p>	<p>Teresa V/O</p>	<p>It might be nice to get some video footage of you visiting a place for this part (we can discuss this)</p>

		with the CBA and how that contributed to your understanding of the significance of archaeology>	with them		
7.	Connecting your personal sense of heritage with your work in the UK	<your dissertation and why it's about understanding chinatowns in the UK - connect it with your own sense of place and heritage>	Chinatowns	Teresa V/O	
8.	Your future plans	<how you wish to be a part of the culture here and look forward to building a future in the UK- you could reemphasize how understanding British archaeology/heritage is important for you in achieving this>	These could be more dreamy landscape shots in the UK - sunset at Greg's place, rainbow, Knaresborough, Eton It would also be nice to see you in it.	Teresa V/O Music	The essence here is to capture your dream of living here. Having you in a shot would be nice here to show some thoughtful reflection.

Appendix 14: Annabelle Narration

1. Childhood interest in archaeology

Ever since I was a kid I have always loved adventure films, and what was one thing that most of them had in common? It was that the protagonist was a historian or an archaeologist. This may sound a bit basic, especially coming from an archaeologist but my life changed at the ripe old age of around 5 when I watched Indiana Jones and the Raiders of the Lost Ark for the first time. I didn't know it at the time, but that film and others such as The Mummy, Lara Croft, Atlantis the Lost Empire, and the greatly under appreciated The Librarian, had a huge influence on me.

The look of awe and joy on Indiana Jones' face when he obtained an artefact was the catalyst for me. I wanted to know what he was and when I found out he was an archaeologist I went to the library and started reading all about archaeology, what it was, what archaeologists did, why it is important, and most importantly that real life archaeology was nothing like Indiana Jones and the other films that I grew to love.

I like to joke that instead of growing up to be Indiana Jones, I grew up to be Flynn Carsen. Who is Flynn Carsen? Well, he is the protagonist of in The Librarian films and a character in its spin off TV show. Flynn started out as a guy who didn't know what to do with his life so he was in school and earned so many degrees that the administration was like dude you gotta go get a life, so he did. He got hired by the library and began to collect artefacts both real and fictional, but before doing so he did a bunch of research and even when he was travelling was reading and learning about the object, its significance to the region and people.

2. Growing up in New London Connecticut, and connection to river

I grew up in New London, CT located in the north east of the United States in a region called New England. It's the home of the U.S. Coast Guard Academy, the hometown of American Playwright Eugene O'Neil, and it's located on the coast of Long Island Sound and next to the Thames River. I've always felt a connection to the water because my parents would frequently take my sibling and I on walks to the pier or to Fort Trumbull State Park to look across the river. I learned how to sail when I was 7, I even took a ferry every day to school for high school on Fishers Island, NY. Land-locked is not something that I enjoy and admittedly I can begin to feel a bit sad if I don't see a body of water for long periods of time. Being by the water is one of my happy places and where I can clear my head. So, when I moved to Liverpool the first thing I did on my first full day I went down to the River Mersey to watch the ferry and other ships go up and down the river.

3. Want to study archaeology, travel to UK

My journey to study archaeology in the U.K. is not like most. While in our studio flat in Washington D.C. my husband, then fiance, began to talk about maybe going back to school to get a Master's degree. I told him that if I go back to school I want to study in a field/ topic that I have always wanted to but never really had the chance to for a number of reasons. The field... you guessed it archaeology. For my undergraduate I went to the University of Connecticut (UConn) but it did not have an archaeology department, it had an anthropology department under which archaeology was a sub topic, this is the case within many universities in the United States. I did not want to study anthropology so instead I ended up getting a dual degree in journalism and Africana Studies with a minor in history. While studying at UConn I had a seasonal position at Fort Trumbull and Fort Griswold State Parks as an interpretive guide, and before that while in high school I had a job as a tour guide at the Joshua Hempstead house in New London. These jobs confirmed that I did in fact really love history and archaeology, especially while at the state parks because during my final season I stayed on as a maintainer for the two forts and a few other parks in the unit, which also reinforced the fact that I like to get my hands dirty and do physical work.

Back to uni though, I originally enrolled at the University of Liverpool International College, but quickly learned that it wasn't the right fit for me and was told by some now close friends who to contact within the archaeology department at the University of Liverpool. I was then admitted into the department, 2 weeks into the term. I started in the 3rd week of classes and to say I was a bit confused is an understatement. I enrolled at the International College because I didn't have a formal background in the field and thought that it would help me out in that sense, but both fortunately and unfortunately it didn't. I am still friends with some students who went to the International College though!

Since I joined the department I have learned about topics and taken classes that I never thought I would. I have taken classes on archaic Greek colonies, Roman Britain, ancient Near East economies, and pyrotechnology to name a few! Honestly, I am so grateful that I was allowed to join the department a bit late into the term and have learned so much from the lecturers.

4. Learning about British archeology and history, love for digging

Before September of 2021 I had no formal training in archaeology, whether that be academically or practically. At this point, late summer early fall of 2022, I have both! I have completely fallen in love with British archaeology because of it's diversity, at one site you can find prehistoric stuff to Roman to Viking to Victorian and everything in between! This summer I participated in two digs and had the time of my life at both and discovered a passion for clay pipes. My first was at the Piermaster's Green excavation at the Albert Docks through the

Museum of Liverpool, that ran from the end of May up until about late July/ early August when I helped with the backfilling, and I also went on a week-long training dig in York. Now back to Clay pipes.

The Museum of Liverpool has a nice little collection of pipes displayed. You may not be able to see the little details but I can guarantee they are beautiful!

4.1. Sherlock Holmes

Sherlock Holmes has been a part of my life since I was a little kid there used to be a show called wishbone and it was about a little dog that went on literary Adventures like Robin Hood in Sherlock Holmes. the dog would basically be Robin Hood and Sherlock Holmes or any other main character in the story that the episode was trying to show and when I was having a conversation trying to figure out why likes clay pipes so much don't tell me that the reason was because of Sherlock Holmes. Now I know he didn't use clay pipes, but it's from the same era for the most part the ones that I was finding I think we'll find out but I didn't realize how much of an influence those stories still have on me. Also being in Liverpool can sometimes feel like I'm living in a Sherlock Holmes dream because parts of the 2009 Robert Downey Jr Sherlock Holmes films filmed in Liverpool. I didn't really notice that until I was walking around St George's Hall thinking to myself why does it look so familiar, and when I was rewatching the film I was like why is Robert Downey Jr. running at St. George's Hall?

5. Personal identity

As a mixed black woman, I never really saw people who looked like me in TV shows and movies. So my Masters dissertation looked at how people of African descent were depicted throughout the Roman empire. This was not the topic that I originally went to my supervisor with, I wanted to write about Roman pirates, because who doesn't like pirates? I love learning and talking about pirates throughout history, especially the "Golden Age of piracy". However, during the first meeting with my supervisor we both somehow ended up talking about people of African descent in the Roman empire and decided to go with it. I love this topic and I am passionate about it because I'm curious to learn about how people like me were depicted in history. I always thought it was weird that African Americans were missing in these depictions of ancient Rome, because the empire also covered parts of Africa and it wasn't like people didn't travel.

6. Connections to places in the UK - sense of heritage

Although I'm in a different country now I am finding ways of connecting back to my hometown and to Connecticut whether that's being down at the Albert Docks looking at the river or walking down Mathew Street and other side streets that remind me of little corners and roads

that I might see in my hometown's downtown area. Now I've been lucky in the sense that they didn't take too long to feel connected to Liverpool on the reason for about maybe because I'm enjoying listening to The Beatles and other musicians from Merseyside. I have also been a Liverpool Football Club supporter for a very long time now so I have definitely been lucky in finding a sense of belonging in that sense. But football aside, these little areas in Liverpool that I found they remind me of home and they help to connect me with my past and where I'm going. Where am I going you ask, well I found out recently that I am becoming a graduate archaeologist down south! I can't even explain how happy I am to be have this city that I love be bridging my past experiences dreams of wanting to be an archaeologist to to finding a job and becoming an archaeologist.

7. The Future

If you asked me a year ago, where would I be right now, I could tell you with the utmost confidence that I would be neither a student in my current archaeology Master's program that I'm finishing up now I don't know looking for jobs. I am so happy right now to say that I'm actually going to be an archaeologist! I found it really recently that one of the applications we'll actually a few applications that I sent in reviewed and I got a couple of job offers within the span of 24-hours and to me that is almost unheard of. to be fair I am going to be a trainee so I'm going to be getting my certifications and just getting more and more experience in the field which I'm so excited for and looking forward to be doing. Then hopefully afterwards the company will hire me as a full-time archaeologist in that'll be really cold because they have a really high acceptance rate so so hopefully everything goes to plan and I can be a field archaeologist!

Appendix 15: Teresa Narration

1. Origin story - Teresa's childhood beginnings growing up in HK

My name is Suet Yin Yeung and my English name is Teresa. I am from Hong Kong. I was born in a small town called Shatin. I lived and studied in this town for almost two decades. During my childhood, I lived with my parents, grandparents, uncle and aunt, and their sons in a tiny apartment in a public housing estate. This public housing estate was pretty close to an amusement park called Happy Dragon Recreation Park. Sometimes my family went to this park together and had fun. However, the amusement park was demolished because of the railway station's construction. Another favourite attraction from my childhood, Penfold Park, was changed too. Penfold Park had a huge pagoda birdhouse. Watching birds there was one of my favourite things to do on the weekend when I was young. However, due to the outbreak of SARS, the bird houses were demolished. Although I lost places connected to my childhood memories, I thought these kinds of changes were good because they could be beneficial to society. However, after I grew up, I realised that these changes may mean the loss of history, collective memory, and other precious things that won't come back again.

2. British Colonial rule in HK

I was born in 1989, when Hong Kong was still a British colony. Evidence of British colonial rule in Hong Kong can still be found in some places. For example, my birthplace, the Prince of Wales Hospital, is named after Charles, Prince of Wales. The harbour between Hong Kong Island and the Kowloon Peninsula is called Victoria Harbour, named after Queen Victoria. The largest park in Hong Kong is also named after Queen Victoria. A sculpture of Queen Victoria can still be found in this park. But I won't be surprised if these places are renamed and the sculpture is removed several years later. That's why I took a picture of the sculpture of Queen Victoria before I moved to the UK. Perhaps this photo will be the last evidence I have of British colonial rule in Hong Kong.

3. HK protests of 2019

The Hong Kong protests in 2019 changed my life. I never thought that Hong Kong people, who always put earning money as their first priority, would participate in the Three Suspensions Campaign to urge the Hong Kong government to respond to our political demands. I never thought that the Hong Kong government together with the police force would treat us like that. As the only child from a working-class family, I never thought that I would study abroad, or even live outside my country before what happened in Hong Kong in 2019. But sadly, both my partner and I felt worried about the future in Hong Kong. We didn't want to live with fear. If we have children, we won't let them grow up in a place like this. Thanks to our parents, we both got British National Overseas, or better known as 'BNO' passports. So, we decided to leave our birthplace Hong Kong, and move to the UK.

4. The journey and arrival

I sold or gave away hundreds of unessential things before I left Hong Kong. It felt a bit surreal packing all my necessities into 3 luggages and moving them to the airport. I realised that the most important thing in my life is nothing but the person next to me, someone that I love. We stayed at an AirBnB near Heathrow during our first two weeks in England. When I enjoyed my lunch with my partner in the garden, I was dreaming of my future in this country. I never thought about having a backyard garden in Hong Kong because it is impossible unless you are a super-rich person. But now I dare to dream about it. I know that life here will not always be easy. It can be tough. But it is full of possibilities that Hong Kong doesn't offer.

I had visited London several years ago, but had never been to York. But it doesn't matter. I fell in love with this lovely historic city at first sight. The city is beautifully crafted by history. As a Cultural Heritage Management student, I am so happy to have a chance to attend lessons in a Grade I listed building. I feel that heritage is so close to me. My student accommodation outside the city centre is also fantastic. I can see the beautiful grasslands from my windows and observe small animals living and playing nearby. I must say, York is the perfect place to live and study in my first year in this country.

5. What you like about the UK

In Hong Kong, the sky is occupied by tall buildings. But here, the row houses are not tall so the sky here is so wide and high, forming a typical British streetscape in my mind. People here might be so familiar with this landscape but to me I always feel thankful being able to see this every day. Unlike the crowded city with less and less historical buildings I used to live in, green open areas and historic buildings in the UK are largely well conserved. People here are free to use it, enjoy it, and appreciate it.

6. Heritage sites in the UK you've visited and WHY heritage is important to your story

Heritage sites in the UK are so important to me because they are my textbooks of British history and culture. By visiting heritage sites here, I learn a lot about how people live in this country, how people think about this country, and what things they appreciate the most. For example, when I visited Harewood House, which is a county house in West Yorkshire, I discovered that British people in the past loved Chinese painting so much that they used Chinese wallpaper at Harewood. I felt connected to British culture when I saw this at Harewood.

Also, since heritage is a subject area of my studies, it gives me the opportunity to connect with amazing people in the UK. I got a chance to work for the Council for British Archaeology during my student placement. As a Youth Engagement Content Creator, I made several educational resources for the Young Archaeologists' Club as well as contributed to the Festival of Archaeology this year. The CBA team is super friendly and inclusive. My supervisors and teammates are always supportive of my work. During the placement, they gave me many opportunities to implement my ideas about archaeology and heritage education. Without learning about heritage, I might not have a chance to be included in this country in a short period of time.

7. Connecting your personal sense of heritage with your work in the UK

I noticed that Chinese communities are long-established in UK society but their heritage and stories are to a large extent neglected. So, in my dissertation research, I tried to study the complexity of London and Liverpool Chinatowns and raised the awareness of the diversity of Chinese cultures. Chinese culture is not only dragons and pagodas, Chinese communities in this country have their unique cultures and historical backgrounds too, which led to the development of different characteristics of Chinatowns here. It would be great if I could have an opportunity to introduce this concept to a wider audience in the future as a museum curator.

8. Your future plans

[Here I will record a short video clip about moving to my new home in Leeds, mentioning how I found this place (when we were on the ride to Harewood), and will have an interview for a placement in the museum sector] Studying archaeology and heritage is an eye-opening journey. Now I have a deeper understanding about what heritage means to me and everyone in society. This helps me connect with places and people in my new home so that I can integrate into British society and build a better future here. I can't imagine I can have these possibilities without British archaeology and heritage. I look forward to exploring my possibilities in this country and contributing to the heritage and museum sectors in the future.

Appendix 16: i-Doc Evaluation Questions for Participants

Participant Evaluation Questions (shared as a Google Form)

Dear participant, these questions are to get a sense of how you feel about the interactive documentary experience, so we can better understand how the project has developed with your participation, and where it stands with regard to the project's goals. Please note that all your answers will be treated anonymously in any research outputs. Please reach out to the researcher if you have any questions.

1. Did you watch the whole documentary?
 - a. Yes
 - b. If not, how much did you watch?
2. Did you view the project on:
 - a. Your laptop
 - b. Your phone
 - c. Your tablet
 - i. Was it a seamless experience?
 - ii. Yes
 - iii. If not, what went wrong?
3. Would you be interested in sharing your story or any other story from this platform on social media?
 - a. Yes
 - b. No
4. Did you enjoy the interactive nature of the project? (Interactivity meaning being able to click and choose on stories and generally navigating)
 - a. If yes, what aspects of the interactivity did you like?
 - b. What aspects of the interactivity did you dislike?
 - c. Are there any particular aspects of the interactivity that can be improved?
5. Was there anything you liked about the interactive experience that you wouldn't have got in a more traditional, linear documentary film?
6. Do you feel your story was presented in an authentic way, true to your personal experiences about archaeology and heritage?
 - a. If yes, how so?
 - b. If not, tell us why.
7. How did the whole creative process (attending the workshop, thinking of your story, collecting images, writing and recording narration) help you express yourself?
8. Do you feel that your participation and contribution in making the videos helped shape the final outcome?
 - a. If yes, how and to what extent?
 - b. If not, tell us why.

9. Has the documentary improved your understanding of the value of archaeology and heritage in a personal, everyday context?
 - a. If yes, how so?
 - b. If not, how can it be improved?
10. Do you feel that sharing immigrant stories in archaeology is important?
 - a. If yes, why is this important?
 - b. If no, why not?
11. In your view, how do you think your own personal experience can help shift story perspectives in archaeology from more dominant narratives?
12. Do you have any suggestions or thoughts about the process of your participation?
13. Do you have any suggestions or thoughts about the final output?
14. Would you be happy to contribute to further storytelling for the CBA?
 - a. Yes
 - b. No
15. Are you willing to be followed up with additional questions?
 - a. Yes
 - b. No

Appendix 17: i-Doc Evaluation Questions for CBA

CBA - Evaluation Questions (shared as a Google Form)

These questions are meant to help get a sense of how the project has developed from the goals it set out to achieve with the CBA, and evaluate the overall experience of the interactive documentary. Please note that all your answers will be treated anonymously in any research outputs. Please reach out to the researcher if you have any questions.

1. Did you watch the whole documentary?
 - a. Yes
 - b. If not, how much did you watch?
2. Did you view the project on:
 - a. Your laptop
 - b. Your phone
 - c. Your tablet
 - i. Was it a seamless experience?
 - ii. Yes
 - iii. If not, what went wrong?
3. Would you be interested in sharing the stories from this platform on social media?
 - a. Yes
 - b. No
4. Did you enjoy the interactive nature of the project? (being able to click and choose on stories and generally navigating)
 - a. If yes, what aspects of the interactivity did you like?
 - b. What aspects of the interactivity did you dislike?
 - c. Are there any particular aspects of the interactivity that can be improved?
5. Was there anything you liked about the interactive experience that you wouldn't have got in a more traditional, linear documentary film?
6. How does the project reflect the aims around what the CBA wants to achieve with personal storytelling?
7. How might the project contribute to encouraging a more diverse audience to participate in CBA's activities?
8. Does the project reflect steps to promote CBA's values around inclusion in archaeology?
 - a. If yes, how so?
 - b. If not, what can be better?
9. How might the project help make archaeology more relevant to the public?
10. Do you feel the stories authentically present the experiences of immigrants in the UK, and how archaeology has affected their sense of place and personal heritage?
 - a. If yes, how so?

- b. If not, what can be better?
- 11. Does the project contribute to shifting story perspectives in archaeology from dominant narratives?
 - a. If yes, how so?
 - b. If not, what can be better?
- 12. Does the project reflect the social value of archaeology in a personal, everyday context?
 - a. If yes, how so?
 - b. If not, what can be better?
- 13. How might a film like this support CBA's membership and fundraising?
- 14. How does the project provide a new form of digital engagement with CBA's audience?
- 15. What do you feel can be improved overall?
- 16. Do you have any more suggestions or thoughts?
- 17. Are you willing to be followed up with additional questions?
 - a. Yes
 - b. No

Appendix 18: Compilation of quotes from i-Doc discussion with CBA core team

Held on 11 January 2023

1. Positive piece of work

"I would say that I really enjoyed it and the biggest compliment I could say to you is.. I want to see more...I would like to see a few more people and I know that's not really realistic right now but I thought it was really interesting. I think in terms of representation and the messaging...I think it's a really positive piece of work."

2. How CBA can carry it forward to Phase 2, add more stories

"I really enjoyed it as well. But I wondered whether there's a way we can almost come up with a bit of a plan of how WE might take it forward and how we might potentially, if we wanted to find some funding...to think about how we could do phase 2, so we could add some more stories to it."

3. Linking it back to CBA

"I think the other thing for me now is, I really want us to get it on the website [...] and how do we frame it to really share some of those ideas behind the project, why did we do it this way... why did we pick those people to participate in it and also about storytelling. Obviously we approached this thinking about fundraising for the CBA...and how do we build that element into it when we put it on the website. You watch these really cool stories of Annabelle and Teresa...how do we then take people onto that next step where they want to find out more about getting involved with CBA or making a donation or becoming a member. How do we kind of do that linking?"

4. Need more of researcher journey

"In terms of that kind of context, I actually think it's more about you and your work. I think we need to have more of you in this. I think that journey you've been on and the experience you've had getting to know CBA and then taking that understanding of us as an organization and going on to create what you've created...that in itself is a really brilliant story so it'd be great if we could find a way to share that."

5. Underpinning funding applications with the project's journey is more beneficial than pure fundraising

"I think what you've done has a slightly more profound impact on the CBA and the CBA's message and where we're actually going. So on the one hand, I think we could use it for driving donations, I don't think that's actually where are our immediate greatest value is...we're doing the least amount of work. I think what this will do is, it underpins the journey we've tried to craft the CBA going on around inclusion and equity. We didn't tell you to choose your theme, YOU chose YOUR theme on listening to what we were talking about the organization we wanted to be. So actually capturing that and framing that is absolute gold dust for some of the funding applications we actually want to put in, because if we can just drop a link to these videos and say this is where we're going, this is the conversation, these are the audiences, these are the people we're wanting to draw into our conversation into our sphere...and that's why we're applying for funding to you, it would be hugely beneficial for us. And in a sense, you've in a microcosm captured some of the very big conversations we've been having about our journey, it goes back to what was set out in the diversity review about championing other voices."

"We have two videos just presented, we don't have any of that journey about why did you get to this point and actually getting to that point is the whole conversation we've been having as an organization, and actually we could capture that in a way that as we presented it... where I immediately go is we need to review our diversity and inclusion policy, I think we do it on the back of this and we actually say it...because actually we can do it where you link and say 'this is why we're changing our language and our narrative' because actually it's this audience.. when you actually then value them and understand them correctly and use different languages, you bring these different people in. So it becomes actually a really almost beyond just pure fundraising as a valuable tool but I do believe we will be able to make it into...you know work around donation ask but I think actually underpinning some of our funding applications will be even more valuable...what I'd really be able to do is then effectively have a live link that when we write a funding application we can actually drop, we can describe this piece of work and we can drop our video in and people can then actually see the output."

6. How the project has influenced CBA's learning and understanding

"I wondered if there's a way to sort of capture...whether watching those stories and this project that we've done with you...how that has kind of influenced our understanding and our learning as CBA staff. I wonder whether perhaps this has affected staff in terms of thinking about things a bit differently... because they've experienced this process, they've seen some of these stories and also the way we think about archaeology as well because I think this is quite different from traditional ways in which we would present archaeology, how has that enabled us as a group to grow, and therefore it means that we will do our work better in the future."

7. Advocacy angle

"I think there's an advocacy angle advocacy as well, because obviously there's real issues in the UK. I don't want to politicize it too much but...about migration, about immigration and the difficulty for [...] people to actually be allowed to stay in the UK and get a job here because when I was listening to that (story), my next thought was well 'where does your story go next'."

"I am interested to see how these people's careers progress and also maybe look at some of the stories around the difficulties.. because they were two really positive stories and I don't want a negative one because we're looking at fundraising but you know, maybe a balance to that as it's very pertinent at the moment."

8. A profound change in behaviours

"My chair wants me to give an update to our trustees about your work, which is great...this is actually our trustees recognizing that, and of course what we're about at the moment is trying to convince our trustees and to do more around fundraising. So actually sharing these sorts of tools with them becomes really really important and they can then actually think about how they do it, which is really interesting because actually what you're talking about here is a more profound change in our behaviours which is something that we've actually been talking a lot about."

9. This is about innovation and creativity, not heritage

"The really important thing is it doesn't need to be refined because we're bidding in to funding applications...we say this is the journey that we've been through...it is all about us being able to diversify what funding pots we look in because this is actually about innovation, it's not about heritage. This is about us as a charity and how we draw in new audiences. This is about creativity and different ways of using different media types."

10. Creating micro stories

"This idea of micro story in which people can just go on a phone and just watch a little story or part of the story that is more poignant and then give them a sense of 'I want to be part of the CBA' or 'I want to make a donation' and that is perhaps a sort of technology that we want to also incorporate...other ways of thinking about how we present the content and how we get people to engage with it."

"I think it's like draw out something that's a little element from the videos and capture people's imagination and make them want to go and look at the rest of them."

11. Digital Data: Challenges for the CBA

“We have capacity issues with our own current...how much data we store and...so one of the really interesting things is our digital video data that is all causing us a problem, but we now have quite a lot [...] we're now into the thousands of hours and that is going to become an increasing problem...that's not a bad problem in a sense if you view it as a fundraising opportunity...but we need some help in actually doing that.”

“We need to address more long-term... how do we actually store some of that data...what do we do with some of our Digital Imaging. How do we curate this in the future? How do we make people access it easier?”

12. Having intro videos that capture the collaboration and thought process

“I think it would be good to have Zulfiya on the video as well doing a little story about how she got to do that and what she's made, so when people watch the stories, they realize that they come from somewhere...it doesn't have to be very long and obviously you may not have the time or capacity; but if we produce a website for the CBA, it would be really helpful and it could also be <CBA members> saying ‘this is what we've done’ so people realize how important this is to the CBA. That it's a project that has been a collaboration.. that this is really important to archaeology, [...] about inclusion and diversity. So just a little bit of intro I think it would be really helpful.”

“Something that is short and easy for people to watch before they get into the actual videos, which is the really exciting bit, but it's that setting the scene and adding the context...that in itself I think is really valuable for us as an organization. Just being able to have our faces out there and saying why we think this is important. Because often we do stuff...people see the end results. They don't see the thought processes behind it or the fact that we really care about this, that this is really important to us.”

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